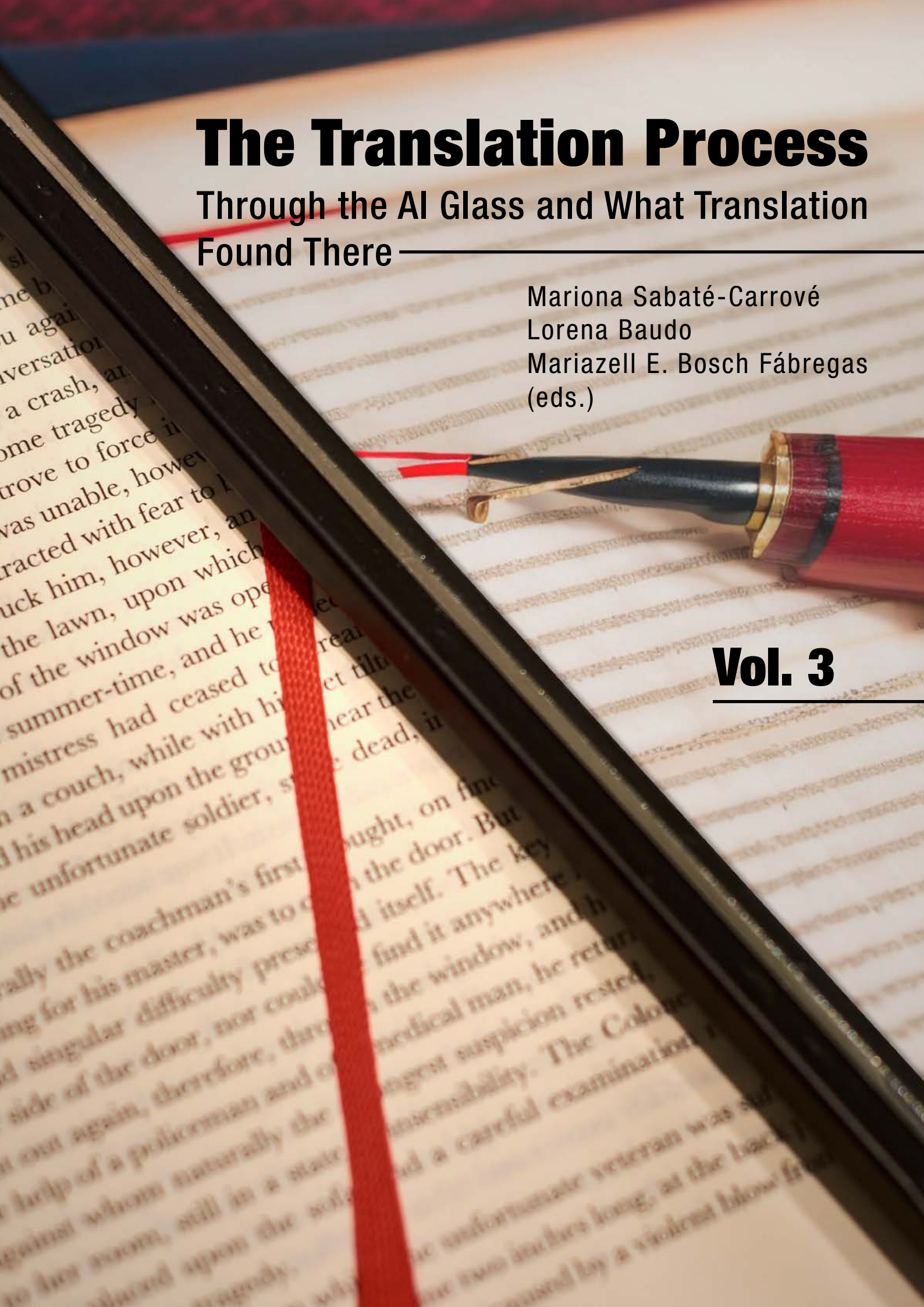


The Translation Process

Through the AI Glass and What Translation Found There

Mariona Sabaté-Carrové
Lorena Baudo
Mariazell E. Bosch Fábregas
(eds.)

Vol. 3



The Translation Process Series

Through the AI Glass and What Translation Found There

Mariona Sabaté-Carrové, Lorena Baudo
and Mariazell Eugènia Bosch Fábregas
(Eds.)

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Prologue

The editors

In recent times, the intersection of translation and artificial intelligence (AI) has emerged as a topic of paramount significance, manifested through a proliferation of posts, publications, talks, and conferences dedicated to this theme. Moreover, this topic has also elicited a spectrum of conjectures among practitioners and scholars alike. Notably, during a candid exchange, a fellow academic from Universidad Nacional de Córdoba, Prof. Gabriela Lorenzo, engaged ChatGPT to delve into the concerns shared by translators regarding the potential impact of AI upon their professional domain. The “dialogue” unearthed a multifaceted array of apprehensions, ranging from potential job displacement to anxieties regarding the erosion of distinctly human linguistic competencies.

There is still ignorance, insecurity, reluctance and even rejection, surrounding the subject of AI, especially when it comes to its impact on translation. This is evident from the fact that we have received fewer contributions compared with our prior editions of Volume I and Volume II. The contributions we have received for Volume III are notably rich and insightful, and they offer valuable perspectives and reflections on AI which highlight both the complexities and the potential of AI in the field of translation. These participations point to the need for more open discussions and research to better understand the concerns and opportunities offered by AI in/and translation.

In *Volume 3. The Translation Process Series. Through the AI Glass and What Translation Found There*, we aim to delve deeper into the crossroads of translation and AI. Through the viewpoints of 15 authors, this e-book explores the manifold relationship between human translators and AI technologies. Rather than offering definitive solutions or conclusive findings, the editors aim to investigate the limits of AI through a collection of diverse insights, and foster critical discourse in this novel and dynamic field.

This *Volume 3* gives a voice to anyone interested in translation, particularly focusing on their experiences with AI. By doing so, the volume provides a platform for sharing personal insights, fears, and perspectives regarding the integration of AI in translation. By opening up this discussion, we hope to gather a diverse range of viewpoints and foster a deeper understanding of how AI is viewed in the field of translation.

Each piece of work contains the authors' unique experiences with translation through the many forms of AI. These experiences shed light on the many nuances of translation in the age of AI. The authors offer valuable hands-on insights into how AI is modifying the translation process and its implications for the future of the profession. The authors' focus of interest and expertise in translation range from audiovisual translation to literary translation. Find below a brief summary of titles and authors included in this Volume 3.

In *AI or Human Translation? Thoughts on Today's Best Video Game Localization Practices*, Azul Bassi, Oriana Micaela Carrizo, Kemel Karim Cobresle, Santiago Domínguez, Bianca Ailín Giménez and Xiomara Imanoni reveal their experiences with AI in the field of localization. As of 2024, Artificial Intelligence (AI) has permeated through a myriad of products and services, including the video game industry and video game localization. In this article, the authors ran fragments of FixFox, a video game they translated into Latin American Spanish, through a basic prompt both on ChatGPT 3.5 and 4, and contrasted the results with human translation (HT). The categories analyzed were: creative strings, strings with tags, inclusive language & variables, and play-on words. Finally, they reflect upon the struggles of AI while upholding that it should never undermine the role, rights, and efforts of translators.

In *The Proficiency of the Human translator and the Strengths of AI*, sworn translators Magalí Belén Brochero and Melina Belén Celi investigate the "ideal formula" for translation by examining the translation of a news report from English into Spanish. Through this analysis, they illustrate that artificial intelligence (AI) can serve as a valuable tool in translation when applied responsibly. They argue that professional linguists can harness the advantages of AI without jeopardizing their essential role as translators. To substantiate this premise, Brochero and Celi translate an extract from a newspaper article, produce a ChatGPT translation and then provide a faithful human translation of the same extract. Their study offers an interesting insight into the synergy between human expertise and AI in the field of professional translation.

Lourdes Casas challenges the effectiveness of AI in translating complex texts in *The treatment of sarcasm and inclusive language in the hands of AI*. After a vague declaration by the Argentinian government against gender-neutral language, the use of "E," "X," and "@" was forbidden in public documents – and the AI struggled to translate a piece that ironically omitted all these symbols. This analysis of an article that went viral on X due to its humorous tone demonstrates that AI cannot defend itself against sarcasm, humor, and irony and aims to show what happens when a complex article in Spanish goes through machine translation. Is the sarcastic tone conveyed in English, or is this something that, for now, only humans can achieve?

In *Unhealthy Effects of Beauty Standards Imposed on Women*, Melisa Hatipo lu emphasizes the power of human translation from an interesting insight. Today's world decides what women should be like. When it comes to the female body, there are many different perceptions of beauty. However, because of these perceptions of beauty, women forget themselves and experience psychological difficulties. This text shows what the perceptions of beauty imposed on women cause. In addition, AI and human translation are compared and aimed to both raise awareness and contribute to the translation sector

In her article *Using AI to translate into Spanish the posts of The Joys of Teaching Literature: Good Words on Word's translator*, Sara Martín Alegre discusses the (many) advantages and the (few) disadvantages of using Word's inbuilt automatic translator. The author of the blog *The Joys of Teaching Literature* since 2010, she started using automatic translation in 2021 to publish her posts also in Spanish. The experience is so far very positive as the resulting texts require far less time to be produced than manually translated texts, which allows the author to focus on revision, both of the translated posts and of the originals.

In *Gender wordpl(AI) in Translation: the Case of Egalia's Daughters*, Laura Oller Figueres and Mariazell Eugènia Bosch Fábregas explore Artificial Intelligence's translation competence and limitations in the transfer of gender-related wordplay and humour in literature. Through a comparative analysis between human and AI Catalan translations of Gerd Bratenberg's *Egalia's Daughters: A satire of the sexes* (1985), this article provides a further and detailed picture on the 'reasoning' behind AI's translation procedures in the detection of genderspecific wordplay and humorous terms and nuances, and the extent to which AI offers coherent and plausible options in the translation of Brantenberg's satirical world of Egalia.

In *Translation of Inqlan is a Bitch in the Aegean Dialect*, Melisa Hatipoğlu and İrem Martı look for an answer to the question of what happens if we translate poetry using artificial intelligence (AI) technology, especially by integrating regional accents to enhance cultural resonance. To start their translation process, they ask ChatGPT to translate the poem titled 'Inqlan is a Bitch' by Linton Kwesi Johnson from English into Turkish. Then they prompt it to rewrite it with an Aegean dialect (a regional dialect in Türkiye), but realize it is insufficient when evaluated in terms of various aspects such as emotions and historical background. The comparison is held between the AI's literal translation and culture-based translation. They choose to use the Aegean dialect as a local dialect to add a new dimension and make it more entertaining, as well as to introduce the local dialect used in Türkiye and give visibility to the sub-culture. Their findings show and emphasize what artificial intelligence can and cannot do, and the inadequacy of artificial intelligence in literary translation and cultural representation in the face of the complexity of cultural nuances

In *The invisible Translator vs. the Increasingly Visible AI: Questions on Creativity in the Translation Classroom*, María del Mar Ogea Pozo and Antonio Tinedo-Rodríguez explore a challenging educational experiment with students from a Multimedia Translation course at a Spanish university. Their study focuses on reverse translation training, offering a fresh perspective on the integration of AI in translation education. By emphasising cultural nuances, humour and idiomatic expressions in a text, they provide a novel insight into how the analysis of AI-generated and machine-generated translations against human translation can improve students' self-confidence and empowerment, and enhance the development of mediation skills and creativity in translation training.

In *Translanguaging and Transcreation in Video Game Localization*, Ouzhan Özkul, Muhammed Fadıl Arslan, and Ahmet Furkan Çamlıbelç analyze and compare the translation quality of an AI tool, especially ChatGPT, with that of human translators within the same context. The document, on the localization of video games, was initially generated and translated by ChatGPT. The subsequent translation of the document was carried out by human translators. Following this, the authors meticulously analyze and review the content. The findings reveal that ChatGPT lacks the expected understanding and emotional depth required for accurate translation. Accordingly, it is evident that the current technology is not yet able to match the expertise of human translators in the creation of high-quality translations.

Video games are now recognized as literary works due to their rich plots. In *Translation Comparison: Devil May Cry 5, King Cerberus Versus Dante*, Cihan Mert Özdemir features *Devil May Cry*, where Dante, a half-demon, half-human demon hunter, battles demons and his kin. His flippant nature and choice of tone and communication makes the translation a lot harder. Such language must be understood fully before translating and this understanding consists of decoding cultural references, nuances and the history of the person speaking. The excerpt analyzed zooms in on cutscenes and gameplay dialogues, translated by both AI and the author himself to evaluate the challenges and nuances involved. The passage at hand highlights the cultural, contextual, and historical intricacies that make game translation uniquely difficult for both AI and human translation.

In *Comparing and Analysing an Artificial Intelligence Translation with a Human Translation: the Pros, the Cons and the Improvable*, Gerard Polinario Mahamud conducts a thorough analysis of both AI translation and a human translation. He identifies the strengths and weaknesses of each, as well as areas that require improvement to meet the demands of the translation market. Polinario presents a rigorous, extended, and in-depth analysis that exposes how AI translation tools work, how they can be enhanced, and what insights can be gained from their text processing methods.

In *Living Caste: Translating Tamil Dalit Poet Sukirtharani's "A Faint Smell of Meat*, Anushiya Ramaswamy explores the fact that all translations require a particular rhetorical choice on the part of the translator: an ethical one of friendship, in the Derridean sense, of standing with the powerless. On comparing the translations made by AI systems of the Tamil Dalit poet Sukirtharani's poem, Anushiya Ramaswamy shows that the machines reflect the mainstream biases of an already uneven social system. Sukirtharani's poem speaks to the ways the deep structure of caste defines the Dalit body as untouchable. The AI translation misses the point of Sukirtharani's polemics, refusing her politics, her body, and her voice.

Translating Sensibility: from Rita Mae Brown's Letter to a Handsome Woman by Mariona Sabaté-Carrové approaches AI through the analysis of a prologue, whose AI version fails to capture the essence of the author. By contrast, the human translation of one of its paragraphs aims to reflect on the role of the translator as a creator of a text rather than a mere intermediary between the original author and the reader.

The question, 'Is artificial intelligence destroying the translation industry?'—a subject of great curiosity today—has been addressed in *Meltem Saygi's Translation into Turkish of Ted Hughes' poem "The Thought-Fox* (1995). Ted Hughes is a poet who uses animal imagery in his work, and in this work, and by so doing offers visual satisfaction to the reader's mind while reading his poetry. With the help of a translator, it is explored and tested whether artificial intelligence can maintain this goal. Furthermore, the differences between human and artificial intelligence translation are discussed.

In *Translation specialized in the logistics sector: the case of DEEPL*, Cristina Sliwa and Carlos Sánchez analyse the reliability in the use of automatic translation (AT) through a case study applied to the field of Logistics. In this study, a series of texts are entered in DeepL, and, once the translation is extracted from them, a comparison is made between automatic translation (AT) and human translation (HT). When examining the errors contained in AT, the MQM Model has been used as a reference based on the following criteria: accuracy, fluency, style, terminology, verity, and locale convention.

The editors would like to extend our gratitude to Eugenio López from UNC, Argentina, for the cover picture that vividly represents the contrast between human translation and AI-driven translation.

This volume aims to unveil the complementary facet of the discourse by prompting human translators to engage in introspective reflection on the intricate intersection of AI and their own translational endeavors. Central to this book is a thoughtful examination of texts translated through AI algorithms juxtaposed with those meticulously crafted by the collaborators to this volume themselves.

Contributions

AI or Human Translation? Thoughts on Today's Best Video Game Localization Practices

María Azul Bassi, Oriana Micaela Carrizo, Kemel Karim Cobresle,
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In today's globalized world, where the development and implementation of technological tools prevail across various domains, Artificial Intelligence (AI) emerges as one of the most innovative advancements. However, in the field of translation, its utility within different translation specializations, and its disruptive nature concerning the role of the Human Translator (HT), have been subjects of debate. In this particular case study, we will examine the influence of AI in the realm of video game localization, highlighting the pivotal role of the HT's expertise in conjunction with the complementary role of AI to form a balanced and efficient human-technology collaboration.

Object of Study

For this article, we will analyze various source segments extracted from the project called FixFox. It is an indie adventure and science fiction video game developed by Rendlike (Jaroslav Meloun), and published by Joystick Ventures in 2022, depicting the wild adventures of Vix, a fox space mechanic, and Tin, its loyal toolbox, across a wide range of robot-inhabited planets. We conducted this translation voluntarily to get experience on a high-word count project as a team, which granted us significant freedom in the translation process. Thus, we were able to transcreate content as we saw fit.

We consider the selection of this video game relevant due to its representation of typical challenges in video game localization: humor/puns, play-on-words, high levels of creativity, and technical intricacies. Hence, it is compelling to undertake a comparison between the capabilities of AI and those of the Human Translator in addressing these challenges not only productively, but also effectively, resulting in a high-quality final product.

Methodology

To ensure better organization and a clear distinction of each linguistic challenge presented in this paper, we categorized the analyzed segments into four distinct groups: Creative Strings, Strings with Tags, Inclusive Language & Variables, and Play-on-words. In order to perform this contrastive analysis, we resorted to two different versions of ChatGPT, a generative AI capable of creating written content, including translation, based on tailored prompts entered by each user: ChatGPT 3.5 and ChatGPT 4.0 Turbo. To do so, we created a basic prompt that was later modified and tailored based on each specific category of analysis.

TABLE 1. PROMPT USED IN CHATGPT 3.5 AND CHATGPT 4.0 TURBO

Basic Prompt
You will act as a professional translator specialized in video games. Translate this source text into Latin American Spanish using a casual and creative style. The game is about a Fox who travels in space, fixing different objects to make the story progress. Whenever possible, keep the translation neutral in gender.

Then, we proceed with our Human Translation on the same segments. Finally, both AI and HT translations were contrasted and analyzed side by side, which provided us with a thorough view of the final results, and, thus, allowed us to identify differences regarding the recognition and solution of the linguistic problems and nuances aforementioned.

Analysis

Creative Strings

When it comes to Creative Strings, we carried out both AI and HT processes on a highly creative segment consisting of an acronym “SPACR” and its breakdown “Space Pioneering Astronics Circuits Repair” (see Table 2). The challenge in this segment lies in translating each word that made up the acronym while keeping the first letter, since this combination of words was also used in visual resources within the game, and the handling of different tags.

First, the IA manages to keep the tags and initial letter of the acronym “SPACR;” yet, it fails deeply in reproducing the meaning of each letter alone and as a whole, using an ungrammatical structure (noun + adjective + noun + infinitive verb) that does

not convey the intended meaning. This highlights AIs lack of logical and contextual analysis necessary for a faithful and accurate render into the target language.

TABLE 2. SEGMENT UNDER ANALYSIS FOR CREATIVE STRINGS

Source text	Human translation	AI translation
S <color=#6F201C> PACE </color>	S <color=#6F201C> UPER </color>	S <color=#6F201C> ACO </color>
P <color=#6F201C> IONEERING </color>	P <color=#6F201C> ATRULLA </color>	P <color=#6F201C> IONERO </color>
A <color=#6F201C> STRONICS </color>	A <color=#6F201C> STRONÁUTICA </color>	A <color=#6F201C> STRONÓMICO </color>
C <color=#6F201C> IRCUITS </color>	C <color=#6F201C> ONQUISTA </color>	C <color=#6F201C> IRCUITOS </color>
R <color=#6F201C> EPAIR </color>	R <color=#6F201C> EPARACIONES </color>	R <color=#6F201C> EPARAR </color>

On the other hand, HTs translated the acronym logically while keeping its original meaning by using a grammatical structure in Spanish (pre modifier + noun + post-modifier + verb + object). This shows that, unlike AIs, HT do possess the capacity to conduct a deep analysis of the contextual environment and the logical relation between strings to provide a render into Spanish that portrays the original intent while keeping it natural-sounding and accurate.

Strings with Tags

TABLE 3. SEGMENT UNDER ANALYSIS FOR STRINGS WITH TAGS

Source text	Human translation	AI translation
You need to go *_ DIRECTION_* . The nearest *_ TARGET_* is at *_ LOCATION_* .	Debes ir al *_ DIRECTION_* . ¿*_ TARGET_* ? Lo encontrarás en *_ LOCATION_* .	Necesitas ir DIRECCIÓN . El OBJETIVO más cercano está en UBICACIÓN .

In video game localization, it is also important to consider non-translatable pieces of code. So, in the segment under analysis (see Table 3), both AI and HT faced the challenge of translating a segment full of placeholders (in programming, a placeholder is a string of text that can manifest as a single character, a word, or a series of characters,

serving temporarily in lieu of the actual data it represents) and tags. In this case, the AI (ChatGPT 3,5) not only removed the formatting tags from the text (represented by **), but it also translated the placeholders (represented by _TEXT_) in all instances. This results in a corrupted output that could potentially cause errors or even break the video game code, since placeholders should not be translated. Another challenge is ambiguity due to the lack of context. The AI does not know what the placeholder is going to be replaced by; therefore, it takes the grammatical gender of the placeholder (DIRECTION, TARGET, and LOCATION) and assigns a Spanish article based on such decision (la DIRECCIÓN, el OBJETIVO).

In contrast, by having access to the game’s context and gameplay, HT can ensure the correct placement of the aforementioned variables and change its syntactic order (if necessary) to achieve grammatical consistency in the target text. In this particular case, HT learned that _DIRECTION_ would be replaced by a cardinal point (Norte, Sur, Este u Oeste), therefore, the Spanish article “al” would perfectly fit for any point without risking a possible grammatical mistake. Regarding _TARGET_, which could be replaced by one of several existing places within the game, HT resorted to Modulation and some rephrasing. The aim of doing so was to separate the placeholder from the rest of the sentence, turn it into a question “¿*_TARGET_*?” and avoid assigning gender to a word that could be replaced by many possible options. As a result, and following Garcia et al. (2022), we could argue that AI struggles to take into account the wider context of the game, resulting in translations that might not fully capture the intended meaning.

Inclusive Language & Variables

TABLE 4. SEGMENTS UNDER ANALYSIS FOR INCLUSIVE LANGUAGE & VARIABLES

Source text	Human translation	AI translation
I can spot an antique collector when I see one! Lucky for you, traveller , my items come very cheap.	Reconozco a s/una/un/une/ coleccionista de antigüedades a primera vista. Es tu día de suerte, transeúnte , mis objetos son muy baratos.	Puedo reconocer a un coleccionista de antigüedades cuando lo veo. ¡Tienes suerte, viajero/a , mis artículos son muy baratos!
<wigggle>Wake up</>, you lazy fox!	<wigggle>¡Despierta!</>Ya basta de tanta vagancia zorruna .	¡<wigggle>Despierta</>, flojo/a zorro/a!

From the beginning of the video game, the developer makes clear his intention regarding inclusive language by letting the player choose between three pronouns for your character: he, she, and they. This poses a big challenge for the AI and HT, since the developer introduced the placeholder “s/X/X/X/” to avoid using gendered words in the game and due to the difference between English and Spanish when it comes to assigning gender. The placeholder always needed to be introduced by “s/”, and then a gender-specific word was added after the slashes, such as “This is s/her/his/their/ toolbox!” In that way, each player would read only the option that aligned with the gender selected at the beginning of the game.

On the one hand, faced with these difficulties, the AI (ChatGPT 4.0 Turbo) opted for the use of the generic masculine to translate almost any ambiguous word into Spanish (“un coleccionista de antigüedades”), demonstrating that AIs tend to be gender biased, despite being instructed to use inclusive language in the prompt. In some cases, it tried to be inclusive by adding “/a,” such as “flojo/a zorro/a,” but instead hindered readability and the natural flow of the text in a video game context.

In contrast, HT tackled the inclusivity challenge by deeply analyzing each segment before translating it to decide a proper course of action. Translators were told by the developer that they could freely add or remove the placeholder “s/X/X/X/” whenever suitable, like its addition in the string “Reconozco a s/una/un/une/ coleccionista de antigüedades (...).” Besides, HT resorted to normative resources and Direct Non-binary Language (DNL) in Spanish to add gender-neutral words that could fit any situation and character to maintain the developer’s original inclusive intent.

Play-on-words

TABLE 5. SEGMENTS UNDER ANALYSIS FOR WORDPLAY

Source text	Human translation	AI translation
Beacon? You mean bacon? Sorry, we don't have any.	¿Baliza? ¿Querrás decir valija? Lo siento, no nos quedan.	¿Faro? ¿Quieres decir tocino? Lo siento, no tenemos ninguno.
There are rogues, pirates, traders... but I've never heard of a bacon keeper .	Hay ladrones, piratas, comerciantes... pero nunca escuché de alguien que cuidara valijas .	Hay bribones, piratas, comerciantes... pero nunca he oído hablar de un guardián de tocino .

FixFox heavily relies on humor, evident in multiple dialogues, names, and locations (see Table 5). Preserving this playful and light-hearted tone and humor posed a challenge in translation. In the segments under analysis, there is a play-on-words

between “beacon” and “bacon.” Majumde et al. (2022) assert that the primary focus of machine-aid translations lies on assessing and translating standalone sentences, with little to no consideration given to the broader context of use. This is evident in the AI (ChatGPT 3.5) translation process, since it leaned towards a literal translation of each individual word into Spanish “faro” and “tocino” respectively, which fails at reproducing the underlying playful subtleties.

On the other hand, HT successfully emulated the source humorous dialogue by avoiding literal translation and resorting, instead, to an equivalent and suitable solution. The play-on-word was kept in Spanish by translating the aforementioned words as “baliza” and “valija”, respectively. “What does ‘valija’ have to do with ‘tocino’?” you may ask. Well, given HT’s deeper understanding of cultural and linguistic nuances, they can grasp the meanings embedded behind the jokes and puns, and ultimately translate the source text while preserving its essence.

Conclusion

It is undeniable that Artificial Intelligence (AI) emerged as one of the most innovative advancements in today’s globalized world. However, it has been made evident that it falls short of the logical and analytic capabilities human beings have when it comes to translation, especially in the field of video games localization.

Artificial Intelligence has proved to struggle when facing linguistic and non-linguistic challenges during the translation process, like inclusive language, highly creative and humorous content, tags, and placeholders. In contrast, Human Translators, while still struggling sometimes to face said challenges, can resort to their creativity, knowledge, and access out-of-game resources like communication with developers or creators and collaborative work to overcome any possible issue.

While there’s still room for AIs to improve and different actions like Prompt Engineering to create better instructions and reduce potential errors, Human Translators still come on top in terms of quality and reliability, especially in the translation of texts where creativity, humor, and inclusivity reign. Therefore, it is evident that “AI, while proficient in straightforward translation, often fails to grasp the nuanced meanings that are deeply embedded in languages” (Brown, 2019, cited in Xalilullo Qodirov, 2023).

Taking everything into account, an “improved human-AI collaboration” (Jones & Lee, 2021) is expected to consolidate. The future is uncertain and the results of this

collaboration are yet to be seen, but we strongly believe the role, rights and efforts of Human Translators should never be relegated to a second place.

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The Proficiency of the Human Translator and the Strengths of AI

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Source text

Biden attacked from both sides over new Texas border wall

President Joe Biden is under fire from both Republicans and Democrats after his administration announced new border wall construction in Texas.

Mr Biden has said he “had no choice” because the funding was signed off while Donald Trump was president.

Members of his Democratic Party said walls did not work, while rival Republicans accused him of hypocrisy.

Some 20 miles (32km) of barriers will be built in a sparsely populated stretch of the Rio Grande Valley.

While campaigning for president in 2020, Mr Biden promised he would not build another foot of wall if elected. He said it was “not a serious policy solution”.

Jonathan Entin, a law and political science professor at Case Western Reserve University in Ohio, told the BBC that while Mr Biden is “legally correct” in his argument about the budget, he was under no obligation to waive the federal laws that make construction of the border barrier possible.

“It’s politically advantageous to him,” Mr Entin said. “He will take a certain amount of heat from his supporters in the Democratic Party, and being able to say he doesn’t have legal discretion might give him some excuse or explanation.”

Source: <https://www.bbc.com/news/world-us-canada-67024003>

Target text - AI

Biden atacado desde ambos lados por nuevo muro fronterizo en Texas

El presidente Joe Biden está siendo criticado tanto por republicanos como por demócratas después de que su administración anunciara la construcción de un nuevo muro en la frontera de Texas.

El Sr. Biden ha dicho que “no tuvo opción” porque la financiación fue aprobada mientras Donald Trump era presidente.

Miembros de su Partido Demócrata afirmaron que los muros no funcionan, mientras que los rivales republicanos lo acusaron de hipocresía.

Se construirán aproximadamente 20 millas (32 km) de barreras en una zona escasamente poblada del Valle del Río Grande.

Durante su campaña presidencial en 2020, el Sr. Biden prometió que no construiría ni un pie más de muro si era elegido. Dijo que no era una “solución política seria”.

Jonathan Entin, profesor de derecho y ciencias políticas en la Universidad Case Western Reserve en Ohio, le dijo a la BBC que aunque el Sr. Biden es “legalmente correcto” en su argumento sobre el presupuesto, no estaba obligado a renunciar a las leyes federales que permiten la construcción de la barrera fronteriza.

“Es políticamente ventajoso para él”, dijo el Sr. Entin. “Recibirá cierta cantidad de críticas de sus seguidores en el Partido Demócrata, y poder decir que no tiene discreción legal podría darle alguna excusa o explicación”.

Target text - Human translation

Biden: duras críticas de ambos partidos por el nuevo muro fronterizo en Texas

El presidente Joe Biden está en el ojo de la tormenta desde que anunció la construcción del muro fronterizo en Texas.

Según Biden, “no tuvo alternativa” porque la financiación del proyecto ya se había aprobado durante la presidencia de Trump.

Los miembros de su partido Demócrata opinaron que los muros no funcionaban, mientras que los republicanos acusaron a Biden de hipócrita.

Se construirán unos 32 km de barreras en una zona poco poblada del Valle del Río Grande.

En 2020, durante su campaña presidencial, Biden prometió que no seguiría con la construcción del muro si ganaba las elecciones. Argumentó que el proyecto no era “una solución seria”.

Jonathan Entin, profesor de Derecho y Ciencias Políticas en la Universidad Case Western Reserve en Ohio, expresó en BBC que Biden es “legalmente correcto” en su argumento sobre el presupuesto, pero no estaba obligado a no aplicar las leyes federales que posibilitan la construcción del muro.

“Se ve favorecido en el plano político”, comentó Entin. “En cierta medida, recibirá críticas de sus seguidores dentro del Partido Democrático. Además, decir que no tiene discreción legal, podría facilitarle una excusa o explicación”.

Analysis

Introduction

When it came to choosing an appropriate text for this project, we had to bear in mind that it should be translated not only by us, as professional linguists, but also by AI. As a result, we chose a newspaper article that we consider has particular difficulties that a professional translator can address and resolve better, and that would be rich to analyze how ChatGPT responds to. Before delving into a full analysis, we feel the need to point out that our aim is not to portray AI as a threat. However, our goal is to demonstrate that even though AI can be a useful tool for linguists, the human eye is still necessary to render a faithful translation.

The Proficiency of the Human Translator

Let's provide some examples. When translating the words “miles” and “km”, the AI kept both units of distance in Spanish (“millas” and “km”). However, what the AI failed to consider was the target audience; for instance, if this text were to be read by Latin Americans, they would find it hard to understand the concept of miles since kilometers (km) is the unit of distance that is mainly used in that side of the continent. Therefore, keeping the unit “miles” would be unnecessary.

Moreover, the AI translated “Mr” as “Sr.”, which means “señor”. Objectively, the use of the abbreviation is correct because of the punctuation and the use of capital letters. However, according to Fundéu, in Spanish, the extended version is preferred (señor).

What’s more, the creativity that human translators have allows us to use communicative expressions like “en el ojo de la tormenta”, which is not in the source text. This adds a creative and colorful character to the text that calls the attention of readers.

Last but not least, the AI fails to avoid literal translation; for instance, in the same headline, it translates “both sides” as “ambos lados”. Now, it’s not entirely wrong because it reflects the exact words as in the original but it doesn’t consider the context. If we read what is said below, we can tell that “sides” here means political parties; therefore, a more accurate translation would be “partidos”. Also, by using this term in the headline, from our point of view, we can avoid including the terms “Republicans” and “Democrats”. This is because as human translators we can be a bit more creative and change some syntactic patterns as long as the intended meaning of the source text is not lost. Also, knowing or having read about the source culture helps us to understand, for example, that in the USA there are only two political parties: Republicans and Democrats. Besides, those parties are mentioned some lines after this paragraph so the information was not omitted. Therefore, if we keep mentioning both parties throughout the whole text, the communication flow would be interrupted and readers might lose interest in the content of the text.

The Strengths of Artificial Intelligence

Human translation is a complex task that demands linguistic skills and profound knowledge. Despite the experience and training professional translators have, mistakes are inevitable, especially in syntax, spelling, and punctuation, which require exhaustive attention and constant double-checking.

As mentioned before, AI tools still lack the human touch in the interpretation of context and cultural background, but they demonstrate an increasingly impressive ability to tackle linguistic challenges. For this reason, the automation of spelling and grammatical review reduces the margin of errors, such as spelling mistakes, incorrect word order, and punctuation mark misplacement.

This can be illustrated by the fact that we did the translation process in three stages: translation, editing, and proofreading. When working with a translation project, it is crucial for the linguistic team to perform these three tasks to ensure not only that the rendering in the target language is faithful to the original one, but also that there are no typos, punctuation marks missing or incorrectly placed, among others. Let’s

take a concrete example: when we check orthography and grammar before delivering a translation, we use a spell checker because we know there can be mistakes our eyes are not seeing or recognizing. With automated translation, that step is already taken, so finding a mistake of this type is extremely unlikely. All things considered, the precision of artificial intelligence in these aspects, makes it an real time-saving tool for human translators.

Conclusion

As mentioned throughout the analysis, there are aspects that the human eye can resolve better than AI and vice versa. While the human mind can render more faithful translations when it comes to context and cultural background, AI can provide a more accurate rendering when it comes to syntax or spelling. It is for this reason, that we believe that embracing technological advances is crucial for professional linguists, since by integrating AI tools, we can boost the quality of our translation projects; in other words, we can find in AI an ally, not an enemy.

Based on this premise, we concluded that the combination of human skills and artificial intelligence might be the “ideal formula”.

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The Treatment of Sarcasm and Inclusive Language in the Hands of AI

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Source Text, Human Translation, Machine Translation

Original	DeepL	Manual
<p>L-nguaj- inclusivo: -l Gobi-rno prohíb- la -, la -quis y -l arroba -n la administración pública</p>	<p>Inclusive -l-guaj-: -the -government- bans- the -, the -quis and -the -arrow -in the public administration.</p>	<p>G-nd-r-n-utral languag-: Th- gov-rnm-nt bans th- -, th- - and th- at sign in public administration</p>
<p>Lo anunció -l voc-ro pr-sid-ncial, Manu-l Adorni.</p>	<p>The announcement was made by the presidential spokesman, Manu-l Adorni.</p>	<p>Th- d-cision was announc-d by Manu-l Adorni, th- pr-sid-ntial spok-sman.</p>
<p>El vocero de Javier Milei anunció que el Gobierno avanzará en la prohibición del uso del lenguaje inclusivo y la aplicación de la perspectiva de género en la administración pública nacional.</p>	<p>Javier Milei’s spokesman announced that the Government will move forward in the prohibition of the use of inclusive language and the application of the gender perspective in the national public administration.</p>	<p>Javier Milei’s spokesperson informed that the Government will move forward with the ban on the use of gender-inclusive language and the application of the gender perspective in national public administration.</p>
<p>En consonancia con la resolución adoptada por el Ministerio de Defensa, el funcionario afirmó que “no se va a poder usar la letra E, la X ni el arroba”.</p>	<p>In line with the resolution adopted by the Ministry of Defense, the official affirmed that “it will not be possible to use the letter E, the X or the arroba”.</p>	<p>According to the resolution passed by the Ministry of Defense, the official claimed that “it will not be possible to use the letter E, the letter X or the at sign”.</p>

<p>A continuación, el resto de la noticia estará escrita bajo esas reglas, como ejemplo de cómo deberán redactar sus disposiciones, informes y otros documentos las reparticiones de la administración pública nacional.</p> <p>-l voc-ro --plicó qu- “-l l-nguj- qu- cont-mpla a todos los s-ctor-s -s -l -spañol” y r-saltó qu- -l Gobi-rno no -stá dispu-sto a participar -n -l d-bat- d- los s-ctor-s que no s- si-nt-n incluidos -n -l l-nguj- binario.</p> <p>“-s un d-bat- -n -l cual no vamos a participar porqu- consid-ramos qu- las p-rsp-ctivas d- g-n-ro s- han utilizado como n-gocio d- la política. -sta r-solución la había tomado -l Minist-rio d- D-f-nsa; -s simpl-m-nt- --t-nd-r -sta d-cisión al r-sto d- las d-p-nd-ncias”, concluyó.</p>	<p>Below, the rest of the news will be written under these rules, as an example of how the national public administration agencies should write their provisions, reports and other documents.</p> <p>-the voc-ro --explained that “-the l-nguj- qu- cont-mplates all s-ctor-s -s -l -s -l -Spanish” and r-jumped that -the Gov-ernment is not -willing to participate -in -the d-bat- d- those s-ctor-s who are not s- si-nt-n included -in -the -l l-nguj- binary.</p> <p>“-it is a d-bat- -in -which we are not going to participate because-we consider that-the p-rsp-ctives of g-n-ro s- have been used as a n-gocio d- politics. -This decision had been taken by the Ministry of D-f-nsa; it is simple-m-nt- --t-nd-r -this decision at the end of the d-p-nd-nces”, he concluded.</p>	<p>As an example of how the national public administration institutions should write their regulations, statements, and other documents, the remaining of this piece will be written under said rules.</p> <p>Th- spok-sman -plain-d that “Spanish is th- languag- that includ-s all groups” and -mphasiz-d that th- gov-rnm-nt is not willing to participat- in th- d-bat- of th- groups that do not f-l includ-d within th- binary languag-.</p> <p>“W- will not b- participating in that d-bat- b-caus- w- consid-r that th- g-nd-r p-rsp-ctiv-s hav- b-n us-d as part of som- political ag-nda”. Adorni conclud-d that “this r-solution had b-n pass-d by th- Ministry of D-f-ns-; it is just a matt-r of -p-nding this d-cision to th- r-st of th- institutions.”</p>
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Analysis

From the grammatical point of view, English and Spanish differ widely in expressing gender. On the one hand, Spanish nouns are either masculine or feminine and adjectives agree in gender with the noun they are modifying. Spanish pronouns and articles also have gender, and occupational titles differ in gender more than in other languages. On the other hand, English nouns do not have a grammatical gender, and adjectives remain the same regardless of the noun’s gender. English pronouns

are more general, with only one definite and indefinite article. English has gender-neutral occupational titles and adds either “male” or “female” when needed. Some Argentinians, to avoid the usage of those gender-marked nouns or pronouns, instead of using “O” for masculine and “A” for feminine as seen in “los chicos/las chicas” they use an “E”, an “X” or a “@” sign, as seen in “les chiques/lxs chicxs/l@s chic@s”.

This language change, aimed at promoting gender inclusivity, created political controversy among certain groups who viewed this as a change in linguistic tradition. These parties radically rejected the idea of using gender-neutral language with “E”, “X”, or “@” without further justification apart from wanting to distance themselves from the political discourse of the parties they oppose, viewing this change as part of the leftist ideology. One of the groups that rejects these changes is the right-wing extremist party of Javier Milei, the current president of Argentina. This rejection by certain political factors has created more ideological conflicts within the country.

Because of this, when translating any text, Spanish and English translators have to act carefully to avoid producing any mistranslations or inconsistencies and to prevent any social problems. Translating between languages does not only require a deep understanding of both languages but also an understanding of the cultural differences in each of the communities.

In the midst of the political problems that Argentina is facing as regards social issues, among many others, one problematic measure taken by President Javier Milei was to forbid the use of gender-neutral language in public documents. This meant, as stated by the presidential spokesman, “the use of “E”, “X”, or “@” was strictly forbidden.” After the conference, this article which I decided to translate and analyze went viral on X (formerly Twitter) due to the sarcastic tone in which it was written. As seen in the original excerpt, the article was written, as established by the Government, without the use of “E”, the “X”, and the “@”, not only to achieve gender neutrality but also to mock the absurdity of the measure. As I was reading this, my first thought was how difficult it would be to translate words with missing letters using an AI bot and how amusing it would be to do a human translation of it.

This article was not the easiest to translate. Even though this is a short excerpt, translating a full sentence with hyphens every two letters was not ideal, nor, as said before, easy. To tackle this problem, first I had to replace all the hyphens in the original piece with its missing letters. Although the only missing letters were “E” and “X”, some words were difficult to catch, so I resorted to watching and listening to the conference of the spokesman, Adorni. Once the original piece was complete, the translation was made in the same way: first, the full translation with all of its letters,

and then, I erased one by one all the “E”, “X”, and “@” symbols I could find. Then, I checked in a three-column table the original piece, the AI translation made with “DeepL”, and my human translation. That is where the fun – and some problems – began. At first sight, the inconsistencies and mistranslations were very numerous. Now, I will describe some of the issues seen.

To begin with, the very first word (“inclusivo” in the original piece, “inclusive” in the machine translation, and “g-nd-r-n-utral” in my translation) was wrongly translated by the AI bot. While in the original piece there was no need to add a hyphen since neither “E” nor “X” was being used, the machine translation did not take into account the need to create a comic piece and left the “E” without erasing it in any way. Of course, there is no way that a machine would translate the sarcastic tone of the article. Instead, in my translation, the term chosen had to be edited to maintain the core idea of the writer: no usage of “E”, “X”, or “@” symbol. That’s why, when translating the word “gender-neutral”, several letters had to be replaced with a hyphen. This mistranslation could also be seen in “the”, “cont-mlates” in which the AI only decided to erase one “E”, “included”, among many others. In these cases, the machine translation did not fulfill the objective of erasing or replacing with a hyphen the letters “E”, “X”, or the “@” sign to follow, ironically, the measures taken by the Argentinian Government.

To continue, several words, if not most of them, that had hyphens in the original excerpt were not translated into English, such as “-quis”, “voc-ro”, “s- si-nt-n”, “simple-m-n-t-t--nd-r” and “n-gocio d-”. The extensive use of missing letters to capture the sarcastic and humorous tone was not taken into account by this AI translation, leaving words in the original language and making it impossible to read for a non-Spanish-English speaker or someone who does not have access to the original article, for that matter. In contrast, with my translation, I could focus on the words that had to be translated, demonstrating that the machine translation not only failed to convey the humorous tone of the news piece but also was not successful in translating several parts, which is the main objective of using DeepL. In this case, the machine “translation” failed again compared to human translation. Moreover, even if this was edited by a human eye afterward, this person in an editor role should have fully translated these lines left in the original language.

Then, another issue that could be analyzed is the unnecessary addition of hyphens throughout the translated text. This overuse of hyphens is particularly evident in cases such as “-the”, “-government-”, “-in”, “because-we”, “--explained” and “-This”. Among the problems already mentioned, the English-speaking person reading this would not only fail to understand the irony of the article and some words left untranslated but would also be confused by the unnecessary overuse of hyphens

where nothing is being translated, added, or erased. The misuse of hyphens in these cases not only difficulties the readability of the text but also undermines the intended sarcastic tone of the article. Once again, the machine translation failed to achieve the objective of successfully translating an article that may already be difficult for humans to translate. The overuse of hyphens in the translation not only reflects the limitations of machine translation but also underscores the importance of human intervention in the translation process.

In my translation, I chose to maintain the sarcastic tone and remove all instances of “E”, “X” and “@” signs I could identify, while still preserving the main idea of the text: not using those letters. However, I realized that for English or American readers, the text would be confusing if they were unfamiliar with the cultural and political context that led to the article, the measures taken, and the ironic tone of it all. Without an understanding of the reasons behind the measures taken, the intended message and humor could be misunderstood.

Conclusion

To conclude, these instances of mistranslation and inconsistencies produced by the AI resource lead to a clear analysis and understanding of the idea that artificial intelligence cannot, up to this point, replace human translations in any way. Firstly, the sarcasm, humor, and irony of the reporters were lost in the machine translation process. These elements are crucial for conveying the tone and meaning of the original text, yet the AI failed to capture them accurately. While the machine translation managed to handle the problems in complete and well-written paragraphs, it did not effectively translate the paragraphs where hyphens were introduced, resulting in a chaotic translation that was very difficult to understand. Even if the reader is an English-speaking person, the translated piece is unreadable and, for sure, does not transmit the sarcastic effect intended by the writer. Secondly, even if the reader is an English-speaking person, he or she would not fully understand the article since some words were left in the original language due to the excessive use of hyphens. This further illustrates the shortcomings of machine translation in accurately translating complex texts. Articles like these highlight the problems that could be seen if AI bots replaced human translations. Especially in this case, the core objective of the machine translation is not reached: the machine translation did not effectively translate the text. Instead, it produced an inaccurate and incomprehensible translation, emphasizing the need for a human translator. Therefore, even if we can not deny that artificial intelligence has made significant advancements and is, at some point, useful when translating a text, human intervention is still necessary to successfully produce well-translated texts.

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Unhealthy Effects of Beauty Standards Imposed on Women

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Source Text (Generated by ChatGPT)

Unhealthy Effects of Beauty Standards Imposed on Women

The cultural imposition of an idealized standard of beauty onto women has been observed to correlate significantly with the manifestation of psychological disorders and eating dysregulation. The societal construct of beauty, often manifested through media representations and societal expectations, fosters a climate wherein individuals, primarily women, internalize and strive for these often unattainable standards. This perpetual pursuit of an elusive ideal can precipitate psychological disturbances, such as body dysmorphic disorder (BDD), where individuals experience distressing preoccupations with perceived flaws in appearance. Furthermore, the incessant pressure to conform to societal beauty norms can engender disordered eating patterns, exemplified by anorexia nervosa, bulimia nervosa, or binge-eating disorder. These conditions, influenced by multifaceted factors including genetic predisposition, psychological vulnerability, and societal pressures, result in maladaptive behaviors like severe food restriction, purging, or compulsive overeating. The intertwined relationship between societal beauty ideals and the onset of psychological distress underscores the necessity of fostering diverse representations of beauty and promoting body positivity to mitigate the deleterious effects on mental health within our societal framework.

Target Text (Human Translation)

Kadınlara Dayatılan Güzellik Algılarının Sağlıksız Etkileri

Kadınlar üzerinde idealize edilmiş güzellik standartlarının kültürel olarak empoze edilmesinin, bu bireylerdeki psikolojik rahatsızlıkların ve yeme düzensizliklerinin ortaya çıkması ile önemli bir bağlantısı olduğu gözlemlenmiştir. Genellikle medyanın

temsil ettikleri ve toplumsal beklentilerle ortaya çıkan toplumsal gzellik algısı, bařta kadınlar olmak zere bireylerin genelde ulařılamaz olan standartları iřselleřtirdiđi ve bu standartlar iēin ęabaladıđı bir ortamı teřvik etmektedir. Bu srekli devam eden ve ulařılması zor olan ideallik arayışı, kiřilerin grnřndeki kusurlar ile fazlasıyla meřgul olduđu beden dismorfik bozukluk (BDB) gibi psikolojik rahatsızlıklara zemin hazırlayabilir. Dahası, toplumsal gzellik algılarına uyma zerine yapılan srekli baskı, anoreksiya nervoza, bulimia nervoza veya tıknırcasına yeme bozukluđu gibi sađlıksız yeme davranıřlarına neden olabilir. Genetik yatkınlıklar, psikolojik hassasiyet ve sosyal baskılar gibi durumlar, ciddi gıda kısıtlaması, kusma veya drtsel ařını yeme gibi uyumsuz davranıřlarla sonuēlanmaktadır. Toplumsal gzellik algıları ile psikolojik rahatsızlıkların bařlangıcı arasındaki sıkı iliřki, sosyal ęeręevemizin ruh sađlıđı zerindeki zararlı etkileri azaltmak iēin gzelliđin farklı temsillerine nem gstermek ve vcut pozitifliđini teřvik etmenin neminin altını ęizmektedir.

Target Text (AI, Translated by DeepL)

Kadınlara Dayatılan Gzellik Standartlarının Sađlıksız Etkileri

Kadınlara idealize edilmiř bir gzellik standardının kltrel olarak dayatılmasının, psikolojik bozuklukların ve yeme dzensizliđinin ortaya ęıkmasıyla nemli lęde iliřkili olduđu gzlemlenmiřtir. Genellikle medya temsilleri ve toplumsal beklentiler aracılıđıyla ortaya ęıkan toplumsal gzellik kurgusu, bařta kadınlar olmak zere bireylerin bu genellikle ulařılamaz standartları iřselleřtirdiđi ve bunlar iēin ęabaladıđı bir iklimi teřvik etmektedir. Bu ulařılması zor ideal arayışı, bireylerin grnřte algılanan kusurlarla ilgili sıkıntı verici meřguliyetler yařadıđı beden dismorfik bozukluđu (BDD) gibi psikolojik rahatsızlıkları tetikleyebilir. Ayrıca, toplumsal gzellik normlarına uyma ynndeki srekli baskı, anoreksiya nervoza, bulimiya nervoza veya tıknırcasına yeme bozukluđu ile rneklenen dzensiz yeme modellerine yol aēabilir. Genetik yatkınlık, psikolojik kırılganlık ve toplumsal baskılar gibi ęok ynl faktrlerden etkilenen bu kořullar, ciddi gıda kısıtlaması, bořaltım veya kompulsif ařını yeme gibi uyumsuz davranıřlarla sonuēlanır. Toplumsal gzellik idealleri ile psikolojik sıkıntının bařlangıcı arasındaki iē iēe geēmiř iliřki, toplumsal ęeręevemizdeki ruh sađlıđı zerindeki zararlı etkileri azaltmak iēin farklı gzellik temsillerini teřvik etmenin ve vcut pozitifliđini desteklemenin gerekliliđinin altını ęizmektedir.

Analysis

The narrative surrounding the imposition of the toxic beauty standards onto women remains an enduring testament to the societal pressures dictating an idealized

beauty image. Time and again, the societal constructs have proffered prescriptions on what embodies the perfect woman, continuously scrutinizing and reshaping the definition of feminine beauty. Unfortunately, this cruel concern that dictates the standards of women's beauty and physical appearance has unavoidably become the society's focal point, shadowing the fundamental importance of mental well-being. The consequences are stark: toxic effects on women's mental health, often resulting in the onset of weakening disorders, notably encompassing eating disorders and body dysmorphic disorder (BDD). As a burgeoning student traversing the realms of translation, particularly within the domains of health and medicine, my choice to delve into this discourse stems from a profound desire to champion a noticing call for societal introspection. The milestone of this pursuit lies in advocating for an inclusive narrative that espouses the acceptance of women in their innate diversity, thereby safeguarding the collective mental health fabric of our society. Within this explanation part, the intent resonates in showing the contrasting nuances between AI-generated translations and those crafted by a human, specifically concerning the nuances and depth encapsulated in this critical topic.

In elucidating my translation process, my first step entailed a detailed exploration of the source material, necessitating an in-depth research endeavor to unravel the intricacies of cultural nuances and core concepts interlaced within the original text. Leveraging the vast expanse of knowledge accessible through ChatGPT, I harnessed this resource to glean insights without succumbing to the pitfalls of plagiarism. Throughout the translation process, I tried to ensure accessibility, avoiding esoteric terminologies that might alienate a wider audience, instead opting for a lexicon readily comprehensible to the general populace. The primary objective lay in striking a delicate balance between fidelity to the source text and the attainment of readability in the target language, made suitable for a broad, non-specialist audience. I also tried to employ the equivalences of the of vocabulary and terminologies; for instance, while 'binge-eating disorder' finds a place within the Turkish terminology; however, I consciously opted for the more universally comprehensible rendition, 'tıkınırcasına yeme bozukluğu,' as it aligns more perfectly with public comprehension. And afterwards, I utilized the translation tool which is called DeepL as an artificial intelligence, being free and easy to use, and well-known as well. Subsequent to the translation continuum, I conducted multiple revision passes to ensure linguistic accuracy, fluency, and consistency. In the rest of the article, we will examine the differences between AI (DeepL) and human translation, in terms of translation methods, syntax and semantics.

The first sentence; *"The cultural imposition of an idealized standard of beauty onto women has been observed to correlate significantly with the manifestation of psychological disorders and eating dysregulation. "* is translated as *"Kadınlar üzerinde idealize edilmiş güzellik standartlarının kültürel olarak empoze edilmesinin, bu bireylerdeki psikolojik rahatsızlıkların*

ve yeme düzensizliklerinin ortaya çıkması ile önemli bir bağlantısı olduğu gözlemlenmiştir. “ by me (the translator) and as “*Kadınlara idealize edilmiş bir güzellik standardının kültürel olarak dayatılmasının, psikolojik bozuklukların ve yeme düzensizliğinin ortaya çıkmasıyla önemli ölçüde ilişkili olduğu gözlemlenmiştir*” by the AI. Upon careful observation, the distinguishable variance between these two sentences resides in the nuances encapsulated within their sentence structures and choice of vocabularies. As with all translation differences, we see that there are differences not in the structure but in the choice of words. A closer inspection of the translations unveils variances in word choices. For instance, the term ‘imposition’ is rendered as ‘empoze edilmek’ in my translation, aligning more closely with the original terminology. Here, I opted for a ‘borrowed’ word to echo the original nuance. In contrast, the AI’s rendition, employing “dayatılmak,” utilizes a more inherently Turkish word, departing from the borrowed terminology. This discrepancy illustrates the nuanced decision-making process involved in word selection and the divergent pathways undertaken to relay the intended meaning while navigating the richness of language.

In the second sentence, the expression “*The societal construct of beauty, often manifested through media representations and societal expectations...*” is translated as “*Genellikle medyanın temsil ettikleri ve toplumsal beklentilerle ortaya çıkan toplumsal güzellik yapısı...*” by me and as “*Genellikle medya temsilleri ve toplumsal beklentiler aracılığıyla ortaya çıkan toplumsal güzellik kurgusu...*” by the AI. As in this example, similar concepts are presented in different ways of expression. In the context of this example, the similar concepts are explained through diverse modes of expression. The phrase ‘Medyanın temsil ettikleri’ can be re-translated as ‘What the media represents,’ and ‘medya temsilleri’ can be translated as ‘media representations.’ This variance in translation emphasizes a subtle yet a significant difference in the interpretation of the term ‘represent,’ encapsulating its role as a verb in one rendition and as a noun in the other. This intricacy highlights the strategic deployment of the ‘transposition’ technique, wherein I noticeably maneuvered the linguistic framework, effectuating a nuanced shift in grammatical function to impart the intended meaning effectively. In general, a few differences and similarities can be observed between these two translated paragraphs in terms of translation theories, word usage and structure. Initially, an overarching semblance in meaning and expression might deceive the casual observer; however, a more detailed examination reveals nuanced distinctions. These differences manifest in the fluidity of language employed and the structural coherence of sentences, surfacing upon meticulous scrutiny. For instance, the sentence “*The intertwined relationship between societal beauty ideals and the onset of psychological distress underscores the necessity of fostering diverse representations of beauty and promoting body positivity to mitigate the deleterious effects on mental health within our societal framework.*” is translated as “*Toplumsal güzellik alguları ile psikolojik rahatsızlıkların başlangıcı arasındaki sıkı ilişki, sosyal çevremizin ruh sağlığı üzerindeki zararlı etkileri azaltmak için güzelliğin farklı temsillerine önem göstermek ve vücut pozitifliğini teşvik etmenin*

öneminin altını çizmektedir.” by me and as “Toplumsal güzellik idealleri ile psikolojik sıkıntının başlangıcı arasındaki iç içe geçmiş ilişki, toplumsal çerçevemizdeki ruh sağlığı üzerindeki zararlı etkileri azaltmak için farklı güzellik temsillerini teşvik etmenin ve vücut pozitifliğini desteklemenin gerekliliğinin altını çizmektedir” by the AI. In a general sense, the overarching tone and meaning of the translations exhibit a semblance of similarity. However, a discerning eye can readily discern nuances in the word choices, exemplified by the divergence in my word selection of ‘rahatsızlık’ compared to the AI’s preference for ‘sıkıntı’ in rendering ‘distress’. Remarkably, while the essence and structure of the two sentences remain almost indistinguishable, it is the lexical choices and expressions that mark the contrasting facets. My deliberate choice to employ ‘rahatsızlık’ rather than ‘sıkıntı’ for ‘distress’ encapsulates a deliberate deviation from literal or denotative meaning, steering instead toward colloquial expressions more prevalent and resonant in everyday Turkish discourse. Rather than limiting myself strictly to the direct dictionary definitions of the words, I consciously sought the linguistic nuances that would more aptly align with the vernacular and resonate with a wider audience. Thus, the differentiation in word choices emerges not as an error but as a deliberate maneuver aimed at imbuing the translation with a more colloquial and relatable essence, devoid of straying beyond the essential meaning encapsulated within the original sentence.

Conclusion

To sum up, the paragraph translated by me is full of longer sentences and offers a more detailed explanation, whereas the paragraph translated by the AI may seem to use a more concise structure. Despite this variance in the sentence structure and length, both translations uphold fidelity to the original text’s meaning, devoid of any substantive errors. However, a myriad of dissimilarities surfaces upon a nuanced examination. Notably, the contrast in these translations accentuates a pivotal distinction in the treatment of cultural elements. Human translators, as can be exemplified in my translation, accord the greater significance and abundant space to the cultural nuances, recognizing their focal role in preserving the essence of the source text. In essence, human translators operate within a contextual framework, skillfully working to retain the cultural essence and broader connotations embedded within the text. On the other hand, artificial intelligence, as evinced in the AI-generated translation, leans more towards a paradigm driven by word-for-word equivalences and dictionary semantics. While proficient in rendering translations based on the lexical correspondence, AI may prioritize the literal word-to-word equivalence, potentially neglecting the contextual intricacies and cultural subtexts prevalent in the original text. This difference underscores the inherent contrast in the translation approaches adopted by humans and AI, epitomizing the nuanced interplay between linguistic accuracy and contextual fidelity.

Using AI to Translate into Spanish the Posts of *The Joys of Teaching Literature*: Good Words on Word's translator

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I have been publishing since September 2010 the professional academic blog *The Joys of Teaching Literature* (<https://webs.uab.cat/saramartinalegre/blog/>), at the suggestion of my close friend Prof. Gerardo Rodríguez Salas, of the University of Granada, who convinced me that I needed an outlet for my professional inquisitiveness beyond standard academic publishing. Apart from the weekly posts, I also publish an annual volume (as a .pdf), which gathers together all the posts published during each academic year (on average 70000 words). The thirteen volumes I have published so far¹ are available from the Dipòsit Digital de Documentació of the Universitat Autònoma de Barcelona (<https://ddd.uab.cat/record/116328>), where I work since 1991.

I have made it a habit of translating into Spanish everything I write in English, or almost everything, to give further visibility to my academic writing, which I usually produce in English. I started translating my academic texts (articles, chapters, books) about ten years ago, first using my website (<https://webs.uab.cat/saramartinalegre/>) to upload them and later the digital repository of my university, which has a much greater visibility. Initially, I translated my texts without using any kind of AI aid, simply checking WordReference for doubts. I used Google Translate occasionally and gave Deep-L a try, but I was constantly annoyed by the limited word count and the loss of some edition features in the format of the text. My husband, who needs to translate documents occasionally for his work, recommended to me Word's integrated translator, noting that it does respect the edition of the original text, maintaining italics and hyperlinks, which for me is essential.

1. My volume *Passionate Professing: The Context and Practice of English Literature* (Universidad de Jaén), which gathers in its second part a selection of the posts until 2020, was issued at the end of 2023.

Funnily, like many other Word users I had not even noticed that the programme offers a translation option, for passages and for whole documents (of a moderate length, not a whole book, or at least that did not work for me). You just need to select the text and click the right-hand button of the mouse for a menu to appear, from which you can select 'translate', though in other versions the 'translate' option appears in the 'Review' tab. I am using the translator provided with Word for Microsoft Office 365, not Microsoft's Azure AI Translator Service, which is a cloud feature.

In July 2021, I decided to start publishing the posts in my blog also in Spanish because I just felt that I was not communicating in one of my two native languages (the other one is Catalan). Although the translated posts appear mixed in the blog with the posts in English, I publish them separately in yearly .pdf e-books under the title *Las delicias de enseñar literatura* (the two volumes so far are available from the same link as the volumes in English). I decided to start translating my posts only because I had already been using Word's translator (for texts between 4000-10000 words), and knew that I would not need to add much time to my two to three hours work for each original post.

My impression is that Word's translator has been learning from my constant weekly input, so that its output is now closer to what I would myself write as a translator than it was at the beginning. After two years, and having translated more than 150000 words, I have grown totally used to Word's translator though I have noticed a few stubborn problems. One is that Word does not understand that I am a woman, and uses the masculine by default. So, if in the English version of a post I feel 'thankful' about something, in Spanish I feel 'agradecido'. I need therefore to correct each instance which refers to my personal gender, for there is no option to choose gender perspective. Very annoying. Word's translator also uses the formal version of the second person plural by default, so my informal 'you' to address my readers in English always becomes a formal 'ustedes' in Spanish Castilian. 'Please, read this book' is translated as 'Por favor, lean este libro', when I would prefer 'Por favor, leed este libro'. The third main problem are idioms. 'This is another kettle of fish' should be translated as 'Esto es harina de otro costal', but Word translates it literally as 'Esta es otra tetera de pescado'.

What follows is a brief chronicle of one specific translation, that of the post "Trains and Omnibuses: On the Means of Transport in Fiction" (31 October 2023, <https://webs.uab.cat/saramartinalegre/2023/10/31/trains-and-omnibuses-on-the-means-of-transport-in-fiction/>), published in Spanish on the same date as "Trenes y omnibuses: sobre los medios de transporte en la ficción" (<https://webs.uab.cat/saramartinalegre/2023/10/31/trenes-y-omnibuses-sobre-los-medios-de-transporte-en-la-ficcion/>).

On average I spend about two hours writing my weekly post, which is usually 1500 to 2000 words long. The post I am commenting on is 1626 words long in its original English version, and took me two and a half hours to write, mainly because I have included plenty of hard data that I needed to check. Usually, when I sit down to write I have already spent some time pondering the contents, but even so Googling can often lead me in unexpected directions and consume more time than usual. As for translation, since I have never translated my posts without AI help, I don't know how long it might take me to translate each, but I do know that after writing 1500-2000 words I am too tired to do 'manual' translation, and I don't want to use, anyway, much time (or mental energy) for that. The translation using AI followed by revision can take as little as 20 minutes, but for this post I have used 45, which is a bit unusual. Once I have finished revising the Spanish version, I have turned again to the English original, to correct the errors that the translation had revealed; this has just taken less than ten minutes. So, in total, I have spent 3 hours and 25 minutes working on the two versions (the final count for the Spanish version was 1802 words). My guess is that I would most likely have used another 45 minutes in a 'manual' translation. This might not sound like a huge difference, but I feel that automatic translation is always time-saving and, most thankfully, a crutch that allows me to focus on revision in more detail.

If you want an example of the peculiarities of Word's translation, here is a sentence that has given me particular trouble. The original sentence is "In Yoon Ha Lee's *Machineries of Empire* universe, the spaceships, known as moths, are in fact an enslaved alien race, both organic (though cyborgized) and sentient". Initially, Word has mistranslated this as "En el libro *Machineries of Empire* de Yoon Ha Lee, el universo las naves espaciales, conocidas como polillas, son de hecho una raza alienígena esclavizada, tanto orgánica (aunque cyborgizada) como sensible". Curiously, a second attempt to translate the same sentence, once I had corrected the Spanish version, has yielded the far more correct version "En el universo de *Machineries of Empire* de Yoon Ha Lee, las naves espaciales, conocidas como polillas, son de hecho una raza alienígena esclavizada, tanto orgánica (aunque cyborgizada) como sensible" (I have used 'ciborguizada' and 'sentiente' in my Spanish version). For reasons that mystify me, Word's translation appears to choose randomly whether to translate titles or not. In this case, it has respected the original English title, which is fine as there is no Spanish translation. Yet, in six other cases it has translated titles of books in English that I mention (volumes with no Spanish translation available, either). This means I have wasted precious time replacing the 'fake' Spanish titles with the original English titles.

I tried a couple of times to first write the post in Spanish and then translate it into English, but, funnily, this felt very odd. It might simply be the case that I am more used to writing in English for the blog, I don't know. Perhaps the strangest effect of

self-translating are the doubts that appear regarding my proficiency in that language, of which I am not a native speaker. Sometimes, words I use in English assuming they mean one thing appear translated as another, which forces me to check whether my usage is correct. It usually is but I catch myself at least once every post, if not twice, making some glaring mistakes. This is a very useful side-effect of automatic translation: you may learn from AI how to improve your writing in both languages, as if you had a sort of inbuilt tutor in your word processor. The downside, I confess, is laziness. If the translated version reads minimally well, I often need to make an extra effort to enrich it and make it seem less obviously AI-generated.

Conclusion

In short, although I would not recommend using automatic, AI-based translation for literary works, I find Word's translator tremendously useful as an aid to translate my weekly posts from English into Spanish. Generally speaking, it works fine with academic prose, and, as I have noted, my impression is that it learns to mimic the user's style, with some glitches. I use WordReference if I cannot solve myself those glitches (try to think of a Spanish equivalent for idioms such as 'one-trick pony'), but on the whole, Word's translator allows me to focus on the detail, while doing the heavier, less rewarding part of translating. So far, so good.

Gender wordpl(AI) in Translation: the Case of *Egalia's Daughters*

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Source text

'After all, it is *menwim* who beget children,' said Bram, throwing her son a reproving glance over the top of the *Egalsund Post*. [...] 'But I want to be a seawom! I'll just take the baby with me,' said Petronius ingeniously. [...] 'There are some things in life you have to put up with. In time you'll learn to appreciate them. Even in a democratic society like ours, everyone can't be completely identical. Besides, it would be tremendously boring. Dreary and depressing.' [...] you must be realistic [...] You'll have to stop reading all those adventure stories about the exploits of seawim and stick to books for boys instead. [...] No real menwim want to go to sea'. [...] 'And a manwom can't be a seawom either, a mafele seawom' Ho, ho! Or perhaps you're going to be a cabin *boy* or a *seamanwom*, or a *helmsmanwom*? [...] The only menwim who go to sea are either whores or Pallurians.' [...] 'And in every harbour the whores stand in line with open arms, waiting for the seawim'. [...] 'Lady God!' [...] "Remember Petronius belongs to the frail sex" [...] 'Oughtn't Petronius start wearing a peho soon?'

Target text: Human translation

"—Al final són els *domes* qui engendren les filles — va dir la Bram, fulminant al seu fill amb la mirada per sobre de l'*Egalsund Post*. [...]

—Però és que jo vull ser maridona! I portaré la filla amb mi — va dir en Petronius, amb enginy. [...]

—Mira, hi ha coses a la vida que has d'acceptar. Ja ho veuràs, amb el temps aprendràs a apreciar-les. Fins i tot en una societat tan democràtica com la nostra, no tothom pot ser completament igual. Seria avorridíssim. Trist i depriment. [...] has de ser realista [...] Deixa de llegir totes aquestes històries d'aventures i grans proeses de les maridones i centra't en el que et pertoca, els llibres per a nois. [...] Cap dome de veritat vol anar

a la mar [...] A més, un dome no pot ser mai una maridona, una maridona masclella. Quin fart de riure! O potser acabaràs sent un grumet o un maridome, o fins i tot timonedome? [...] Els únics domes que van a la mar són prostitites o bé Fal·lusins. [...] I a cada port els veus allà, un darrera l'altre, tots els prostitites, amb els braços ben oberts, esperant que les maridones els prenguin. [...] Ai, Deva! [...] No t'oblidis que en Petronius pertany al sexe dèbil [...] I en Petronius no hauria de començar a dur un fal·lustenidor aviat?"

Target text AI translation

"Al capdavant, són els hòmetts qui engendren els infants," va dir Bram, llançant-li al seu fill una mirada de reprotxe per sobre de l'Egalsund Post. [...] "Però jo vull ser una maridona! Només agafaré el nadó amb mi," va dir Petronius amb enginy. [...] "Hi ha coses a la vida que has d'aguantar. Amb el temps aprendràs a apreciar-les. Fins i tot en una societat democràtica com la nostra, tothom no pot ser completament idèntic. A més, seria tremendament avorrit. Sombre i depressiu." [...] Has de ser realista [...] Hauràs de deixar de llegir totes aquelles històries d'aventures sobre les gestes de les maridones i quedar-te amb llibres per a nois en canvi. [...] Cap hòmet de veritat vol anar al mar". [...] "I una donhòmett tampoc pot ser una maridona, una maridona de genere neutre. Ho, ho! O potser seràs un mosso de coberta o una marinerona, o una timonera? [...] Les úniques hòmetts que van al mar són o bé prostituts o pallurians". [...] "I en cada port, les prostituts esperen amb els braços oberts, esperant els mariners". [...] "Dona Déu!" [...] "Recorda que Petronius pertany al sexe fràgil." [...] "No hauria de començar Petronius a portar un calçot aviat?"

Analysis

Egalia's Daughters: A satire of the sexes (1985) is a novel that subverts gender roles and stereotypes as a critique of our heteronormative society by portraying a dystopian matriarchy with ingrained and immutable values and norms that favor *wim* at the expense of *menwim*. As can be seen in these two references, Brantenberg's reversal of a patriarchal society is achieved through satirical play on words with gendered terms. Such wordplay is a recurrent technique which affects Egalia's inhabitants, their jobs and social roles, as shown in *menwim* ('men' + 'women'), *seamanwom* ('seaman' + 'woman'), *mafele* ('male' + 'female'), *helmsmanwom* ('helmsman' + 'woman'), among others, fixed expressions (*Lady God!*), and clothes (*peho*).

The large amount of gender wordplay in the excerpt that has been chosen clearly poses challenges, as it (in)directly makes readers question and revisit bias. In other words, it

forces them (us) to *think*. As far as human translation is concerned, wordplay undeniably presents a hurdle: thorough understanding, wit and constant imaginative solutions are required to convey the satiric universe of Egalia. According to Ruiz Casanovas (2023, pp. 81-82), Artificial Intelligence (AI) is relatively capable of successfully and accurately transferring texts while offering acceptable, valid and revisable versions. Our intention, however, is not to rekindle a debate (or even position ourselves) for or against AI and/in literary translation. Instead, we aim to analyze the extent to which AI can be creative and precise enough to produce coherent and humorous wordplay based on gender and study if AI is able to *understand* and *reason* the translation choices it makes.

A central characteristic of gender wordplay and its function in the novel is the fact that femininity is regarded as the universal, generic and unmarked term from which male words derive. To portray this, we have chosen ‘dona’ (woman) and combined the terms ‘dona’ and ‘home’ (man) to create the male reference: *el dome* (*manwom*, in singular) and *els domes* (*menwim*, in plural). Similarly, syntactic order cannot be disregarded, as it has a specific function and effect in the text. If the narration addresses both genders, we are required to place the masculine after the feminine (e.g., ‘les dones i els domes’). In the source text, locating the masculine first can either indicate that *only* men are being referenced (e.g. *menwim*) or that connotations applied to men are negative (e.g., *mafele*). For this last case, we have related ‘femella’ (female) and ‘mascle’ (male) to create *masclella* as a translation of *mafele*, so that the degrading sense is portrayed in our translation.

After analyzing all AI translations¹ for *manwom* and *menwim*, it is evident that the program cannot produce accurate and coherent solutions, even if previous information is provided. The system recognizes the first two occurrences of *manwom* and *menwim* as direct equivalents of ‘man’ and ‘men’ in AI⁽¹⁾⁽²⁾: ‘**els** menwim’, ‘cap **home**/menwim de veritat’ and ‘**un home**’, though AI⁽²⁾ associates the third instance of *manwom* as female and links it to the sea: ‘una homarina’, which is a wordplay on ‘marí’ (marine), ‘home’ and ‘dona’. Such connection, however, is inaccurate as sea references appear later in the text. For *menwim* and *manwom*, AI⁽³⁾ suggests the pair ‘hòmet’ and ‘donhòmet’ as a

1. We have worked with three ChatGPT translations (October-November 2023): AI⁽¹⁾ (the program is asked in English to produce a translation from English to Catalan), AI⁽²⁾ (the same instructions are given in Catalan) and AI⁽³⁾ (AI is provided with contextual information, i.e., role reversal, power relationships, gender, and wordplay, and is asked the reasons behind its translation choices). To test whether AI incorporated the contextual information and feedback, we asked the system to translate the same text a month later. AI produced a different though still incoherent translation. The last translation has not been used in this article.

combination of 'home', 'dona' and '-et' (masculine suffix). Apparently more creative than the previous options, these translations present problems of inconsistency. AI⁽³⁾ seems to associate 'donhòmet' to women ('una donhòmet') arguing that the term combines both genders. Nevertheless, the context indicates that the target is a man (*manwom*). Similarly, 'hòmet' is associated with both genders in AI translation ('els hòmet' and 'les hòmet') when it should refer to men (*menwim*) exclusively.

Another challenge is the translation of terms related to the sea. The word *seawom* clearly overturns the patriarchal composition of a profession that has traditionally and stereotypically been associated with men ('mariners', i.e., sailors). For *seawom*, we have opted for combining the terms 'mariner' and 'dona' and create the concept of *maridona*. In this case, AI translations recognize the singular sense and the female reference of *seawom*: 'una dona del mar' (*lit.* a woman of the sea) in AI⁽¹⁾, 'una dona marina' (*lit.* a marine woman) in AI⁽²⁾ and 'una maridona' in AI⁽³⁾, being the latter the same solution that we have suggested. In this line, AI argues that *maridona* resembles the canonical meaning of 'sailor' but is now resignified for women.

Further in the fragment, *seawom* appears together with the adjective *mafele* in a satirical way to illustrate the fact that men cannot be *maridones*, let alone male *maridones*, a ridiculous notion for men in Egalia to aspire for. In this regard, the concept is created to be used pejoratively. Therefore, we have chosen the term *mascella*, as previously discussed. AI⁽¹⁾⁽²⁾ adapts *mafele* as 'de debò' (*lit.* real) and as 'gènere neutre' (*lit.* gender neutral) in AI⁽³⁾. Neither of these options work, as the original concept is used to belittle men rather than conveying positivity or gender neutrality and inclusivity.

The terms *seamanwom* and *helmsmanwom* are also denigrating and indicate that men cannot aspire to be sailors or helmspersons, as these jobs are female in Egalia. Apart from creating wordplay, our intention is to also maintain coherence within the text. As the female reference *seawom* is adapted to *maridona* and *manwom* to *dome*, we consider opportune the transfer *seamanwom* to *maridome*, which results from combining *maridona* and *dome*. All AI translations, on the contrary, target an inexistent female referent: 'una dona mariner', 'una domarina de mariner' and 'una marinerona' ('mariner' + 'dona') in the case of *seamanwom*, which means that the system does not detect the intentional wordplay on men.

When it comes to *helmsmanwom*, we have used the male term *dome* and suggested *timonedome*, which emerges as a combination between 'timoner' (helmsperson) and *dome*. For *helmsmanwom*, AI offers 'una dona timonel', 'una donamarina de timoner' and 'una timonera'. However, these options are problematic for two reasons. Firstly, the use of the preposition 'de' (as it also occurs in 'una domarina **de** mariner') perpetuates the idea of female objectification and subjugation to men, as it indicates that women

belong to men (e.g., “a sailor’s/helmsman’s woman”) rather than conceptualizing women as the group men depend on. Secondly, applying an unambiguously female reference to men in degrading contexts is liable to misinterpretation, because it suggests that femaleness is used for opprobrium, which is inconceivable in the female power structures of Egalia.

Furthermore, a word that poses a translation difficulty is ‘whore’. Though the term has traditionally been associated with women, whores are male in Egalia. An option that both addresses the male population in Egalia and transmits the pejorative meaning is *prostitutes*. For this word, we combine ‘prostitutes’ (female whores) and ‘tites’ (an informal and even infantile term for ‘penises’ in Catalan). We consider that readers can automatically and unconsciously read ‘prostitutes’ but immediately detect the male sense in the word and its effect in the text. However, all AI translations conceptualize ‘whores’ as female: ‘**les prostitutes**’ (AI⁽¹⁾) and AI⁽²⁾) and ‘**les prostituts**’ (AI⁽³⁾). Curiously, AI⁽³⁾ originally rendered *whores* as female (‘**les prostitutes**’). If provided with contextual information about the referent (i.e., male) and function, the system masculinized the role (‘prostituts’), but still included the feminine article: ‘**les prostituts**’.

The fact that ChatGPT unquestionably and insistently assigns a female gender to *whores* exemplifies how AI exhibits and perpetuates gender bias (UNESCO, 2024), as it relegates “women to roles that are stereotypical or traditionally undervalued and controversial” (p.3). However, this is also portrayed in other cases. As shown before, the three AI translations have transferred the original female reference of *seawim* the first time it appeared, but AI has changed it to a masculine sense in its last occurrence: ‘**els homes** del mar’ (AI⁽¹⁾) (*lit.* the men of the sea) and ‘**els mariners**’ (AI⁽²⁾⁽³⁾). In other words, AI shows gender bias in the association of jobs between men and women (2024): even in Egalia, sailors are conceptualized as male and prostitutes as female.

Apart from the previous examples, there are some cases in which the translators’ ethos (Spoturno, 2019) is insinuated. For example, we have translated the English gender-neutral ‘children’ and ‘baby’ as female: ‘fills’ and ‘fills’ (daughter/s). While AI suggests the (generic) masculine for these cases, we believe that converting such terms into female reverses gender roles and norms, strengthens female power and representation and emphasizes femaleness as the universal and dominant gender in Egalia. In a similar line, we have replaced the term ‘identical’ for ‘igual’ (equal) in the sentence “even in a democratic society like ours, everyone can’t be completely identical”. In this case, we have opted for a concept that does not vary morphologically between masculine and feminine, rather than using one that marks gender in Catalan (‘idèntic/a’). In terms of meaning, ‘igual’ is specific for condition “and status (DIEC2,

n.d.). Taking into consideration that the main idea of the text deals with democracy in a society, this word adds a satirical nuance to the text.

Moreover, we have rendered the noun 'sea' as feminine ('**la** mar' instead of 'el mar') in "the only menwim who go to sea", even though both genders are semantically equivalent in Catalan (DCVB, n.d.). Since sailing and sea-related jobs have traditionally been associated with masculinity, strength and bravery, we consider that the feminine form aligns with the story, subverts the male canon and highlights the female power in the novel instead. Another notable change worth mentioning is in the sentence "and in every harbour the whores stand in line with open arms, waiting for the seawim", which we have rendered as "i a cada port els veus allà, un darrera l'altre, tots els prostitutes, amb els braços ben oberts, esperant que les maridones els prenguin". In our translation, a subtle nuance of passiveness in the sexual role of whores is added: "els prenguin" (*lit.* 'to be taken'). As a result, we have intensified female agency and initiative in the sexual act with men, as *seawim* are those who take and use *menwim*.

Aside from the play on words examples that have been discussed already, there is an interesting case of a fixed expression containing gender wordplay. The exclamation *Lady God!*, which derives from the set phrase 'Oh God!' ('Ai, senyor!' as a possible translation in Catalan), is an expression of annoyance and complaint that is used in Egalia. Through the coined equivalent 'Ai, senyor!', we have adapted the phrase to 'Ai, Deva!'. The word 'Deva' is a wordplay between 'Déu' (God) and the Biblical female figure of 'Eva' (Eve), a character to which history, religion and tradition imposed the presumed wickedness of women. Using Eve in this context divinizes her, which implies that her figure is highly sacralized and worshiped in Egalia. Moreover, having added the preposition 'de' (of) in her name ('**D**eva') indicates that *huwomity* in Egalia is female and derives from a woman.

Concerning non-human translations, AI⁽¹⁾⁽²⁾ fails to recognize the subversion, obviates the female reference and introduces a male one in translation: 'Senyor Déu' (*lit.* 'Sir God!'). AI⁽³⁾ also produces a male reference: 'Senyor meu!' (*lit.* 'My Lord!'). After being indicated about gender, the system applies femaleness ('Senyora Déu' and 'Dona Déu'), however, AI still maintains the male reference (Déu). Moreover, the above-mentioned options are literal translations of 'Lady God' and neither of them function in the context, as they are not wordplays on common and recognizable expressions in Catalan.

Another term that has raised important challenges in translation is *peho*. As a shortened version of 'penis holder', a *peho* is representative of social/cultural norms and proper behaviour in Egalia: *menwim* are required to wear it, as it is unacceptable to openly show male genitals in public. For our translation, we have combined

'fal·lus' (phallus) and 'sostenidor' (bra) to create 'fal·lustenidor'. As for AI translation, the solutions are various: 'una faldilla' (a skirt), no translation, and 'calçot'. 'Faldilla' is traditionally associated with women, but the context highlights a garment that *only* menwim use. In this sense, 'faldilla' is prone to misinterpretation, as attaching femininity might be regarded as a token of general humiliation.

AI⁽²⁾ recognizes that *peho* is related to clothes, but does not provide a translation. However, when the program is given information about what *peho* represents, it offers 'calçot' and 'calçotí' (from 'calçó', i.e., 'short' and the augmentative masculine suffix '-ot'). Interestingly, 'calçot' is a perfectly plausible option in this context. On the one hand, the term refers to underclothes. On the other hand, it is sexually connoted, as it recalls the phallic shape of a 'calçot', i.e., a type of green onion that is typical of the Catalan culture and cuisine. Though AI explains the suitability of 'calçot' in terms of its etymology and recognizes it as a Catalan element, it neither detects the sexual innuendo nor reasons that the term results from a deliberate attempt to domesticate (Venuti, 1995) the text.

It must be noted that the excerpt also includes 'Pallurian', a derogatory term for homosexual men. To maintain internal coherence, we propose 'Fal·lusins' ('fal·lus' + the Catalan suffix '-ins'), which is an invented but plausible demonym with a visible satirical element that has a semantic connection to 'fal·lustenidor'. As for AI translations, 'Pallurians' is either untranslated (AI⁽²⁾⁽³⁾) or conceptualized as feminine: 'Pallurianes' (AI⁽²⁾), probably because the system stereotypically relates 'Pallurians' to female whores.

On a final note, we would like to state some last considerations on the role of human and Artificial Intelligence in the translation of *Egalia's Daughters*. Our initial objective was not to present human and AI translation as dichotomous and mutually incompatible. Likewise, we did not intend to consider AI as a threat to human translation, but to explore the extent to which AI was able to capture wordplay on gender, comprehend its function in the text, solve challenges and produce plausible, creative and humorous solutions. In other words, we wanted to analyze whether AI could think and reason about translation.

Our study has demonstrated that AI is (still) unable to consistently and coherently interpret wordplay based on gender. Even when provided with precise contextual information and instructions, the AI system produces solutions that barely work in the context(s), as the play on words are mostly literal translations, or even (un)conscious perpetuations of gender stereotypes and bias. All this clearly indicates AI's inability to thoroughly *understand* the text, detect sensitive issues, *comprehend* their function and effect on the original text, *interpret* figurative meanings and *create*

ingenious solutions. For now, AI continues to reproduce gender bias and does not *think* when translating.

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Translation of Ingran is a Bitch in the Aegean Dialect

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Source text

Ingran Is a Bitch by Linton Kwesi Johnson

Ingran is a bitch

Ingran is a bitch

w'en mi jus' come to Landan toun
mi use to work pan di andahgroun
but workin' pan di andahgroun
y'u don't get fi know your way aroun'

Ingran is a bitch

dere's no escapin it

Ingran is a bitch

dere's no runnin' whey fram it

mi get a lickle jab in a big 'otell
an' aftah a while, mi woz doin' quite well
dem staat mi aaf as a dish-washah
but w'en mi tek a stack, mi noh tun clackwatchah!

Ingran is a bitch

dere's no escapin it

Ingran is a bitch

noh baddah try fi hide fram it

w'en em gi'you di lickle wage packit
fus dem rab it wid dem big tax rackit
y'u haffi struggle fi meek en's meet

an' w'en y'u goh a y'u bed y'u jus' cant sleep

Inglan is a bitch
dere's no escapin it
Inglan is a bitch fi true
a noh lie mi a tell, a true

mi use to work dig ditch w'en it cowl noh bitch
mi did strang like a mule, but, bwoy, mi did fool
den awftah a while mi jus' stap dhu ovahtime
den aftah a while mi jus' phu dung mi tool

Inglan is a bitch
dere's no escapin it
Inglan is a bitch
y'u haffi know how fi suvive in it

well mi dhu day wok an' mi duh nite wok
mi duh clean wok an' mi duh dutty wok
dem seh dat black man is very lazy
but it y'u si mi wok y'u woulda sey mi crazy

Inglan is a bitch
dere's no escapin it
Inglan is a bitch
y'u bettah face up to it

dem have a lickle facktri up inna Brackly
inna disya facktri all dem dhu is pack crackry
fi di laas fifteen years dem get mi laybah
now awftah fiteen years mi fall out a fayvah

Inglan is a bitch
dere's no escapin it
Inglan is a bitch
dere's no runnin' whey fram it

mi know dem have work, work in abundant
yet still, dem mek mi redundant
now, at fifty-five mi gettin' quite ol'
yet still, dem sen' mi fi goh draw dole

Inglan is a bitch
dere's no escapin it
Inglan is a bitch
is whey wi a goh dhu 'bout it?

AI Translation

İngiltere Bi Kaltak

İngiltere, İngiltere bi kaltak,
İngiltere, İngiltere bi kaltak,

Londra'ya yeni geldiğimde,
Yeraltında çalışırdım,
Ama yeraltında çalışırken,
Etrafı pek öğrenemezsin.

İngiltere bi kaltak,
Kaçışı yok bundan,
İngiltere bi kaltak,
Kaçamazsın bundan.

Büyük bir otelde küçük bir iş buldum,
Ve bir süre sonra, iyi gidiyordum,
Beni bulaşıkçı olarak başlattılar,
Ama biraz zaman geçince, kontrolör oldum!

İngiltere bi kaltak,
Kaçışı yok bundan,
İngiltere bi kaltak,
Kaçamazsın saklanarak.

Sana o küçük maaş zarfını verdiklerinde,
İlk olarak büyük vergiyle soyuyorlar seni,
Geçinmek için mücadele etmen gerekiyor,
Ve yatağa gittiğinde uyuyamıyorsun.

İngiltere bi kaltak,
Kaçışı yok bundan,
İngiltere bi kaltak gerçekten,

Yalan söylemiyorum, gerçek.

Soğukta hendek kazardım, zor bir işti,
Katır gibi güçlüydüm ama aptaldım,
Sonra bir süre sonra fazla mesaiyi bıraktım,
Sonra bir süre sonra aletlerimi bıraktım.

İngiltere bi kaltak,
Kaçışı yok bundan,
İngiltere bi kaltak,
Hayatta kalmayı bilmen lazım.

Gündüz iş yaptım ve gece iş yaptım,
Temiz iş yaptım ve kirli iş yaptım,
Siyah adamın tembel olduğunu söylerler,
Ama benim çalışmamı görsen, delirdiğimi düşünürdün.

İngiltere bi kaltak,
Kaçışı yok bundan,
İngiltere bi kaltak,
Gerçeği kabullenmelisin.

Brackly'de küçük bir fabrikaları var,
Bu fabrikada tek yaptıkları seramik paketlemek,
On beş yıl boyunca emeğimi aldılar,
Şimdi on beş yıl sonra gözden düştüm.

İngiltere bi kaltak,
Kaçışı yok bundan,
İngiltere bi kaltak,
Kaçamazsın bundan.

İşleri var biliyorum, bolca iş,
Ama yine de beni işten çıkardılar,
Şimdi elli beş yaşında, oldukça yaşlandım,
Yine de beni işsizlik maaşı almaya gönderdiler.

İngiltere bi kaltak,
Kaçışı yok bundan,
İngiltere bi kaltak,
Ne yapacağız bununla ilgili?

Our translation

Gıran Giresice Engiltere

Gıran Giresice Engiltere
Gıran Giresice Engiltere

Londra'ya geldim geleli
Yerin altında çalışıveriyom gari
Eh, çalışıyom çalışıyom da
Amma anlamıyom, ne edem ki?

Gıran Giresice Engiltere
Gurtulamıyoz senden, yetti gari
Gıran Giresice Engiltere
Gaçamıyoz senden, sıktın gari

Güççük bi' otelde iş buluve'dim
Vallahi iyi işle' ettim
Bulaşıkla' çitiletile'
Bi' gere bile saate bakıve'medim

Gıran Giresice Engiltere
Gurtulamıyoz senden gari
Gıran Giresice Engiltere
Saklanamıyoz senden gari

Guş gada' maaş veriyola'
Gendileri parayı cukka ediyola'
Ganere herifler doysunla' deye
Gece gaçıyo' bizim uykula'

Gıran Giresice Engiltere
Gurtulamıyoz senden gari
Gıran Giresice Engiltere
Vallahi yalan gonuşmuyom gari

Hep yeri gazıyo'dum nereye gadar?
Enayilik ende, göpek gibi gazdım
Bi' de gidip fazla mesaiye galdım
Hindi güreği önküre gove'dim

Gıran Giresice Engiltere
Gurtulamıyo'z senden gari
Gıran Giresice Engiltere
Garazorunlan yaşıyoz gari

Sabahın görü, gecenin üçü demeden çalışıyo'm
İşimi de adamakıllı yapıyo'm
Zencile' tembel oluyo' diyip duruyo'la'
Amma bi' ba', nası' göpek gibi çalışıyo'm

Gıran Giresice Engiltere
Gurtulamıyo'z senden gari
Gıran Giresice Engiltere
Bundan kelli yüzleş'cez

Brackly'nin or'la'da boktan bi' fabrikaları va'
Anca çanak çömlek paketletiyö'la'
Bana şur'da on beş yıldır iş veriyö'la'
Bi' de yaptığımı beğenmiyo'la'

Gıran Giresice Engiltere
Gurtulamıyo'z senden gari
Gıran Giresice Engiltere
Gaçamıyo'z senden gari

Biliyo'm ende itle'de iş bol
Hindi de işten çıkariyo'la'
Bunadım artık gari
Amma payımı da veriyö'la'

Gıran Giresice Engiltere
Gurtulamıyo'z senden gari
Gıran Giresice Engiltere
De gide de!

Analysis

The canonical song “Inglan is a bitch,” which was penned by the Jamaican-British artist Linton Kwesi Johnson in 1979, stands as a timeless anthem being the voice of the black community that was in pain in England. This powerfully written song serves as an outspoken interpretation of those oppressed people’s tears, voices, frustrations, tiredness

and boredom due to the suppression and discrimination that they experienced in almost all realms of life. As translators, Melisa Hatipoğlu and İrem Martı, we embarked on an intricate journey to translate this profound song into Turkish, infusing it with the rich cultural tapestry of the Aegean sub-dialect. Our endeavor goes not only across the translation of the words; but it is also a historical exploration, a celebration of linguistic diversity, and an acknowledgment of shared human experiences.

As can be seen, idioms, metaphors and cultural references used in song lyrics can lose their meaning when directly translated into the target language, as artificial intelligence did. Expressions specific to the Aegean dialect make this situation even more complicated. AI has difficulty fully understanding and accurately conveying such cultural contexts. Moreover, the emotional tone of the lyrics gains meaning with its melody and rhythm. Translating a song into another language while preserving its original tone is a challenging task even for human translators alongside cultural nuances. AI can translate the text word for word, but it may fall short of replicating the emotional tone and emphasis of the original song. Translation is a creative process, more than just knowing grammar rules and word meanings. When translating a song into another language, it is necessary to recreate it in a way that is meaningful and impressive to the target language's audience while remaining faithful to the original text. AI cannot fully fulfill this creative process because it works within certain patterns and rules. In addition, artificial intelligence does not have an emotional brain that can understand the difficulties experienced in the period, so it is an undeniable fact that artificial intelligence is inadequate from every perspective.

In essence, our translation attempts to serve as a bridge connecting the different cultures, to pay homage to the struggles faced by marginalized communities, and to give a testament to the power of language in expressing shared human experiences. Through our work, we strive to evoke and convey the same deeply felt emotions of anger, tiredness or sadness and social observations to the Turkish-speaking audience as the original song did for those who understand English, aiming to create a shared resonance that transcends language barriers.

Linton Kwesi Johnson's powerful song "Inglan is a Bitch" serves as a poignant reflection of the tumultuous social and political landscape of 1970s England. Delving into the historical context of the song's creation reveals a period marked by pervasive racial tensions, discrimination, and a fervent struggle for civil liberties. During this era, the Windrush generation faced systemic racism and oppression, as England sought to shape them according to its vision of civilization and development.

Against this backdrop, Johnson's poetic craftsmanship emerges as a transformative force, transcending mere words to encapsulate the collective sentiments and experiences

of the Caribbean community. Through his resonant chorus, the artist becomes the voice of the oppressed, articulating their frustrations, challenges, and injustices. The song goes beyond being a mere musical composition, evolving into a unifying anthem that amplifies the cries against oppressive forces seeking to marginalize and silence a community striving for freedom and equality. Johnson's raw and evocative lyrics elevate the song, making it a powerful testament to the struggles faced by the Caribbean community in 1970s England.

Our decision to translate the song into the Aegean accent is rooted in a profound understanding of cultural affinity across continents. Because of the fact that we were born and raised in the Aegean region, we deemed it suitable to utilize this accent that we are acquainted with. By picturing the oppressed protagonists within the song as residents of Aegean cities such as Aydın or Denizli, we made an effort to forge a connection across time and space, thereby facilitating a harmonious convergence between the historical narrative embedded in the song and the vibrant cultural elements of the Aegean, creating a perfect integration of history, language, and culture. Our choice was not arbitrary; but it was a deliberate effort crafted to create the translation within the framework of unique linguistic and cultural elements which are indigenous to the people of the Aegean region.

The Aegean accent, spoken in cities like Aydın and Denizli, holds significant historical significance. It's known for its gentle pronunciation, lengthened vowels, and distinct phrases. This sub-dialect has integrated words from Greek due to the area's historical links with the ancient Ionian civilization. Moreover, the Aegean region has been shaped by a rich tapestry of cultural influences spanning from ancient civilizations to the Byzantine and Ottoman Empires. These diverse historical layers are reflected in the sub-dialect, making it an apt medium to express the enduring themes depicted in the song, resonating with the timeless struggle it portrays.

In our role as the translators, we endeavored to go far beyond the confines of a mere word-for-word translation; it entailed a profound linguistic adaptation, a transformative journey that sought to infuse the translation with the very essence of the Aegean sub-dialect. The Aegean sub-dialect, with its distinct pronunciation shifts and cultural-specific elements, presented a canvas to paint a vivid picture of the struggles that are faced by the oppressed immigrants in Johnson's canonical work. It is quite melodic and reflects the region's cultural influences; and thus, our concerted efforts were dedicated to capturing this rhythmic harmony and the profound cultures ingrained within the sub-dialect. It allowed us to breathe life into the translated rendition while preserving the raw authenticity and the reminiscent nature of the original piece to the fullest extent, as much as possible.

To initiate our translation process in the following manner, we translated the phrase “England is a Bitch”, which is used as a title and repetitive line in the poem as “Gıran Giresice Engiltere”. In Istanbul (standard) Turkish, this phrase is used as “soyun kurusun” and it finds its literal counterpart in English as ‘a plague on both your houses’. “Gıran giresice” is a unique cursive word used in the Aegean region; and in our opinion, using this phrase would make us convey the subculture better, and so, it would make the translated poem fun to read or listen. Also, again in the title and the repetitive lines; the word “Engiltere” can be seen as the counterpart of “England”. The original word is -in Istanbul (standard) Turkish- ‘İngiltere’. However; in the Aegean dialect; the letter “i” as the first letter of a word becomes the letter “e”. That is why we used the word “Engiltere”.

In our translation, we integrated regular compound words, such as “çalışıvermek” and “buluvermek.” We translated the first line of the first stanza, “mi use to work pan di andahgroun” (In modern English “I used to work in the underground”) as “yerin altında çalışıveriyo’m gari.” (In standard Turkish “Yerin altında çalışıyorum.”). We preferred the *tezlik fiili* (A verb of quickness in Turkish grammar, means doing something rapidly or suddenly.), which is one of the regular compound words in Turkish where this grammar rule (ı,i,u,ü) + ver(mek) is used, because we wanted to adapt the language that we intentionally distorted to the Aegean subdialect. By incorporating these vernacular terms, we aimed to capture the essence of the local dialect and evoke a sense of familiarity for readers familiar with the Aegean subdialect. We strategically employed verb shortening, a linguistic feature characteristic of the Aegean subdialect to mirror the naturalness and tempo of speech in this specific linguistic variant. To give an example, the suffix of the present continuous tense in Turkish is ‘-yor’ but Aegean people usually omit the letter ‘r’ at the end and we stated this omission by using apostrophe instead; such as ‘veriyola’, ‘ediyola’. More than these lexical choices, we also changed the sound of the words that are originally starting with the “K” letter, and instead, we used the letter “G” (for example, ‘guş’ instead of ‘kuş’ or ‘göpek’ instead of ‘köpek’) in order to distort the Istanbul Turkish (standard) and adapt it to the Aegean sub-dialect. Also, we added the local filler words that belong to the Aegean dialect such as “gari,” which became essential components of our translation, and helped the translation fun to hear or read. There are also some other words and phrases that are only used by the people from the Aegean region that we preferred to use in our translation: for example; hindi (now), cukka (cly), bundan kelli (thereafter), de gide de (holy cow), ganere (stray dog), kuş kadar (very little) and önküre govermek (putting something somewhere).

In conclusion, our decision to translate Linton Kwesi Johnson’s impressive song “Inglan is a Bitch” into the distinctive Aegean sub-dialect was driven by a multifaceted aim to create a more immersive and culturally resonant experience for Turkish-

speaking audiences. Our primary objective was to bridge the historical narrative of the Windrush generation with the rich cultural tapestry of the Aegean region, fostering a connection that transcends mere linguistic translation. The intentional distortion of the Istanbul Turkish (standard) dialect and re-generating it to the Aegean dialect was a strategic choice, allowing us to mirror the nuances of the Aegean sub-dialect and evoke a sense of familiarity among local populations. By changing sounds, incorporating indigenous phrases, and embracing linguistic features unique to the Aegean, we aimed to authentically capture the essence of the region. This linguistic adaptation served as more than just a means of communication; it became a celebration of cultural diversity, a nod to historical ties, and an acknowledgment of the shared human experiences that traverse time and space. The translation, therefore, transforms into a cultural amalgamation, where the struggles portrayed in Johnson's lyrics find resonance within the historical and linguistic context of the Aegean region. In preserving the authenticity and reminiscent nature of Johnson's very powerful lyrics, our work stands as a testament to the enduring power of language in expressing the universal pursuit of freedom and equality, while simultaneously honoring the vibrant cultural elements of the beautiful Aegean sub-dialect.

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The invisible translator vs. the Increasingly Visible AI: Questions on Creativity in the Translation Classroom

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Abstract

This chapter presents a pedagogical experiment conducted with students enrolled in a Multimedia Translation course at a Spanish higher education institution. The students were asked to translate a website —specially designed by the instructors for this purpose— which contained a substantial amount of cultural elements and idiomatic expressions. Firstly, the students performed a creative translation to convey the humorous load, and then compared their own translation with both versions generated by DeepL and ChatGPT, evaluating the target texts through a questionnaire. The results offer insights into the use of Artificial Intelligence and Machine Translation in translation training, particularly when it comes to mediation and creativity-related competences.

Source text

LA CAÑITA RESHULONA



Lo petamos

¡Esto va para los amantes de la buena birra y el buen tapeo! ¡Tenemos el lugar perfecto para vosotros! Bienvenidos a "La Cañita Reshulona", el templo cervecero donde el buen rollo es la esencia y donde vas a rebañar hasta el último miajón del salmorejo. Aquí, no se parchea, aquí se disfruta del buen comer. Prepárate para disfrutar como un enano con unas birras bien fresquitas, nada de galipuches. ¡Qué te vamos a contar, si hasta los gatos de Córdoba se chupan los bigotes aquí! Estamos que lo petamos, así que pásate por nuestro garito y te aseguramos que te vamos a dejar con la boca abierta y la panza llena. ¡Solo para jartibles! ¿Te lo vas a perder? ¡Ni de coña, colega! ¡Te esperamos en "La Cañita Reshulona" para echar unas buenas risas y unas tapas de las de siempre!

Tapeo	Cerveceo
1. Salmorejo	1. Agua mineral
2. Flamenquín	2. Refrescos
3. Rabo de toro	3. Zumo de frutas
4. Berenjenas fritas con miel de caña	4. Té helado
5. Mazamorra	5. Café
6. Pastel cordobés	6. Cerveza
7. Cordero a la miel	7. Vino tinto
8. Ajoblanco	8. Vino blanco
9. Fritura de pescado	9. Sidra
10. Tortilla de camarones	10. Alhambra
	11. Mahou
	12. Amstel
	13. Cocteles (ejemplo: Mojito, Margarita, Piña Colada)

Target translation

La cañita “reshulona”

Lovers of fine beer and tapas, we’ve got the perfect place for you! Welcome to “La Cañita Reshulona”, the beerish temple where good vibes are essential and where you’ll mop up every single bite of your *salmorejo*. We don’t waste our time here, we serve just good meals. Prepare yourself to enjoy tasting the best ice-cold beers you’ve ever had. What else can we say, even the Cordovan cats would lick their whiskers here! We are the bar of the season, so come here, let yourself be delighted and end up full. Only for untiring eaters! Will you miss it? No way, José! We are waiting for you in “La Cañita Reshulona” with a wonderful smile and the best tapas you’ll ever have.

Tapas	Drinks and beers:
1. Salmorejo	1. Mineral water
2. Flamenquin (breadly roll with meat inside)	2. Soft drinks
3. “Rabo de toro” stew	3. Fruit juices
4. Fried eggplants with honey dressing	4. Iced tea
5. Mazamorra (White cold soup from Cordoba)	5. Coffee
6. Cordovan pie (made with puff pastry)	6. Beer
7. Honey lamb	7. Red wine
8. Ajoblanco (White cold soup made with almonds and garlic)	8. White wine
	9. Cider

9. Fishing stir-fry	10. Alhambra beer
10. Shrimp tortilla	11. Mahou beer
	12. Amstel beer
	13. Cocktails (ex: Mojito, Margarita, Piña colada)

Introduction

The use of artificial intelligence (AI) and machine translation (MT) has generated considerable controversy in recent years within professional and academic fields related to translation and interpreting. As technology progresses, the application of automated processes in educational and professional environments have become increasingly common. However, the adoption of AI and MT poses numerous concerns and challenges that have sparked heated debates within the education community and many professional circles. Therefore, there is an urgent need for academia to address what could be described as “the industrial aspects of translation” (Carreira, forthcoming). In terms of translator training and professional translation, AI has been particularly invasive and connected to bad practices (Carreira, forthcoming), drastically impacting on how projects are handled, rates and payment terms, employment stability, and the quality of translations not performed by human translators, among other aspects related to organizational, legal and ethical issues. In this sense, Moorkens (2017) argues that translation might stop being a sustainable activity for a living, even though “AI will never replace human translators because machines are unable to capture the nuance that comes from each language’s different grammatical rules, semantics, syntax and cultural influence” (Andrews, 2023).

Two of the most popular tools used for generating translations are DeepL and ChatGPT. On one hand, DeepL is a neural network-based translation service known for the quality of the translations provided. ChatGPT, on the other hand, is a language model that has demonstrated remarkable abilities in text generation and natural language understanding tasks; although not specifically designed for machine translation, ChatGPT may also be used for this purpose. One of the most evident issues is that these tools are unable to identify verbal elements connected with cultural, humorous, or figurative aspects of language, which require significant doses of creativity, since they involve quasi-artistic work.

Against this background, this chapter presents a pedagogical experiment in which 16 students from the University of Córdoba (Spain) were faced with a reverse translation project (Spanish into English) for the website of a fictitious brewery located in the Andalusian city of Cordoba. This website was created exclusively for this task and

contained a large number of terms related to popular Andalusian cuisine, cultural elements, localisms, and idiomatic expressions with a humorous tone. First, the pupils produced their own creative translation to convey the cultural and humorous content, and then checked their text against the two versions provided by DeepL and ChatGPT. Afterwards, they evaluated the three target texts obtained through a questionnaire. The results obtained offer an insight on the use of AI and MT in translation training, specifically when it comes to cultural mediation and creativity-related competences.

Methodology

The didactic experiment was implemented during the last term of the academic year 2022-2023 with 16 students taking the course Multimedia Translation, which is taught in the fourth and final year of the Degree in Translation and Interpreting at the University of Cordoba. The activity consisted of four stages in which participants should engage in a set of tasks, as follows:

1. Students were prompted to do their own reverse translation (Spanish into English) without any machine translation tools or artificial intelligence.
2. They should obtain a second translation proposal, this time using DeepL for the full text.
3. They should generate a third translation proposal with ChatGPT.
4. Finally, students would fill in an ad hoc questionnaire to make their own evaluation of the three versions obtained.

The research questions consisted of exploring whether human translators offer more creative and accurate translation proposals when it comes to texts with a strong cultural and humoristic burden than the one offered by GenAI solutions or MT software.

RQ1. Is human translation more creative than GenAI or MT?

RQ2. Do humans perceive differences in the quality of translations done by themselves compared to those offered by AI or MT?

Results

RQ1. Is human translation more creative than GenAI or MT?

In order to answer RQ1, Table 1 shows the translation solutions offered by 8 participants for a colloquial expression typical of youth sociolect. These solutions have been randomly selected from the sample. The ST in Spanish was “lo petamos” and a reverse translation (SP>EN) should be carried out. Each participant provided a creative translation and then asked GPT and DeepL for a solution as stated in the tasks.

TABLE 1. SOLUTIONS BY PARTICIPANTS, AI, AND MT

ST	TT (P1 Human)	TT (P1 GPT)	TT (P1 DeepL)	TT (P2 Human)	TT (P2 GPT)	TT (P2 DeepL)
Lo petamos	We are riding high	We rock it	We are a big hit	We're a hit!	We're killing it	We've got it going on
ST	TT (P3 Human)	TT (P3 GPT)	TT (P3 DEEPL)	TT (P4 Human)	TT (P4 GPT)	TT (P4 DEEPL)
Lo petamos	We rock!	We're killing it!	We've got it going on	We are breaking it.	We rock it	We've got it going on
ST	TT (P5 Human)	TT (P5 GPT)	TT (P5 DEEPL)	TT (P6 Human)	TT (P6 GPT)	TT (P6 DEEPL)
Lo petamos	We are gonna be a smash	We're killing it!	We are a big hit	We are cool!!!	We're killing it!	We are a big hit
ST	TT (P7 Human)	TT (P7 GPT)	TT (P7 DEEPL)	TT (P8 Human)	TT (P8 GPT)	TT (P8 DEEPL)
Lo petamos	We are blowing it up!	We're killing it	We've got it going on	We are the coolest here!	We rock it.	We are a big hit

Table 2 is a contingency table that shows the frequencies of each solution. HT shows the highest variability due to the fact that each translation solution is unique whilst AI's variability is much lower for only two options were offered by GPT, being the most frequent “we're killing it! (5 occurrences) and “we rock it” the least frequent (2 occurrences). Eventually, MT is somehow similar to AI, since “we are a big hit” and “we've got it going on” are the most recurrent options, and they have 4 occurrences each in corpus under analysis.

TABLE 2. CONTINGENCY TABLE OF THE SOLUTIONS

TT (solution)	HUMAN	AI	MT
We are riding high	1	0	0
We rock it	0	3	0
We are a big hit	0	0	4

We're a hit!	1	0	0
We're killing it	0	5	0
We've got it going on	0	0	4
We rock!	1	0	0
We are breaking it.	1	0	0
We are gonna be a smash	1	0	0
We are cool!!!	1	0	0
We are blowing it up!	1	0	0
We are the coolest here!	1	0	0

It can be inferred that human translation shows a high variability and the possibility of getting a unique translation is much higher than in the case of AI and MT, since it seems computer-based translation solutions are homogeneous. The heterogeneity of answers by humans is of uttermost importance when it comes to creativity. In contrast, AI and MT are rather homogenous and this fact should be taken into consideration because one of the key factors in translation is creativity. Therefore, human translation (HT) exhibits significant variability, offering a higher likelihood of producing unique translations compared to AI and machine translation MT. This diversity and originality in human translations is crucial, particularly in fields demanding novel ideas and problem-solving approaches, such as audiovisual translation and literary translation. Thus, HT's variability underscores its importance in contexts where creative expression and nuanced interpretation are paramount. The answer to RQ1 is that HT is more creative than MT and IA.

RQ2. Do humans perceive differences in the quality of translations done by themselves compared to those offered by AI or MT?

The final questionnaire contained questions for participants to rate the different translation proposals according to a 5-point Likert scale.

TABLE 3. PARTICIPANTS' PERCEPTIONS ON MT, AI AND HT

MT	AI	HT
1,9375	2,6875	3,8125

The results show a higher preference for HT (3,81 out of 5), followed by AI-based translation (2,68 out of AI). The lowest rate was assigned to MT-based translation (1,93 out of 5). Therefore, the answers to RQ2 suggest that humans seem to prefer HT. In this regard, there is an interesting aspect linked to variability. HT, which demonstrated the highest variability, also received the highest overall rating in terms of perceived quality. This shows that the diversity and uniqueness inherent in human translations

are valued and perceived positively. Consequently, the high variability in HT not only reflects its adaptability and originality, but also aligns with user preferences, highlighting the importance of preserving and fostering human involvement in translation tasks, especially in areas where creativity is essential.

Discussion

The main argument against AI and MT in translation, as expressed by participants during the experiment in the classroom, was the lack of “humanity” in texts with a high idiomatic load. Idiomatic expressions often convey cultural nuances, emotional subtleties, and contextual meanings that are challenging for translation tools to accurately capture. While ChatGPT can excel in literal translation and processing large volumes of text quickly, and DeepL generates fluent and natural-sounding translations, both tools frequently struggle to transfer the depth and richness of language that a human translator can provide. This limitation leads to translations that feel devoid of cultural context. Moreover, acceptable results may be attributed to the substantial amount of gastronomic texts that have been previously translated, so that AI models have received significant training on the subject. However, this raises two concerns: the use of existing translations that should be subject to copyright, and the questionable quality of machine translations in less common topics, for which AI models have received less training data.

These issues underscore the ethical and practical limitations of AI and MT in translation, especially in terms of originality and effectiveness when managing specialised or niche topics. Nonetheless, participants remarked that human intervention is necessary to ensure a satisfactory result. Another concern relates to the development of AI-related skills and competences. While the use of AI and MT may bring benefits in terms of automation and productivity, there is a risk that students become overly dependent on these tools and fail to cultivate key skills, such as critical thinking, logical reasoning, or problem solving. Thus, striking a balance between the unavoidable use of AI and MT as support tools and the fostering of essential skills for students’ learning and development is crucial. In this regard, some think that the future of translation lies in the “human in the loop” method, which “combines the best of both worlds” (Andrews, 2023) —that is to say, which integrates the strengths of both artificial intelligence and human translators—, although this is not yet prevalent. Still, it is imperative that any initiative be implemented in a manner that respects professional translators’ rights and ensures good working conditions.

Despite advances in AI and MT, the nuances and subtleties of language often require the expertise and intuition of a human translator to produce a text that is not only accurate, but also culturally and contextually appropriate. This human touch and

creativity are essential to achieve the consistency and accuracy that automated systems continue to struggle to deliver.

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Translanguaging and Transcreation in Video Game Localization

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ChatGPT Source Text

Embarking on the intricate voyage of “Video Game Localization” unravels a labyrinth where linguistic frontiers dissolve, and cultural subtleties metamorphose into essential pixels. Envision a gamer in Akihabara navigating a virtual metropolis born in the crucible of Silicon Valley, where localization transcends language.

“Transcreation” emerges as a vital implement, demanding a creative overhaul that harmonizes with the unique preferences of a global gaming audience. Game developers grapple with preserving “cultural fidelity,” ensuring that humor and cultural references seamlessly meld with the diverse expectations of players worldwide.

Consider the nuanced dance of “Translanguaging,” where gamers effortlessly switch between languages within the gaming cosmos, mirroring the multilingual tapestry of our interconnected world. This linguistic fluidity heightens the gaming experience, reflecting the dynamic linguistic modality of our real-world interactions.

Accessibility takes precedence, ensuring virtual odysseys cater to gamers of varying abilities. This transcends linguistic boundaries, embracing the entire global gaming community in an inclusive embrace.

Videogame localization, much like journalism, navigates a delicate balance between cultural authenticity and universal resonance. Developers traverse an intricate lexicon of hard-to-translate terms, infusing localized vibrancy into global masterpieces. Each pixel, line of code, and a snippet of discourse becomes a brushstroke, adorning a canvas that immerses gamers universally in a culturally rich tapestry. (OpenAI, 2023)

ChatGPT Translation

“Video Oyunu Lokalizasyonu”nun karmaşık yolculuğuna çıkmak, dil sınırlarının bulanıklaştığı ve kültürel inceliklerin temel piksellere dönüştüğü bir labirenti ortaya çıkarıyor. Hayal edin, bir oyuncu Akihabara’da dolaşiyor, San Silicon Vadisi’nin ateşinde doğan sanal bir metropolle karşılaşılıyor, burada lokalizasyon dilin ötesine geçiyor.

“Transcreation,” küresel bir oyun kitlesinin benzersiz tercihleriyle uyumlu bir şekilde talep edilen bir araç olarak ortaya çıkıyor. Oyun geliştiriciler, mizahın ve kültürel referansların dünya genelindeki oyuncuların çeşitli beklentileriyle sorunsuz bir şekilde kaynaştığı “kültürel bağlılık”ı koruma konusunda mücadele ediyor.

“Translanguaging” adlı nuanslı dansı düşünün, oyuncuların oyun evreni içinde diller arasında sorunsuz bir şekilde geçiş yapabildiği, bağlantılı dünyamızın çokdilliliğini yansıtan bir deneyim. Bu dil esnekliği, oyun deneyimini artırırken, gerçek dünyamızın dinamik dil kullanımını yansıtıyor.

Erişilebilirlik önceliklidir, sanal maceraların çeşitli yeteneklere sahip oyunculara hitap etmesini sağlar. Bu, dil sınırlarını aşarak küresel oyun topluluğunu içine alan kapsayıcı bir yaklaşıma dönüşüyor.

Video oyunu lokalizasyonu, gazetecilik gibi kültürel gerçekliğin ve evrensel rezonansın hassas bir denge noktasını buluyor. Geliştiriciler, küresel başarıya yerleştirilmiş canlılık enjekte etmek için zor çevrilebilen terimlerin karmaşık leksikonunu aşmaktadır. Her piksel, kod satırı ve diyalog parçası, oyuncuları evrensel olarak kültürel zengin bir tabloya daldıran bir tuval fırça darbesine dönüşüyor. (OpenAI, 2023)

Target text – human translation of chatgpt source text into turkish

“Video Oyunu Yerelleştirmesi” nin karmaşık yolculuğuna çıkmak, dilsel sınırların kaybolduğu ve kültürel inceliklerin temel piksellere dönüştüğü bir labirenti ortaya çıkarır. Akihabara’da yaşayan, yerelleştirmenin dilin ötesine geçtiği Silikon Vadisi’nin potasında doğan sanal bir metropolde gezinen bir oyuncu hayal edin.

“Yaratıcı Uyarılma”, küresel oyuncu kitlesinin eşsiz tercihleriyle uyumlu olan yaratıcı bir revizyon gerektiren hayati bir eylem olarak ortaya çıkıyor. Oyun geliştiricileri, mizah ve kültürel unsurların dünya çapındaki her oyuncunun türlü beklentileriyle pürüzsüz bir şekilde kaynaşmasını sağlayarak “kültürel sadakati” koruma gayreti içerisinde oldukları.

Oyuncuların oyun evreninde diller arasında hiç çaba harcamadan geçiş yaptığı, kendi içinde barındırdığı unsurlarla iç içe geçmiş dünyamızın çok dilli zengin dokusunu yansıtan “Yaratıcı Uyarlama”nın incelikli dansını düşünün. Bu dilsel akıcılık gerçek dünya etkileşimlerimizin dinamik dil kullanımlarını yansıtarak oyun deneyimini yükseltir.

Erişilebilirlik öncelik sahibidir ve sanal maceraların çeşitli yeteneklere sahip oyunculara hitap etmesini sağlayan erişilebilirlik öncelikli bir yere sahiptir. Bu durum, dilsel sınırların ötesine geçerek küresel oyun topluluğunu kapsayıcı biçimde kucaklar.

Tıpkı gazetecilik gibi video oyunu lokalizasyonu da kültürel özgünlük ve evrensel yankılanım arasında hassas bir denge kurar. Geliştiriciler, küresel başyapıtların içine yerleştirilmiş canlılıklar serpiştirerek çevirisi zor terimlerden oluşan çetrefilli bir lügat üzerinde dururlar. Her bir piksel, her bir satır kod ve söylem parçası bir fırça darbesi haline gelir ve bu fırça darbeleri dünya çapındaki oyuncuları kültürel açıdan zengin bir goblenin içine çeken bir tuvali süsler

Analysis

Artificial Intelligence is becoming a case of a milestone in terms of technological developments. Its components have a great impact on the lives of people. What it does is not just a piece of improvement of life, on the contrary, it creates another perspective, a vision, to comprehend what our brains cannot. AI is now a versatile structure that even shapes people’s choices of occupation. ChatGPT, for example, is a tool that could be counted as revolutionary with its capability to create texts by utilizing its recent database within the parameters that have been given to it. However, ChatGPT has algorithmic capacities and in case they are exceeded, it will not be able to produce a cohesive and well-structured text. In times to come, we believe that AI might replace some of the professions that people might think are irreplaceable. As there have been tremendous developments in the field of AI, we thought that it would be better to constitute a project with AI tools. For this reason, we had a notion that having a text that is completely written by ChatGPT 3.5 would be a great way to establish our goal. First, we requested ChatGPT to create an English text that should have a complicated and sophisticated language about video game localization. Since AI tools have a profound capability of the language depending on the command they receive, we also requested ChatGPT to translate the same text. As a result, ChatGPT’s two-step task ended up creating a text and its translation. As a final step, we translated the same source text that was written by ChatGPT into Turkish. The main purpose here is to compare the two translations, each of which is made by an AI tool and humans.

At first, it is important to underline the fact that ChatGPT is not a computer-assisted (CAT) and/or machine translation tool; thereby having no translation memory. Thus, ChatGPT has mostly applied the foreignization method, rather than the localization during the translation process. For example, words such as ‘transcreation’ and ‘translanguaging’ have not been translated into the target language, but kept in the original language. The foreignization method intentionally keeps these words as is to add new words and meanings to the target language. This technique’s purpose can be elucidated by separating it into two parts. The first is to enhance the reader’s familiarity with the vocabulary in the field of video game localization and the second part is to pose a challenge for the reader in comprehending the text. The interpretation of this translation technique hinges on the intended audience of the text. We need to know beforehand what our audience is composed of when we are utilizing different translation techniques. If the translation brief specifies what our audience is composed of, for example, whether children or experts our main approach would change substantially. For experts, we would use the foreignization method, but for a younger audience, making use of foreignization might confuse them so we could employ the domestication method for this instance. This would mean that foreignization is not always a valid method and should be used according to the situation at hand, not universally like what ChatGPT mostly employs. Another noteworthy aspect of ChatGPT’s translation is that its sentences serve as clear illustrations of a word-for-word translation. However, its structure and connections to other sentences are not as clear as we would prefer. This approach to translation can cause a sense of ambiguity and unfamiliarity for the reader. Another problem of word-for-word translation can be shown as the lack of a high-level linguistic competence in the target language. A great example of this can be the rather “robotic”, so to say, speech type of ChatGPT. “Bu dil esnekliği, oyun deneyimini artırırken, gerçek dünyamızın dinamik dil kullanımını yansıtıyor.” In this sentence, you can feel ChatGPT’s rather “robotic” linguistic competence. Even though we have asked ChatGPT to create a linguistically hard and complicated text, the sentences it translates lack the “human” aspect so to speak. We can see that any native Turkish speaker with enough linguistic competence in both languages would not have translated this sentence as such. Even though it might sound right, no one would ever use this sentence structure and word choice. This incompetence can create some difficulties when read by its target audience. That is why linguistic competence is essential for those texts to be understood by their audience. Based on the example given, we can conclude that it is evident ChatGPT falls short in terms of the linguistic capability of the target language. Last but not least, ChatGPT has a different understanding of words regarding their translation. Word choice is a crucial point of the translation process as words are the fundamentals of almost everything in the field of translation. It is a necessity to have a detailed perspective on the words. When it comes to the translation of these words, ChatGPT seems a bit distinctive. It mainly applies the rather “robotic” and “unnatural” word

choices as we have mentioned before. It is such because ChatGPT predominantly seems to utilize the foreignization method for the text. However, ChatGPT's word choices and ours can be differentiated clearly as we will discuss. For instance, the word "tapestry" is used twice in the source text that ChatGPT has created. In the first instance of the word, ChatGPT completely omitted the word "tapestry". Thus, it can be inferred that ChatGPT also employs the omission method for the translation of the source text. On the other hand, the word "tapestry", in its second instance in the source text, is used as a descriptive word to give a literary style to the text. At this point, ChatGPT translated the word as "tablo", which means a portrait drawn by an artist in Turkish. It should be stated that the portrait meaning of the word "tapestry" could be used in these texts; however, it should convey the main message or meaning of the word. It is obvious to see that ChatGPT has a distinct style when it comes to translation. With its word choices, translation methods, and all other techniques, it can be seen that ChatGPT's translation methods require a translator's touch or in other terms "post-editing".

When it comes to human translation, we took part in translating the same text. There are many different methods that we have used. At first, it should be stated that we tried to focus on localization and sense-for-sense translation. Our counterpart, ChatGPT, has made use of the foreignization method and it translated more word-for-word. There were some words in the source text that had some equivalence in Turkish but their usage was not widely known by their audience such as "translanguaging". In these instances, we tried to use the most suitable and common word correspondences for our translation. We can exemplify its word choice with its translation of "transcreation". ChatGPT has left the word as is in both the source and target language. On the other hand, we translated the same word as "Yaratıcı Uyarlama" in the target language. We searched the dictionaries and found the direct equivalent of the word. Instead of leaving the word in its present condition, it is better to do research and find the equivalent form of the word. We can see that, by making use of this method, we are making a more target language-oriented translation than ChatGPT does throughout the text. While observing both translations of ChatGPT and ours, it is easy to realize that our main goal was to connect sentences, words, and meanings all together. On the other hand, ChatGPT preserves the words and sentences as they are, which can create ambiguity for the audience when they read the next sentence or paragraph. At this point, linguistic competence in the target language is essential. Using sense-for-sense translation aided our quest to carry over the sentences into meanings which should be the main focus of the translation for these kinds of texts. What ChatGPT fails to achieve is to create the correct sentence structure with its word-for-word translation. Whereas we are more eager to connect the sentences into the following ones with sense-for-sense translation. If we were to translate word-for-word, we could have created the same enigmas as ChatGPT. When it comes to word choice, we used

different methods than ChatGPT. As mentioned above, ChatGPT omitted the word “Tapestry” in its first usage. Nevertheless, since we aim to establish a bridge between the two cultures, we translated it as “Doku” into Turkish. “Doku” is a term known to represent the surface of something in Turkish. Instead of omitting, especially if it is not a taboo or a culture-specific item, we believe that translating the word is a much better way to accomplish our goals. In the second instance of the word “Tapestry”, ChatGPT provided us a translation, however, its rendering might not be sufficient enough to convey the meaning as it had intended. While ChatGPT translated the word “Tapestry” as a portrait drawn by an artist, we translated it as “Goblen”. In Turkish we use “Goblen” as a special type of intricate handiwork and it has a great cultural value. Through the usage of this specific word, we can convey the accurate and intended interpretation of our native language. Also in the source text, the term refers to a carpet type, but with a different word choice. At this point, ChatGPT’s portrait translation of the word “Tapestry” creates a different description for the target language since it gives the meaning of an artist’s drawing of a portrait. However, the text does not solely discuss a portrait; instead, it emphasizes a more culture-specific item with the word “Tapestry”. For this reason, word choices are crucial and even if they are translated with minor inconveniences, they may cause significant meaning changes in the target language.

To conclude our translation commentary, we think that ChatGPT or AI is too young and new at this stage to be able to replace human translators. Lacking the understanding of the context and the lack of feeling, AI has shown us the biggest difference between humans and machines. For a translation to be done right and well, one must be able to understand the context clearly. The example of the word “Tapestry” given in the paragraph clearly shows us that AI cannot understand the intended meaning given in the text. For now, we can claim that AI can only translate word-for-word. For this reason, we can see that they have a long way to go in the translation field. We can also debunk the idea that they will beat their human translator counterparts. For the time being, the AI revolution in the translation field is a far-fetched utopia. In the future, if we were to give AI the capacity to show true feelings and emotions and the capability to understand language as we do, would they be considered human? Would they be “real human” translators? That is a great question for our future as translators-to-be.

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Translation Comparison: Devil May Cry 5, King Cerberus Versus Dante

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Translation comparison chart

Source Text	AI-generated Translation	My Translation
King Cerberus: Leave at once! Only kings of the Underworld may enter these gates! You shall not pass!	Kral Cerberus: Derhal gidin! Bu kapılardan sadece Yeraltı Dünyası'nın kralları girebilir! Geçemezsiniz!	Kral Cerberus: Derhal burayı terk et! Bu kapılardan yalnızca Yeraltı dünyasının kralları girebilir! Bur'dan asla geçemezsin!
Dante: Easy there, fella. Hey, I remember a stinky little pooch just like you.	Sakin ol dostum. Hey, senin gibi kokuşmuş küçük bir köpek hatırlıyorum.	Dante: Sakin ol ufaklık. Hatırlıyorum da senin gibi pis kokulu bir kuçucukla daha önce karşılaşmışım.
King Cerberus: You insult me, foul-scented creature!	Bana hakaret ediyorsun, pis kokulu yaratık!	Kral Cerberus: Beni mi aşağılıyorsun seni hadsiz leş mahluk!
Dante: Looks like your master's got you on a pretty short leash. Come on little puppy, I'll take you out for a walk, c'mon! Let's go!	Dante: Görünüşe göre efendin tasmanı oldukça kısa tutmuş. Hadi küçük köpekçik, seni yürüyüşe çıkaracağım, hadi! Hadi gidelim!	Dante: Görünüşe göre sahibin tasmanı biraz kısa tutmuş. Hadi oğluş, seni yürüyüşe çıkaracağım, hadi! Hadi gel!
King Cerberus: You have fought our kin in the past... But I am king of the Cerberus tribe! They were weak! But WE will feast on your flesh and gnaw on your bones!	Geçmişte akrabalarımızla savaştınız. Ama ben Cerberus kabilesinin kralyım! Onlar zayıftı! Ama biz etinizle ziyafet çekip kemiklerinizi kemireceğiz!	Kral Cerberus: Geçmişte türümüzle savaştın... Ama ben Cerberusların kralyım! Diğerleri zayıftı! Ama BİZ, etinle ziyafet çekip kemiklerini kemireceğiz!
Dante: So, you're the strongest in the litter. Looks like we're gonna need a bigger leash. Come on!	Demek soyun en güçlüsü sensin. Görünüşe göre daha büyük bir tasmaya ihtiyacımız olacak. Gel bakalım!	Dante: Demek çöplüğün en güçlüsü sensin. Görünüşe göre daha büyük bir tasmaya ihtiyacımız olacak. Gel bakalım!
(Mid battle)	(Mid battle)	(Savaş esnasında)

King Cerberus: Fear me! Fear my flames!	Kral Cerberus: Korkun benden! Alevlerimden korkun!	Kral Cerberus: Kork benden! Alevlerimden kork!
Dante: Huh, you're a bit tougher than the rest of your breed.	Dante: Huh, türünün geri kalanından biraz daha sertmişsin.	Dante: Vay canına, türünün geri kalanından biraz daha güçlüsün.
King Cerberus: Feel my thunder!	Kral Cerberus: Gök gürültümü hisset!	Kral Cerberus: Gök gürültümü hisset!
Dante: This fight's a real shocker. You holding up okay there, pup?	Bu dövüş gerçekten şok edici. İyi dayanıyor musun, yavru?	Dante: Bu kavga fazla çarpıcı geçiyor. Köpüş, senin nasıl gidiyor?
King Cerberus: Not bad... But I'll be even better once you die!	Kral Cerberus: Fena değil. Ama sen öldüğünde daha da iyi olacağım!	Kral Cerberus: Fena değil... Fakat geberdiğinde daha iyi olacağım!
King Cerberus: I'll burn you to death!	Kral Cerberus: Seni yakarak öldüreceğim!	Kral Cerberus: Seni yakarak öldüreceğim!
Dante: You again? Jeez, cool off, hothead...	Yine mi sen? Tanrım, sakın ol, asabi kafa.	Dante: Yine mi sen? Tanrım, sakın ol, fazla ateşlisin...
King Cerberus: Taste the most powerful lightning in all of Hell!	Kral Cerberus: Cehennemdeki en güçlü yıldırımın tadına bak!	Kral Cerberus: Cehennemden en güçlü yıldırımının tadına bak!
King Cerberus: Your flesh will freeze!	Etin donacak!	Kral Cerberus: Vücudun buza dönecek!
Dante: Oh, that's nice. Things were getting a little toasty here.	Dante: Oh, bu güzel. Burada işler biraz kızışmaya başlamıştı.	Dante: Oh, iyi geldi. İşler hafiften kızışmaya başlamıştı.
King Cerberus: Then I'll freeze you down to your very soul!	Kral Cerberus: O zaman seni ruhuna kadar donduracağım!	Kral Cerberus: O zaman seni ruhuna kadar dondurayım!
King Cerberus: My flames will consume you!	Kral Cerberus: Alevlerim seni tüketecek!	Kral Cerberus: Alevlerim seni tüketecek!
(After Battle)	(After Battle)	(Savaştan sonra)
Dante: Guess I'm the first one here. I like that!	Sanırım buradaki ilk kişi benim. Bu hoşuma gitti!	Sanırım buraya gelebilen ilk kişi benim. Hoşuma gitti!

Analysis

Introduction

The text that I chose is from *Devil May Cry 5*, a game centered around Dante, a demon hunter with an aim to protect humanity while battling demons and creatures around him. He is a half demon half human himself, and his character stands out due to his

remarkably flippant nature. He fearlessly challenges even the strongest creatures and takes pleasure in showcasing his skills while teasing others.

Dante's speech is full of rich elements that could pose challenges for AI translation. An AI may struggle to decode the nuances, puns, and intricacies embedded in his speech. Additionally, for a successful translation, AI would need to consider the cultural context of the target language to actually localize instead of rendering the text word for word, which is a feat that seems beyond its current capabilities. Therefore, I did not make an obvious observation on AI's localizing skills since it is not currently able to perform this act above decent expectations, my analysis is mostly about why it failed to do so in this excerpt. The excerpt is a dialogue and it takes place before, during and after a fight between the individuals, Dante and King Cerberus. I have evaluated the translations in three segments; pre-fight, during, and post-fight. Examining and contrasting an AI-generated translation with my own, my examination is focused more on mine to reveal the thoughts I had during the translation process which AI lacks such as cultural concerns, perception of the multifaceted face of languages and so on.

Pre-Fight

Before the fight begins, Dante mocks King Cerberus. The scene starts with King Cerberus confronting Dante. In the scene where King Cerberus utters *"You shall not pass!"* to Dante, I utilized an equivalent phrase that holds significant cultural weight in the Turkish audience. This phrase was popularized long ago in the Turkish dub version of the movie *"Lord of the Rings,"* spoken by Gandalf in a scene that left a lasting impact on various cultures, including the Turkish audience. The equivalent used here, *"Buradan asla geçemezsin!"* aims to capture the essence of the original phrase. The AI's translation rendered it as *"Geçemezsiniz!"*, which is equivalent but lacks the appropriate personal appendix found in Turkish. In the AI translation, King Cerberus is addressing Dante in plural form, making the phrase appear flat because it could mean two things in the Turkish culture, one if the person they are speaking to is someone to be respected or they are more than one, this results in missing the dialogue's dynamic nature and the game's essence. However, the inclusion of *"asla,"* meaning *"never,"* creates a slight overtranslation to maintain the rhythmic and thematic resonance with the source material. Despite this deviation, the term *"asla"* triggers the emotions associated with the iconic line, evoking memories of a fantastic scene that many have experienced at least once. The essence of *"You shall not pass!"* embodies a defiant tone that truly resonates when experienced firsthand by observing or participating in the game.

There are other essential elements to consider in the translation process of their dialogue. In particular, Dante's reference to a previous encounter, mentioning, *"...I remember a stinky little pooch just like you,"* alludes to their past confrontation in another game. Both

characters are aware of this connection, so maintaining that context was crucial during translation. For instance, when King Cerberus refers to Dante as “*foul-scented*” it is significant within the context of this universe, where beings are often identified by their scent. Because an AI’s inability to grasp contextual nuances, including subtle emotions or historical references, hinders its capacity to deliver the nuanced and satisfying translations players instinctively anticipate. Dante’s comment about King Cerberus’s odor implies a human-like sense of smell, whereas Cerberus’s retort, calling Dante “*foul-scented*” points to his hybrid nature as a human-demon hybrid, often regarded as an abomination. On the contrary to the AI translation, I aimed to differentiate between Dante’s playful jab about smell and King Cerberus’s insult based on identity with my choice of vocabulary in this section. The AI’s translation appears flat yet again, lacking the depth and emotions conveyed naturally in human language. The phrase “*Bana hakaret ediyorsun, pis kokulu yaratık!*” AI came up with a straightforward statement and the reference to someone being only bad-scented does not evoke any emotions and convey the underlying messages. Whereas my translation, “*Beni mi aşağılıyorsun seni hadsiz leş mahluk!*” conveys the message that Dante is an abomination and also a snip because he dares to speak to a King in that manner.

Moreover, Dante refers to King Cerberus as if it were a small dog rather than a colossal demonic entity. To capture this, I used cultural expressions that Turkish people might use to refer to a dog. I even incorporated phrases – such as, “*ufaklık, oğluş, köpiüş*” – a Turkish person would use to mock someone by treating them like a dog. The AI’s translation is a bit more effective here compared to other instances, but it still falls short to deliver the message intended. For instance, in the fourth sentence, Dante aims to treat King Cerberus like a puppy again, but in Turkish, a puppy would not have the term “*efendi*” which implies a sense of “*master*” rather than an owner. With my translation, the term “*oğluş*” emphasizes Dante’s flippant nature more than “*köpekçik*” which is the equivalent of the term “*pooch*” in this context. In the fifth column of the excerpt, a notable issue arises in the AI translation. If I were to back-translate the sentence, it would read as “*You fought with our relatives in the past.*” Frankly, this translation is inadequate, and the AI’s translation of the term “*tribe*” might evoke thoughts of aboriginal groups rather than a mythological beast breed in the context. Another significant aspect is King Cerberus referring to itself as both “*me*” and “*us*” simultaneously. This confusion is crucial, revealing that King Cerberus embodies a singular deity with three distinct personalities. As the confrontation progressed, translating the phrase “*litter*” posed a challenge for me because the phrase was an insult to King Cerberus but also posed a literal meaning. The Turkish equivalent would not evoke the same emotions, so I used “*çöplük*” to convey that Dante continued to mock King Cerberus even after its threats. The AI translation of the phrase mentioned above overlooks the insulting nature conveyed in the original text.

During Fight

Amidst the battle, the dialogue between Dante and King Cerberus varies based on the player's actions. King Cerberus, with its three heads wielding fire, ice, and lightning powers, consists of each head with different personas. This situation indicates the number of individuals is four, including Dante – this is an information one could gather by watching the cutscene, playing or making a research about the excerpt, not just evaluating the source text alone since it indicates only two individuals, Dante and King Cerberus. The challenge here involves incorporating two cultural jokes from Dante. One of them is the phrase “*shocking*”, while the other one is the characterization of King Cerberus as “*hot-headed*.” To capture the essence of the electrifying battle both literally and metaphorically, I sought a term that would evoke the same emotions as the original phrase. To make it simpler for myself, I thought of my task as finding an equivalent “*electrical*” joke. Using “*çarpıcı*,” which means shocking, I tweaked the text slightly to convey Dante inquiring about King Cerberus's condition, with King Cerberus responding affirmatively. This preserved the electrical joke and hinted at Dante's exertion in the battle, albeit masked by his characteristic showmanship.

The AI translation could preserve Dante's question to King Cerberus in his characteristic way but it lacks the creative essence found in the original text, failing to capture the electrical element within the joke during Dante's battle against King Cerberus's lightning head. With the term “*hot-headed*,” I faced a tougher challenge. As a workaround, I narrowed it down to its fundamental concept—a pun associated with fire. While “*ateşli*” does not encompass the metaphorical depth of “*hot-headed*,” it does align with the literal sense of being on fire. Thus, I integrated “*ateşli*” into a joke, prompting Dante to humorously comment to King Cerberus about the increasing temperature due to its fire attacks. Following this interaction, when the frost head of King Cerberus attempts to freeze Dante, his reply, “*things getting a little toasty in here*,” combines casual speech elements commonly used by English language culture. Therefore, I sought to create such a phrase to carry off the same elements that are in the speech into Turkish language. “*Hafiften kızışmak*” implies things are slightly getting out of control; also the word “*kızışmak*” is associated with fire. This phrase I came out with fuses the multifaceted elements that Dante's speech should convey in the target language. The only effective translation by the AI in this section was the phrase “*kızışmak*.” Other equivalents lacked references and failed to convey the underlying messages within the words.

d) Post Fight

In the final segment, consisting of a single sentence after King Cerberus's defeat, Dante demonstrates the weapon acquired from King Cerberus in a stylish cutscene

before engaging in self-conversation, boasting about being the first one down there. However, interpreting this sentence solely lacks the context to fully grasp the situation. Simply reading the sentence might imply astonishment or surprise, but Dante's character exudes a cool demeanor—far from being amazed. He casually acknowledges being the sole individual to arrive, relishing in the accomplishment or perhaps admiring the weapon itself. The intricacies of his feelings or thoughts are not entirely conveyed by the sentence alone. To capture this complexity, rather than using an equivalent of *"I like that!"*, I employed an expression reflecting his enjoyment and satisfaction, eliminating potential misinterpretations. This nuanced understanding of the scene and character nuances highlights why AI, at present, can serve as a tool but might struggle as the sole resource in video game localization due to its inability to comprehend such intricacies without additional context like gameplay or direct observation. The AI's translation in this section was decent and similar to my own, but I personally do not feel the phrase suits Dante's style. Dante does not just speak; he also likes to hear himself talk because he's quite narcissistic.

e) Conclusion

In analyzing the excerpt translation from Devil May Cry 5, the contrast between AI-generated translations and my own translation highlights the intricacies and cultural nuances present in Dante's dialogue. Throughout the dialogue, the AI's renditions consistently fell short in conveying the depth and emotive elements inherent in human language. These nuances, cultural references, wordplay, or character dynamics are important to capture the essence of the scene, something the AI struggled to achieve. Before, during, and after the confrontation between Dante and King Cerberus, my translations aimed to retain not only the literal meaning but also the emotional undertones, humor elements and cultural references. For instance, in parts where Dante playfully teases King Cerberus by comparing it to a dog, the AI's translations lacked the finesse to capture the intended mockery and cultural connotations, using rather flat and direct language. Moreover, in crucial moments such as the battle itself, where Dante engages in wordplay and situational humor, the AI translations often failed to evoke the intended humor or maintain the original metaphorical elements. This inability to grasp the context, the nuances of humor, or the metaphors within the dialogue resulted in translations that fell short in delivering the same impact as the original text. Conversely, my translations sought to preserve these nuances, employing cultural references and language nuances that better encapsulated the essence of Dante's character and the dynamics of the scene. By utilizing familiar phrases and cultural elements within the Turkish language, I strived to maintain the spirit of the dialogue, which AI struggled to emulate.

To sum up, while AI translation offers a valuable tool, it currently lacks the ability to fully capture the complexities and cultural subtleties present in excerpts like those in *Devil May Cry 5*. My translations, by considering these nuances and context, aimed to provide a better understanding of localization rather than rendering words. AI fell short on understanding the text because it does not have the ability to decode cultural possibilities which are possibly infinite to a human being. I do not think this is an indicator to state I am a good translator but I am a human. Humane concerns, overthinking and maybe sudden sparks in the brainstorming phases are those elements which make any craft unique, just like translation.

Comparing and Analysing an AI-Generated Translation against a Human Translation: Pros and Cons, and the Improvable

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Original text (CBC News)

“Canada’s population grew by more than 430,000 during the third quarter, marking the fastest pace of population growth in any quarter since 1957. Statistics Canada released its Oct. 1 population estimates on Tuesday, putting the number at more than 40.5 million. The agency says the population growth over the first nine months of 2023 has already surpassed the total growth in any other full year, including the record set in 2022. That has been fuelled by international migration, including about 313,000 non-permanent residents who came to the country from July to September. StatsCan says those non-permanent residents were mostly work and study permit-holders, and to a lesser extent refugee claimants. Experts have been warning that the strong pace of population growth in Canada is eroding housing affordability, given the country has struggled to ramp up home construction. Earlier this month, Bank of Canada deputy governor Toni Gravelle gave a speech on the effect of immigration on the economy and inflation in particular. Gravelle acknowledged there are many benefits to this rise in immigration, noting it has helped grow the economy, expand the workforce and counteract an aging population. But he warned it’s also adding pressure to a housing market riddled with challenges, including zoning restrictions and a shortage of construction workers. [...]”

Statistics Canada reports record population growth, more than 430,000 in Q3. (12/19/2023). *CBC News*. Retrieved December 20, 2023, from <https://www.cbc.ca/news/politics/canada-record-population-growth-1.7063692>

IA text (DEEPL)

«La población de Canadá creció en más de 430.000 personas durante el tercer trimestre, lo que supone el ritmo más rápido de crecimiento demográfico en un trimestre desde 1957. Statistics Canada publicó el martes sus estimaciones de población para el 1 de octubre, situando la cifra en más de 40,5 millones. La agencia afirma que el crecimiento

de la población en los nueve primeros meses de 2023 ya ha superado el crecimiento total de cualquier otro año completo, incluido el récord establecido en 2022. Esto se ha visto impulsado por la migración internacional, incluidos unos 313.000 residentes no permanentes que llegaron al país de julio a septiembre. Según StatsCan, esos residentes no permanentes eran en su mayoría titulares de permisos de trabajo y estudio y, en menor medida, solicitantes de asilo. Los expertos han venido advirtiendo de que el fuerte ritmo de crecimiento de la población en Canadá está mermando la asequibilidad de la vivienda, dado que el país ha tenido dificultades para impulsar la construcción de viviendas. A principios de este mes, el Vicegobernador del Banco de Canadá, Toni Gravelle, pronunció un discurso sobre el efecto de la inmigración en la economía y la inflación en particular. Gravelle reconoció que el aumento de la inmigración tiene muchas ventajas, como el crecimiento de la economía, la ampliación de la mano de obra y el envejecimiento de la población. Pero advirtió que también está añadiendo presión a un mercado de la vivienda plagado de retos, como las restricciones zonales y la escasez de trabajadores de la construcción. [...]»

Human translation

La población de Canadá creció en más de 430.000 durante el tercer trimestre, lo que hizo que fuese la tasa de crecimiento más rápida en cualquier otro semestre desde 1957. Estadísticas Canadá publicó el martes su informe de la población estimada para el 1 de octubre, situando la cifra en más de 40,5 millones. La agencia dice que el crecimiento de población a lo largo de los primeros 9 meses de 2023 ya ha sobrepasado el crecimiento total en cualquier otro año completo incluido el récord establecido en 2022. Este factor se ha alimentado por la migración internacional, e incluidos cerca de 313,000 residentes temporales que vinieron al país desde julio hasta septiembre. Estadísticas Canadá dice que la mayoría de dichos residentes temporales fueron detentores de permisos de trabajo y de estudio y en una tasa mucho menor de demandantes de asilo. Los expertos vienen avisando de que el fuerte crecimiento de población en Canadá está mermando la asequibilidad de la vivienda dado que al país le ha costado acelerar el ritmo de construcción. A principios de este mes, el vicegobernador del Banco de Canadá, el señor Toni Gravelle, dio una conferencia sobre el efecto de la inmigración en la economía y la inflación especialmente. El gobernador Gravelle reconoció que hay muchos beneficios en este crecimiento de inmigración ya que ha ayudado a hacer crecer la economía, expandir la mano de obra y contrarrestar la población mayor. Sin embargo, avisó también de que esto está añadiendo presión a un mercado inmobiliario plagado de retos, incluyendo restricciones zonales y la escasez de mano de obra en el sector de la construcción.

Analysis

As we can see from these two versions previously cited and created respectively, there are a lot of variations between the original text, the translated text using an AI tool, and the translated text created by a human. First, let's start talking about one of the main aspects of a translated text: the gender. As we all know, one of the most important differences between the Germanic languages and the Latin languages is the gender of a word. In the past Latin used to have masculine, feminine and neutral, but the evolution of all romance languages extended across the Roman Empire unified, on the one hand, the masculine and neutral, in most of the cases, and, on the other hand, left the feminine with some other neutral words. However, Germanic languages still maintain their neutral gender, so the question is: Does this subtle difference affect while any text is translated Germanic—Romance or vice versa? The short answer is yes. When we are using our AI tool, we can easily see that there are no problems with the translation of the content included in the cited text by the machine. The deep database added to the AI tools make them practically invincible, as most of the common words are already included in the program. But the main problem here is using an AI tool for a specialised text, containing specialised vocabulary. In that case, we would have several options. We could check the translated text after being translated by the machine and correct ourselves the text or add ourselves a list with all the vocabulary not included that are not registered with the gender to avoid problems with the translation itself. If we just analyse the text that we've recently translated, we must say that we've found no problems from the machine and the human translator. As it consists in a general-language text, there is no specialised vocabulary in: economics or politics. For this reason, both the AI and the human had no problem resolving the translation of the words and their genders.

Secondly, if we had to analyse another important aspect for a translation it would surely be political correctness. This part, even if it seems to be one more in the list, it's not the case. Political correctness makes the text polite, adapted to each situation of the users depending on the context, etc.

Sincerely, both the machine and the human translation had a very positive result in political correctness. As far as the AI tool is concerned, there is no doubt that machine translation can easily resolve this challenge. And if we had to talk about the process for the human translator, first, maybe the translator would have the necessity to research a little bit about the context of what he/she is translating because the machine translation does not search for information before starting as it has no need, but us, as human translators, yes, we do. The most important thing about translations is knowing the context, the place, the time and, in general, knowing as much information about the text as we can, so we can completely "feel" what is necessary in this or that case in the text. The original text contains some polite situations, and,

in some cases, it is needed to elevate the register, for example: when some institutions are cited or when the authorities are presented in the original text because, by doing this, we keep the standards high when necessary and we have the ability to maintain in just 4-5 words the formal correctness and, then, keep the general tone of the text invariable and uniform.

One important aspect to also analyse is the orthography. We know that orthography is the same in a lot of languages but in some others, this is not the case because, for example, in Greek, to ask a question it is used a different sign, in Arabic, the sign is the same, but it is inverted. The most important thing in this case is to keep in mind which language we are translating from and into which one. For the AI, there might be quite some problems because it is what we have already mentioned: it must be registered and integrated in the program. Nowadays, this is not a problem because all the languages which are already integrated in a program have practically no form-mistakes because translators and reviewers have analysed exhaustively the product before letting it go to the market. As regards the human translation, in this case and depending on the context, it could be the most reliable method if the person has great experience and has already studied the origin and destination languages. It seems obvious, but this makes the difference when hiring or not a professional translator. It is important to have integrated the orthography, so the translator can place one or another sign depending on the context and what the writer wants to emphasise.

Then, an important aspect is also the accessibility. Nowadays we, as people, are trying to integrate handicap people in our daily lives, which is an extraordinary thing. For this reason, we, as translators, cannot get relegated and we must keep pushing, so the translations we create are also part of the solution and help all the people with disabilities in one way or another. The accessibility in translation and interpreting is still very recent, and, though a lot of process has been done, we must keep working to find a solution and standardise it, so we all work with the same rules. Having said that, I really think that the process for the accessibility using an AI tool, as I said earlier, would be useless because there is no process integrated to achieve the goal of making the translation accessible for any reader (for the moment). Our goal is to develop some AI tools, machine tools that help us improve the comfort of all handicapped people, disabled people and try to help them in their daily lives when reading a text, column, articles, etc. This is the main objective.

Another important aspect to be aware of is the post-editing. When we, human translators, use a machine to help ourselves translate a document, we must keep in mind that there is not just one individual working on the same text, but two or more. For this reason, if we use machine translation combined with AI, human translators will be crucial in detecting, solving, correcting, and analysing what the artificial

machine has translated. It is obvious that there is a part integrated in us, as human beings, that is difficult to program and integrate in any machine: the feeling of which translation is better. Until we don't reach this point, it will be difficult for machine translation to determine which translation is better just by "feeling" the text without a code previously programmed. For this reason, human translators are still needed for this goal and more others.

Another important aspect to talk about is translating a precise text for the journalism world: media, newspapers, etc. It is a tough job and sometimes it might be stressful, and, because of that, machine translation and IA programmes are usually used to reach the huge amount of demand in this sector. We must keep in mind that every single hour a lot of texts, articles, columns are written and what big journalism enterprises do to reach more people and to expand their market is translating all of them to several languages spoken across the world, usually they are translated to the most spoken ones, but in some other cases, these documents are translated to regional languages, dialectical languages, minor languages or even third-placed or fourth-placed languages, so that all the speakers of a same zone, having different mother or learnt languages can understand what's in there.

Conclusion

To conclude, I have to say that human translators are a key part of the actual system and the translation itself because they help integrate the new tools either machine translator or AI tools. In addition, theoretical translators and lecturer translators help to educate new translators students in colleges, faculties, universities, and the most important thing, they keep investigating new tools that could be useful or not for our profession. As regards the AI translations, we must understand it as a complement of the human translation, but never as a threat or something to fear. It can provide us a lot of benefits if we can control them, and we make appropriate use of them. The AI tools are what the personal computers and internet meant 23 years ago. It was a new era, a new chapter in the translation world because it provided quick results, access to a lot of databases worldwide, online forums and blogs to chat with other profession mates across the globe, and more other benefits. It doesn't mean that physical supports (like books, dictionaries, manuals, etc) are obsolete, this is not the case. We have the obligation and the ability to get adapted to these new forms of working, exploring and investigating in our jobs. Surely these new tools will change the way we proceed when we translate, as well as what the PC did. There was a big change in the procedure of manual translations, machine translation checking the results and from now on reviewing and developing new AI tools. The future in this sector is bright, so let's not lose the train and let's take the maximum profit to modernise our lovely profession.

Living Caste: Translating Tamil Dalit Poet Sukirtharani's "A Faint Smell of Meat."

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Source text

மெல்லிய
புலால் நாற்றம் வீசுகின்ற
நானும்
தசைகளை முற்றாகப்
பிய்த்தெடுத்த எலும்புகள் தொங்கும்
என் வீடும்
கொட்டாங்கச்சியில் தோலைக்கட்டி
பறையொலி பழகும்
விடலைகள் நிறைந்த
என் தெருவும்
ஊரின் கடைசியில் இருப்பதாக
நினைத்துக் கொண்டிருக்கிறார்கள்
நான் சொல்லிக் கொண்டிருக்கிறேன்
முதலில் இருப்பதாக.

Sukirtharani. இரவு மிருகம் (Iravu Mirugam) (Poem) (Tamil Edition) (p. 29).
Kalachuvadu Pathipagam. Kindle Edition

Analysis

When his body was brought home in the early morning hours, the *vettiyan*¹ was already waiting in the dark back yard to bathe and dress him in white silk. He worked swiftly

1. A *vettiyan* is "one who cremates corpses," describes *Yaazhpaanathu Maanipai Akaraathi* ("Jaffna's Maanipai Dictionary"). The fact that the word is found across the Indian Ocean in another Tamil country

and confidently, combing the thick head of hair with a palpable gentleness. Afterwards, when the *parai* drummers and the *oppari* singers arrived with their unmistakable sounds signaling a house of death, the *vettiyan* left to prepare for the cremation. In my brother's description of our father's funeral, the *vettiyan* looms large: when the funeral procession with the *parai* drummers dancing and setting off firecrackers finally reached the cemetery, the *vettiyan* took over as the master of the ceremony. My brother stood next to the neatly piled wood of the funeral pyre holding a clay bowl of embers while the *vettiyan* stretched his hands to the sky, and began singing an ancient Tamil hymn about the dancing lord Sivan.² My brother felt a sense of immense gratitude towards this death concierge, who directed him to start the fire and leave without looking back, promising to stay with the burning body until the end. Three days later when my brothers went to get father's ashes from him, the *vettiyan* picked up a tiny bone that had survived the fire, placed it in the urn and showed them the way to the *Vaihai* river.

I waited in the house with my mother since women are forbidden to go to the cemetery with the funeral cortege according to Hindu custom. In the meantime, my mother had been spectacularly denuded of all symbols of her married state³ – a cruelty that is sung about in popular culture as part of the mourning for the dead beloved and not as a form of savage widow making. When my younger brothers returned from the river, as their sister, I washed their feet at the front gate, and the village barber and washerman took over the rest of the purificatory rituals. The barber shaved my brothers' heads, and the washerman took away the clothes they'd been wearing. Someone, my brother-in-law, I think, thrust cash into their hands, and they slipped away silently.

– Jaffna is North Sri Lanka, and Maanipai is a town in Jaffna -- attests not only to the widespread practice of caste within Tamils, but the ways caste functions as a culturally unifying machine. The *parai* drummers, *oppari* singers (*oppari* are songs of lament), barbers, and washermen are all Dalit working castes defined along descent. Dalit is a Sanskrit word indicating "broken," or "fragmented" that is used since the 1990's as a collective noun for the "untouchable" castes of India.

2. Iyothee Thassar Pundithar (1845–1914), the Tamil Dalit activist, in opposing Brahminic hegemonical Hinduism, proposed that a thriving Buddhist culture of pre-Aryan times had been coopted by the new arrivals. The Aryans fashioned Hindu symbols out of Buddhist iconography – the begging bowl in the hands of the Buddhist monk becomes the skull held by Sivan. See V. Geetha and S.V. Rajadurai, "Dalits and Non-Brahmin Consciousness in Colonial Tamil Nadu," *Economic and Political Weekly*. Vol. 28, Sept. 25, 1993. <https://www.jstor.org/stable/4400205>

3. The Hindu widow is forced to renounce all symbols of cultural prosperity — jewelry, silks, grooming products like sandalwood paste, turmeric, and the red *pottu* she wears on her forehead, and bright colored clothing.

Each of these men who had been an intimate part of our death draped home during those days had no name except for their profession; they are all Dalit-born, belonging to traditionally working castes that deal with bodies and cleaning. When they arrived at our house, no one greeted them with the usual courtesies of ordinary discourse. The ethnic Tamil cultural norm of saying “Vanga” (“Welcome”) that is held in abeyance in a funeral household gives justification to a whole series of cultural practices – ritualized acts of indignities -- where the Dalit person is made invisible, a veritable ghost who appears in the early hours of the day and works with the dead and dirt. And yet, they are the laborers who are desperately called upon when there is a death in the house, even of a cow. But unlike calling a policeman or a doctor as such, caste as a social structure is so deeply buried into the earth, that the name of the caste is never simply a description of a profession. In fact, Dalit caste names, like race-names, are epithets. The more intimate the relationship – the washerwoman who washes the menstrual clothes of the village, for example – the lesser the status within the caste edifice. If at one end is the brahmin-born temple priest, treated as belonging to the highest order, at the bottom are the cluster of castes that perform the necessary duties of cleaning, grooming, and caring of the body, both living and the dead.

This division of body/soul, clean/unclean, saved/unsalvageable, is practiced at every level, even in the cartography of the village, with the Dalit castes placed outside the village proper.⁴ The Dalit settlements are called *ceri*, and even in a liberal democracy such as in India, often refused the most basic of amenities. Running water, electricity, and sewer services are all hard-won legislative battles; but for the rest of civil services – health clinics, the state-owned cooperative store that sells subsidized provisions, the bank -- the Dalits must enter the village proper. On the one hand, the Dalit settlements are a symbol of an ancient persecution: eternally the same, repeating the familiar motifs of the makeshift (that is, looking as if the house was hastily put together and could be removed at any time), and therefore nomadic. On the other hand, the ghettoization of the Dalit, like that of other persecuted races, serves to separate what are otherwise a people who are deeply integrated in every way into the social fabric

4. In the Tamil Dalit writer Iyamam’s celebrated first novel, *Koveru Kaluthaigal* (“Mules”; translated into English by Holmstrom as *Beasts of Burden*), there are three distinct caste groupings in his village – the caste Hindu households (the various landholding castes that are non-Brahmin and non-Dalit), the Paraiyars (the largest Dalit group), and the Paravanaar (“Vanaar” are the washermen caste; the Paravanaar are those of Paraiyar origin who wash the clothing of the Paraiyar since the Vanaar themselves will not wash the clothes of a fellow Dalit caste since they are tasked with doing the laundry for the Caste Hindu households according to the arcane logic of Untouchability). Since the third group is even more abject than the Paraiyar caste, they live even further out from the Paraiyar *ceri* (in the novel, the *ceri* is called a colony). Crea Publishers, 1994.

of the Tamil village system. The division practiced in carving up the village into Dalit and non-Dalit is then mirrored in this living and work separation, where Dalit work, schooling, and public life take place in the village proper, while the private aspect of the living is contained within the *ceri*. Forbidden by law to use Dalit caste names as imprecation, the term “*Ceri inhabitant*” is employed instead, even in ordinary speech by non-Dalits to describe poverty, rudeness, or an ungroomed person.

The Tamil Dalit politician Ravikumar admitted more than ten years ago that his dream was to transform the mud and daub housing in Dalit settlements into brick-and-mortar homes. He was heart weary of visiting bereaved families in burned out Dalit hamlets as their legislative representative: the easy-to-catch-fire thatched roofs allow any minor conflict between villagers to rage into a deathly conflagration since setting fire to the *ceri* has always been an effective retaliatory method of the non-Dalit castes. Within the millennium-old Indian system, the Dalit locates all other castes. While the Brahmin divides the living into Brahmin and the Other as the colonizing Europeans did to the world, every non-Dalit caste in the Indian system, finds its individual caste identity according to proximity to those marked as Dalit. The Dalit is a construct by the rest of the castes, in the fashion Fanon argues that the “black soul is the white man’s artifact”⁵ (16). A definition of the Dalit as the obverse – as one who lacks caste -- gives a sense of self to the caste Hindu. To be Indian is to have caste. The Dalit has no caste and is therefore made bare, unable to call upon any kind of shared civic modalities.

It would be easy to mistake my description of my father’s funeral last December as having taken place, say, in the early part of the Twentieth century. Like slavery in the Antebellum American South, it is simpler for the non-Dalit to accept the profoundly unjust arrangements of this peculiar institution (often understood as “gentle slavery”) as somehow benefitting everyone, including the oppressed. Like the recent phenomena in Florida where social studies textbooks in teaching students about the slave period in U.S. history, focused on how the slave system taught the enslaved skills that were personally beneficial,⁶ non-Dalits have been repeatedly called upon to help maintain what the Dalit-born intellectual Dr. B. R. Ambedkar⁷ pointed out as a misogynistic caste

5. Frantz Fanon, *Black Skin, White Masks*. Translated by Charles Lam Markmann. Grove Press. 1967.

6. “Instruction includes how slaves developed skills which, in some instances, could be applied for their personal benefit” (6). <https://www.fldoe.org/core/fileparse.php/20653/urlt/6-4.pdf>

7. Bhimrao Ramji Ambedkar (1891-1956) was a Dalit-born intellectual and radical caste activist who not only mounted a counterattack on the powerful Brahminic-oriented coterie of the British colonial India of the early Twentieth century but was also the architect of the secular constitution of Independent India. See Eleanor Zelliott, *Ambedkar’s World: The Making of Babasaheb and the Dalit Movement*. New Delhi: Navayana Publishers, 2004, 2023.

system⁸ that thrived in the name of a religio-nationalism.⁹ In his early essay, “Castes in India: Their Mechanism, Genesis and Development,” Ambedkar argues that it is not untouchability that is the motor that drives the Hindu caste system but endogamy.¹⁰ The caste system bolsters its ramparts by controlling the bodies of women through child marriage (in the name of keeping the girl child’s mind pure and untouched by erotic thoughts), prohibiting widow re-marriage, and encouraging *sati*. The repeated horror of Dalit discriminatory practices, aimed at wounding and humiliating through a thousand cuts, begins its life in the caste Hindu household with the uneven treatment given to its women. By remaking the girl child, the wife, the mother, and the widow into domestic Dalits, it becomes possible to practice discrimination on the outsider because all of one’s practices are discriminatory – preferring the mind over the body, the right hand over the left, the sons over the daughters. The caste Hindu women practice a willed refusal of seeing the structural violence of caste; they are the white plantation mistress who looks away as her husband has children with his enslaved because they recognize the benefit of having a serf system. “Clarity is never an accident,” the Dalit poet A/Nil notes wryly in the last line of his poem, “Unplannable Supplement.”¹¹

Within the ancient Hindu caste model known as the *Varna* system (“varna” means color in Sanskrit), the first three caste groups – the Brahmin, the Kshatriya, and the Vaisya – divide the powerful domains of religion, military, and trade among themselves, in that order. The fourth caste are the Shudra who comprise all the working castes preyed upon by the triumvirate that functions under an edifice built by the pillars of the imperialistic, patriarchal, Brahminical, and materialistic caste system. According to Manu’s laws,¹² the Shudra, like the women of all castes, is denied access to scripture. In

8. See Ambedkar’s “The Rise and Fall of the Hindu Woman: Who was Responsible for It?” Quoting IX. 18 of the *Manusmriti*, where women (like the Shudra caste), are forbidden to learn or repeat the holy Veda mantras, and thereby denied not only knowledge, but also a pathway to enlightenment. <https://essentialambedkar.wordpress.com/wp-content/uploads/2016/09/the-rise-and-fall-of-the-hindu-woman-who-was-responsible-for-it1.pdf>

9. In 1990, when the Indian Government tried to implement the affirmative action proposals of the ten-year old Mandal Commission Report, there was wide-spread protest by the non-Dalit castes. As Anurag Bhaskar reminds us in his introduction to *A Stake in the Nation: Selected Speeches of B. R. Ambedkar*, the then editor of *Indian Express*, one of the leading national English Language newspapers, used the power of the news media to mount a vociferous attack on such social justice measures, helping to disseminate an anti-Affirmative Action agenda within middle class Indians. Edited by Bhagan Das. Annotated by S. Anand. New Delhi: Navayana Publishers. 2020.

10. piketetty.pse.ens.fr/files/Ambedkar1916.pdf

11. *The Absent Color: Poems*. New Delhi: Navayana Publishers. 2023.

12. King Manu’s codes called *Manusmriti*, dated to the First or Second century, provides the caste system with its necessary discursive justifications, prohibitions, and mitigation models.

lived reality, the Dalit form a fifth caste, outside the four-fold traditional caste model because the Shudra working castes are integral for the functioning of any society. By developing a subservient tier to the mainstream professionalized working Shudra castes, the Dalit castes are created as the most abject: the untouchable. These Dalit castes till the ground, cure the leather, bury the dead, and carry the night soil away in the dark. The Shudra castes are vicious in maintaining the borders between the Dalit and others – for the Dalit castes work with them on their lands and workshops, and their homes are located closest to the Dalit colony in the village -- proving the Varna system to be like plastic, vexedly useful, carcinogenic and indestructible.

The modern apologists for the varna system argue that it makes sense in keeping social order. This finely graded caste hierarchy arbitrates the world into the binaries of allowed/disallowed, touchable/untouchable. It is an abstract system that depends upon perspectives -- high/low, up/down, first/last – that is translated into language. As a language, the caste system is dependent on the correct reading of caste signs. For example, a shaved head, a *kudumbi* (tuft of hair), a white thread worn across the body perform identity, in this case, they each signify the Brahmin. The arbitrariness of these signs gets denied in the transparent ways in which languages function; in the case of these Brahminic body signs, they operate as a metonymy, the thread or the hairstyle standing for the caste. In her poem, “A Faint Smell of Meat,” the Tamil Dalit poet Sukirtharani picks out the four main indictments made against the Paraiyar – those who work with leather and therefore the dead cow -- that function like a *dispositif* providing the justificatory edifice to a whole mechanism of exclusionary practices. Her poem is a paean to the body, to the dead cow, to the *parai*, and finally to the *ceri*. All that is despised is made worthy. She gathers the dust and shapes it into something and cries, “Behold this beauty!” Sweat, smell, sound, sight are all placed in a parataxis, providing an alternative to caste-given commonsense. She is the laughing wild woman. The bane of a caste Hindu patriarch. This is not the pale, she swears. This is home.

Here is my provisional translation of her poem.

My body
with its slight meaty odor
My house
with its hanging bones
scrapped of all flesh
My street
full of young teens
learning to play the *parai*
on coconut shells
wrapped in leather

They think are the end of the village
But I keep insisting
We are the beginning.

The following is the well-known translator Lakshmi Holmstrom's version of the same poem:

A Faint Smell of Meat

In their minds
I, who smell faintly of meat,
my house where bones hang
stripped entirely of flesh,
and my street
where young men wander without restraint
making loud music
from coconut shells strung with skin
are all at the furthest point of our town.
But I, I keep assuring them
we stand at the forefront.¹³

Both Holmstrom and I have stayed within the tight rhetorical argument that Sukirtharani is making in her fourteen-line poem. Both of us recognize Sukirtharani as a modern Tamil Dalit poet, who came of age in the period after the 1990s that saw a definite Dalit Tamil literary renaissance, and in our respective translations, we try to preserve her defiance. But when I used two popular AI systems to translate Sukirtharani's poem, the result was rather startling.¹⁴ Here is Facebook Meta AI, with its familiar Translator's note attached.

"I, who am blown away by the gentle breeze,
Have completely lost my bones, which are hanging loose.
My home, which is made of clay, is crumbling,
And the streets, which are filled with the sounds of drums,
Are echoing with the sounds of my footsteps.
I am thinking that I am standing at the end of the town,
But I am actually standing at the beginning.

13. Malathi/ Salma/ Kutti Revathi/ Sukirtharani Maithri. *Prowling Cat*. Translated by Lakshmi Holmstrom. HarperCollins Publishers India. Kindle Edition.

14. April 21, 2024, 2.10 PM.

I am telling you, I am standing at the beginning.”

Note: The translation is not word-for-word, but rather an attempt to convey the meaning and essence of the poem in English. Tamil poetry often uses metaphors and imagery, which can be difficult to translate directly.

I am still improving my command of non-English languages, and I may make errors while attempting them. I will be most useful to you if I can assist you in English. Best wishes.

Meta not only misses the politics of the poem – for it reads Sukirtharani’s insistence as a literal repetition, an individual’s act and not one that comes out of a policy of segregation (a “color blindness” on the AI’s part, with all its vexations), it also mistranslates from the very first line. Was the voicing of the impolite too alien to a biased system? “I am still improving my command of non-English languages...” it informs us like an English Butler out of a Regency romance, imperial and condescending at the same time. Odor, when it is not recognized by the culture as appropriately pleasant (like the incense that is burned in altars all over South and Southeast Asia for example), it is then perceived as offensive or just plain rude: a class announcement. Sweating working classes are exhorted in the name of hygiene to wash themselves and erase the trace of their laboring activities. By attending to the body, the labor gets denied. And because Dalit work involves all that is abject, it is easy to reject the body too that does the work. Sukirtharani’s description of the bones hanging in her house are the remnants of the dead animal that has been stripped for parts. We know from her first line that the removed viscera have been ingested. In a Hindutva culture that promotes an aggressive renunciation of meat eating, those who eat beef are treated with venom. We can assume that the dead animal she is admitting to hanging (out?) in her house is a dead cow (a fetishized animal that is more than just an animal that gives milk) and not a dead goat (in the Hindu folk culture goats are prime sacrificial animals to the minor gods and ancestors of the non-Brahmin castes, both Dalit and non-Dalit, and hence eating goat meat is not just tolerated but encouraged) because her Paraiyar caste is associated at least from the time of the pre-medieval Hindu Saint Nanthan with the making of leather. One of her poems from the *Iravu Mirugam* (“Nocturnal Beast”) collection, opens with these vivid lines.

When my father
skins the dead cow
I stand there chasing
off the crows.¹⁵

15. *Iravu Mirugam*. Kalachuvadu Publishers. Kindle Edition. Translation mine.

Sukirtharani is writing a counternarrative to the caste Hindu certitudes that justify discrimination against the Dalit in the name of their labor. Meta knows nothing of poor Nanthan, the most famous of ancient Tamil Paraiyar who was burned to death because he couldn't enter the Chidambaram Sivan temple with his Paraiyar body. Nanthan repaired temple percussion instruments, and his narrative written by the Brahminic Sekkilar in his *Periya Puranam* has many imprecations against his birth caste, with Sekkilar putting words into the mouth of Nanthan that make him bewail his caste origin as the cause for all his sorrow. The actions of the temple-entry barring Brahmins simply propel the story and are never questioned.¹⁶ There is nothing in Sekkilar's description about Nanthan's knowledge of animal skin or even if he was good at what he did. The Paraiyar life of Nathan is opaque to Sekkilar, who instead renames Nanthan as "Thiru Naalai Povar," meaning the one who desired to leave his place to enter Chidambaram temple. Sukirtharani refuses the abstractions of caste and pulls us to smell her body, see the carcass being worked on in her house, listen to the young boys practicing the *parai* drum in the street, and then re-orient our perspective. For her, the *ceri* is not the extreme Other of Chidambaram.

I found it puzzling that Meta names the material the house was built with as clay. There is nothing in the poem that would hint at the possibility that the house where bones hang is daub built. Meta also assumes that this clay construction is crumbling, maybe because of the following lines that describe young boys practicing playing the *parai* on instruments made from scraps. The reference to coconut shells – like the bones of the animals, with its white meat hollowed out and eaten – suggests children imitating adult activities by making implements that mimic the real. In this case, remnants from the leather used to make the *parai* drum – a large, circular, flat percussion instrument that is held in one hand, and drummed on with the fingers or thin sticks – are re-purposed to make toy *parais*. Meta, instead of this richly evocative description Sukirtharani offers us of the joyous local life of teenagers in her community, presents the sound of the drums as a passive sentence, a background noise, focusing on the poet's footsteps. Why move away from the jouissance of the boys – the Tamil word that Sukirtharani uses to describe the adolescents is "vidalaigal," a word that connotes immaturity, of uncontrolled impulses, the sap rising in a body that is just coming into its own – to the poet?

16. It is of further significance that Sekkilar, a minister in the court of the Twelfth Century Tamil Cholla King, Kulothungan II, wrote the hagiography of the 63 Saints – Nanthan being one of them – to persuade his king away from Jainism. Kulothungan II had been drawn to the Tamil Jain epic *Chivaka Chintamani* that describes the early erotic adventures of its hero.

I think the answer is found in the Note that explains Meta's ideological underpinnings of translating poetry – of going for the essence of the language because poetic language is somehow special. This view is espoused by American New Critics of the post-war period who insisted on reading figural language in poetry as a source of special import. The New Critics have had a long tenure in literary studies because academia found their method congenial to curriculum building. By refusing to paraphrase and instead promote poetry as holding irreconcilable paradoxes, the New Critics argued for poetic language as profoundly different from the logical and referential language of the material world. Meta reads Sukirtharani's poem like Cleanth Brooks, flinching away from anything that might be rhetorical in the name of pure poetry. It is ironical that Meta's discrimination is that of the Caste-adherent.

In her poem, Sukirtharani draws attention to her body, then moves to her house, the streets, and finally to the location of her Dalit town. This sense-filled journey, like a moving camera, stops at the Dalit settlement. She demands that we take her perspective rather than that of the caste Hindu village. The moment this shift happens, we see the ancient persecution, the false equivalencies of the non-Dalit. To the rest of the village where the caste Hindus reside, the Dalit encampment is a pragmatic solution of where to house their helpers, however reluctantly. It is a testament to their tolerance in letting the Dalit live in such proximity. But the precarity of the Dalit's situation is proved in their very segregation.

This next translation is by Gemini, Google's AI. But in Gemini's translation, Sukirtharani's reference to the segregated location of her community is elided and in its stead is a stress on time. Gemini also refuses the blunt caste polemics of the original where Sukirtharani questions the caste-based arrangements of body and place. New Criticism's focus on the poet, devoid of any habitus, appears in Gemini's translation too. Where Sukirtharani draws attention to a history of violence where borders were drawn and Dalits were put in place, Gemini riffs off on some kind of unrestrained primal moment. It picks up on Sukirtharani's references to meat and bones and the drumming boys and whips out its binary framework. The result is a translation that takes Sukirtharani's symbols of the Paraiyar and reads them as signs of negativity. This is the work of the caste Hindu, where a faint odor becomes a stench, and from nowhere spring scrap eating stray dogs. It is also nighttime, filled with screams. Anyone reading the last line would imagine it is a description of a charnel grounds where not even the *vettiyan* is singing. The life-affirming hometown Sukirtharani gives us has disappeared.

They Think

They think I'm the end of the town, Where the air hangs heavy with the stench of meat,
Where my bones protrude like branches from gnawed flesh, And my street echoes with
the cries of stray dogs feasting on scraps.

I say I'm the beginning, Where life bursts forth with unrestrained vigor, Where the
earth teems with raw, untamed energy. And the cries of the wild pierce the stillness of
the night.

Interpretation:

The poem challenges the notion that the end of something is necessarily inferior or undesirable. It suggests that the "beginning" can be just as raw, unrefined, and full of life as the "end." The speaker, despite living in a place that is often associated with death and decay, feels a deep connection to the vitality and untamed spirit of life.

Translating Sensibility: from Rita Mae Brown's *Songs to a Handsome Woman*. Is AI any Good in Finding the Path to a Character's Voice?

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Introduction

For several years, I have been captivated by the narrative of Rita Mae Brown, widely regarded as America's first best-selling lesbian writer of the women's liberation movement. As a personal challenge to enhance my language and translation skills, I have translated some of her works into Catalan. These include her seminal novel *Rubyfruit Jungle* (1973), and her second book, *Songs to a Handsome Woman* (1973), a collection of lesbian poetry.

Rita Mae Brown is an American writer who has often been labelled a lesbian because of her well-known early novels -her coming-of-age novel *Rubyfruit Jungle* (1973)- and her involvement with the radical feminist movement -i.e. she co-founded *The Furies Collective* in the 1970s. I personally find it intrusive -and even offensive- to pigeonhole an author, or anyone, based on their sexual or gender orientation. Thus, I have chosen not to start this introductory paragraph with "Rita Mae Brown is an American lesbian writer...". Furthermore, she herself has resisted against this label. In an interview with Andrea Sachs for *Time* (2008), she stated:

"I don't believe in straight or gay. I really don't. I think we're all degrees of bisexual. There may be a few people on the extreme if it's a bell curve who really truly are gay or really truly are straight. Because nobody had ever said these things and used their real name, I suddenly became the only lesbian in America. It was hysterical. It was a misnomer, but it's okay. It was a fight worth fighting."

Among the many causes that Ms Brown has been involved and continues to be in, the defence of animal rights stands out as one of them. Her *Mrs Murphy* book series features her own feline companions as protagonists. Since the 1960s she has been active in various causes, including opposition to the Vietnam War, civil rights and gay liberation.

The text I selected for analysis is an excerpt from the prologue of *Songs to a Handsome Woman*. I chose this text for two main reasons: firstly, a prologue sets the tone, mood, and style of the work, and captures the author's sensibility. It provides readers with a preview of what writing style and emotional atmosphere they can expect. Secondly, a prologue serves as a narrative hook. It aims to engage the reader from the beginning and sets the pace for the entire work. These qualities made this text an ideal choice for assessing the quality and effectiveness of AI conveying sensibility.

Below, you will find the source text, its translations into Catalan as generated by ChatGPT through both a raw translation and a more refined prompt, and finally, my own translation into Catalan. This comparison will highlight the differences in how AI and a human translator handle the sensibility of Brown's prose.

Source text (from Rita Mae Brown's Preface to *Songs to a Handsome Woman* (1973))

To the Reader

This is a book of love poems, poems inspired by a single individual. Against my will, my "rational" self, I fell in love. I can't logically explain it. I could say I was drawn to a fine artist and nurtured my own art from her brilliance... or the flesh was impaled on beauty... or the mind rejoiced in her wit. But that explains nothing. No one will ever explain love and while I may be a fool enough to be open about my feelings, I'm not fool enough to try to explain the unexplainable.

But I can say this about love... it deepens experience, making all life exquisite and valuable. The destruction of individuals, races, classes, sexes, is doubly repulsive when you have brushed against joy. The miracle of love, for me, at least, is that it recommits me to struggle on new levels. You see, it's a very simple connection to understand that a society or individual who denies love is a step away from denying life.

Kisses and Revolution

Rita Mae Brown

CHATGPT translation 1 (prompt: translate into Catalan this paragraph)

AI Lector

Aquest és un llibre de poemes d'amor, poemes inspirats per una única persona. Contra la meua voluntat, el meu "jo" racional, em vaig enamorar. No puc explicar-ho lògicament. Podria dir que vaig ser atret per una fina artista i que vaig nodrir el meu propi art des de la seva brillantor... o que la carn va ser empalada per la bellesa... o que la ment es va alegrar amb la seva enginyeria. Però això no explica res. Ningú mai explicarà l'amor i, mentre jo pugui ser prou insensat com per ser obert sobre els meus sentiments, no sóc prou insensat com per intentar explicar l'inexplicable.

Però puc dir això sobre l'amor... aprofundeix l'experiència, fent que tota la vida sigui exquisida i valuosa. La destrucció d'individus, races, classes, sexes, és doblement repulsiva quan has roçat la joia. El miracle de l'amor, per a mi, almenys, és que em recompromet en la lluita en nous nivells. Veieu, és una connexió molt senzilla de comprendre que una societat o un individu que nega l'amor està a un pas de negar la vida.

Petons i Revolució

CHATGPT TRANSLATION 2 (prompt: translate this paragraph into Catalan, considering that the author is a female author. Also, avoid literal translation and try to give the author a distinctive seal, an idiolect. Rita Mae Brown is very good at using a language that challenges the reader and addresses them with naturalness. The paragraph is as follows)

Per a la lectora

Aquest és un llibre de poemes d'amor, inspirats per una única persona. Contra la meua voluntat, contra el meu jo "racional", vaig enamorar-me. No puc explicar-ho lògicament. Podria dir que em va atreure una gran artista i vaig nodrir el meu art a partir de la seva brillantor... o que la carn va ser travessada per la bellesa... o que la ment es va alegrar amb la seva enginy. Però això no explica res. Ningú no podrà mai explicar l'amor i, tot i que puc ser prou ximple per ser oberta sobre els meus sentiments, no sóc prou ximple per intentar explicar l'inexplicable.

Però puc dir això sobre l'amor... aprofundeix l'experiència, fa que tota la vida sigui exquisida i valuosa. La destrucció d'individus, races, classes, sexes, és doblement repulsiva quan has tastat l'alegria. El miracle de l'amor, almenys per a mi, és que em recomet a la lluita en nous nivells. Veus, és una connexió molt senzilla d'entendre que una societat o un individu que nega l'amor és un pas cap a negar la vida.

Petons i Revolució,

Rita Mae Brown

My translation

A qui em llegeixi,

Aquest llibre de poemes d'amor es va inspirar en una persona. En contra de la meua voluntat, el meu jo "racional", em vaig enamorar. I, racionalment, m'és impossible donar-vos-en raó. Podria dir que em vaig enamorar d'una excel·lent artista i el meu art va créixer al seu redós lluminós... podria dir que el meu cos es va quedar penjat de la seva bellesa... podria dir que el meu cap s'adeltava amb el seu enginy. En podria dir moltes de coses però cap ni una d'elles no servirien per entendre l'amor. I sí, soc prou ximpleta com per desvelar sense pudor els meus sentiments, però mai gosaré explicar l'inexplicable.

Una cosa sí us puc dir sobre l'amor, i és que dona profunditat a la vida, la fa més preada i exquisida. Quan has gaudit de la vida, la destrucció de persones, races, classes, sexes és força més repugnant. Jo no sé vosaltres, però per mi, el miracle de l'amor no és altre sinó el de tornar a comprometre'ns amb la Lluita amb forces renovades. Per entendre'ns, és una connexió ben senzilla de comprendre: una societat o una persona que nega l'amor, nega gairebé la vida.

Petons i revolució

Analysis of the source text, ChatGPT translation and my translation

Rita Mae Brown's literary sensibility and personality in *Songs to a Handsome Woman* are deeply felt in the book's prologue. Despite her claim that she does not intend to "try to explain the unexplainable", she indeed makes a valiant attempt at that and succeeds in capturing its essence. And she does that through her characteristic straightforward, direct, poignant and to-the point writing style. This raises an intriguing question, "well, if AI is so proficient at translating straightforward "unnuanced" language, why is the AI-produced translation of this excerpt so [spoiler alert] dull and lacklustre?" Well, the answer lies in AI's current limitations in understanding the multiple layers of meaning of the source text, in producing a translation that reflects the translator's own interpretation of the author's sensibility, and in creating a text that adheres to the concepts of *freedom*, *fidelity*, and *equivalence*.

The concepts of *freedom*, *fidelity* and *equivalence* in translation have long been debated in translation studies. J.C. Catford (1965) defined equivalence in translation, as the replacement of a text in one language by an equivalent text in another. This definition prioritizes the source text as the model after which the translation is to be shaped.

In turn, this notion of equivalence affects fidelity and freedom, where fidelity refers to accuracy in rendering the meaning, and freedom denotes independence from the source text. On the notion of freedom, Shilpa Das (2006:36) notes that the best literary translations often embrace a degree of freedom:

The best translations of literature around the world seem to advocate a certain freedom, be it Edward Fitzgerald's translation of Omar Khayyam's Rubaiyat, Neville Coghill's translation of Chaucer, Constance Garnett's translation of Dostoevsky, Sheridan's of Foucault or of Kafka by Willa and Edwin Muir."

This delicate balance between fidelity and freedom places translators in a challenging position, forcing them to choose between maintaining the form and the original wording, ("the letter"), or preserving the content of the text ("the spirit") (Kelkar, 1985). Unlike technical or academic writing, where word meanings are clear and unambiguous due to precise rules of dictionaries and grammar, literature thrives on ambiguity. According to Woodburn (2000), a literary text is enriched with nuance and connotation.

In other fields such as technical or academic writing, a high degree of concordance on the meanings of words is attained: these are fields in which the prescriptive functions of dictionary and grammar act to clarify parameters and minimize ambiguities. Literature, on the other hand thrives on ambiguity, for it is the ambiguity of language that provides it with richness of nuance and connotation. (Woodburn 2000:110)

Traditionally, many authors have regarded the original text as a sacrosanct and the translated text as a lesser text striving to replicate the original. However, the status of the translated text as an independent and fully-fledged work has gained scholarly recognition. Susan Bassnett (1993:151), echoing Derrida (1985) and his assertion that "the original is the translation" argues that translation allows a text to continue its life in a new context, thereby making the translated text an original in its own right within that new context. She challenges the traditional hierarchy, and asserts the autonomy and value of the translated text.

When comparing the AI translation to my own, it is obvious that the AI translation adheres closely to the original manuscript's structure and content. For instance, the phrase "podria dir que vaig ser atret per una fina artista i que vaig nodrir el meu propi art des de la seva brillantor" closely mirror the original's and follows it verbatim "I could say I was drawn to a fine artist and nurtured my own art from her brilliance.". Similarly, "Ningú mai explicarà l'amor", the AI's rendition of the original "No one will ever explain love", and "aprofondeix l'experiència", the AI's version of "it deepens experience" are faithful to the original's tone and wording.

In contrast, my translation takes more liberties in order to prioritise naturalness and idiomacity. For example, “el meu art va créixer al seu redós lluminós”, my translation of “my art grew in her luminous shelter” provides a more poetic and nuanced translation. I have added my personal tone to the narrative in parts, such as translating “I’m foolish enough” as “soc prou ximpleta”, in which I have added my own conversational touch to the expression. I aimed to create closeness with the reader by using colloquial expressions like “mai gosaré explicar l’inexplicable”. Additionally, I have incorporated cultural nuances that could resonate with Catalan readers, such as translating “luminous shelter” and “delighted” as “redós lluminós” and “s’adelitava”. In sum, my approach attempts to infuse emotional depth and a more vivid personal reflection to my translation. In fact, I have exercised all the liberties I could get hold of, as I think of a translator as someone who creates a text.

Throughout my teaching career, I have consistently emphasized the importance of developing my students' translation competence alongside their proficiency with translation technology. The ongoing advancements in information technology and computer science, particularly the breakthroughs in artificial intelligence applications for natural language processing, have significantly advanced the fields of machine translation and computer-assisted translation.

I am particularly interested in recent research investigating how students' critical thinking skills interact with and sometimes accommodate machine-generated suggestions. Numerous studies, including those by Chen et al. (2022), Saud (2020), and Galán-Mañas (2016), affirm that critical thinking exerts a positive and significant influence on translation competence. More recently, Li et al. (2023) have stated that:

The ability to think critically is the key to improving college student translators' translation competence since the assessment of the expectations of the target readers and the appropriate selection of translation strategies or methods are both closely tied to the critical examination of resources. Critical thinking is proven to be crucial in today's society since it helps individuals arrive at the optimal option by weighing the possibilities. It is highly correlated with translation performance, and students' greater critical thinking skills lead to higher performance on translation tasks and tests

Conclusion

I would like to conclude by saying that I am optimistic that one day, the literary genius of Rita Mae Brown will be accessible to Catalan readers. Until then, I hope to have presented a sample of text that honours her work and sensibility. I am delighted that, many years after its publication, my translation contributes to enriching the potentialities

of the original *Songs to a Handsome Woman*. By moving beyond the traditional concepts of fidelity, equivalence and freedom, my translation adds one more layer of meaning to her work. I leave it to the discerning reader to form their own judgment.

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Translation into Turkish of Ted Hughes' Poem "The Thought-Fox" (1995)

Meltem Saygı

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Source text

The Thought-Fox

I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move.

Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness:

Cold, delicately as the dark snow,
A fox's nose touches twig, leaf;
Two eyes serve a movement, that now
And again now, and now, and now

Sets neat prints into the snow
Between trees, and warily a lame
Shadow lags by stump and in hollow
Of a body that is bold to come
Across clearings, an eye,
A widening deepening greenness,
Brilliantly, concentratedly,
Coming about its own business

Till, with a sudden sharp hot stink of fox
It enters the dark hole of the head.
The window is starless still; the clock ticks,

The page is printed.

Target text (human translator)

Düşünceli tilki

Düşlüyorum bu gece yarısı anı ormanını:

Hayatta bir başkası

Yanı sıra zamanın yalnızlığı

Ve bu mürekkepsiz sayfalarda kalemimin kıvranışı.

Göremiyorum hiçbir yıldızı:

Daha yakınlarda bir şeyin varlığı

Karanlık derinliklere karşı

Yalnızlığa dalışı:

Öylesine soğuk ve nazik, kara kar tanesi gibi

Bir tilkinin burnunun incecik dala, yaprağa deęişi;

İki gözün devinimi, şimdi

Ve şimdi ve şimdi ve şimdi

Karda zarif izler bırakışı,

Ağaçların arasında temkinli aksaklığı,

Kovuktaki gölgesi, duraksayışları,

Çıkıp gelmekte nasıl da kararlı.

İşte bir göz, kayrandaki,

Gittikçe daha geniş, derin ve yeşillikli,

Hem ışıl ışıl, hem dikkatli,

Kafaya koymuş bir şeyleri.

Ta ki tilkinin kokusunun ani sıcaklığı,

Karanlık derinliklerine aklın dalışı;

Dışarıya hala karanlık ve saatin tıkırtısı,

Ve artık doldu defterimin sayfası.

Analysis of the Translation Process of Human Translator

My choice of this particular poem stems from a profound encounter during our Literary Translation and Criticism course, when our esteemed instructor introduced us to this masterpiece. As a fan of the poem, the resonance and depth of the themes contained in this composition resonated deeply with me. Moreover, this encouraged me to make

a conscious choice to delve deeper into its intricacies. As I began my journey with this poem, I embarked on a rigorous process.

In short, my journey with this piece of poetry has been an in-depth exploration of a complex tapestry woven through meticulous research, deep introspection and the relentless pursuit of authentic artistic expression through translation.

Firstly, my initial step was a thorough exploration of the essence of the poem and the subtle artistry of its translation. This effort paved the way for a comprehensive understanding of the poet's intention and made me realize the layers of meaning underlying each line. I went further and explored the life and times of the author, looking for contextual clues and historical foundations that may have influenced the creation of this poetic masterpiece. By immersing myself in the period that witnessed the poet's mastery, I aimed to appreciate and relate the essence of his artistic expressions.

Throughout this process, I was determined to develop a distinctive translation style that incorporated a combination of scientific precision and a personal artistic touch. I made meticulous sketches, carefully aligning each syllable and phrase so that it would resonate authentically in the texture of my own translation style.

Poetry is a writing that tries to convey a lot of emotion with few words. It tries to convey more intense emotions with fewer and creative words. In addition, what makes a poem a poem is that it is different from the language of everyday life. It is a form of writing that is far from everyday language. That is why "Poetry is not an ordinary language. Poetry is the language that cannot be translated into prose." says Turkish poet, Ahmet Haşim (Şiir Bir Bombadır! – EdebiFikir, 2013). As I said, poetry is an art, and it gives different pleasure to everyone, but rhyming poems give people nothing but drunkenness. If you ask how, the poem itself is wine, while its curves are the wine glass. That red wine that we see in a curved wine glass will be more attractive to us than wine in a straight glass. That's why reading rhyming poems makes the reader feel differently. You drown in it with pleasure because of the fact that poetry flows like water. As a fan of the art of poetry and because I like to enjoy being drunk while reading poetry, and as the translator of this poem, I have tried to provide a flow that will give pleasure to the reader with as few words as possible while reading Ted Hughes' *The Fox of Thought* in Turkish. For this reason, I would like to state that I have chosen my words as carefully as if I were processing a jewel, just like Ted Hughes did.

When it comes to the poet, Ted Hughes (1930-1998) was a creative British poet and writer (1930-1998) who left his mark on the 20th century and continues to make his mark today. Hughes is one of the most important figures in modern English literature and is particularly known for his works dealing with themes such as nature, human

relationships and mythology. He has a great works such as poems, stories for children, plays, essays, letters and translations. (İnan & Boldan, 2018, 1)

Moreover, Hughes dealt a lot with nature in his works. His poems tell us how powerful nature is and how wild the nature is. Therefore, in his works, Hughes reflects a lot about human, human's emotions and human's relationship with nature (Singh, 2018, 2). Moreover, Ted Hughes' marriage to the American poet Sylvia Plath and the tragic death of his wife revived the feeling of melancholy in his grave, and this deeply influenced his works.

Lastly, Ted Hughes was an influential writer who carries the traces of postmodernism and modernism. His style was innovative and lively. Hughes had also written extensively on British and world history and literature. Hughes drew on close observation of the natural world, mythology, anthropology and philosophy to inform his work (About Ted Hughes - University of Huddersfield, n.d.)

It should also be mentioned that Ted Hughes includes animals in his poems because he tries to combine human emotions with the natural world. There is also an animal in "The Thought Fox". For this masterpiece, Hughes creates a fox. Firstly, he creates a writer who waits for inspiration at night. In the poem, the writer is afraid that inspiration will not find him. As time passes, he is getting worried, but he is still waiting for inspiration. After a while, the writer sees a fox in the forest, and this excites the writer. Moreover, the fox suddenly appears, and the writer runs out of pages. Hughes uses the fox approaching the writer as a source of inspiration when it comes to interpretation. It is observed that the writer is excited by the fox's approach to the writer, trying to understand the inspiration because the writer sees the fox in a forest at night. The writer is excited because the fox metaphorically symbolizes inspiration, and in the poem the fox is in the forest. In addition, the forest here symbolizes wildlife, the unknown, whereas the ticking of the clock emphasizes loneliness, and the fact that the writer finds his idea at night emphasizes that inspiration can come to a person when he is alone. Furthermore, what inspired me how to translate this poem is the cautious and limping gait of the fox in the story and the ticking of the clock. If you look at my translation as a painting, the rhymes at the end of the words go on like a clock. Regular like the ticking of a clock and lame like a fox's limping gait. Finally, my comment to all this is that the poet presents us with a visual poem. As we read the poem, it is as if we become the poet and witness the approach of the fox. In other words, the poet presents the poem to us as if it were a cinematic movie scene (Hughes & Dalli, n.d.). I admired and appreciated this effort of the author and tried to preserve it in my translation. Generally, I can say that I took care to be faithful to the number of stanzas and verses since the author wrote the poem in quatrains. For the rhymes at the end of the verse, the rhyme scheme *a b a b* has been replaced with *a a a a* in

half-rhyme. Apart from that, the translation has been aimed at the Target Language and Culture. In general, as I mentioned above, when we look at the poem as a table, it becomes clear that I took care to end the lines with *ı* or *i* except for the first stanza. I also translated it as such because I wanted to emphasize the fox's limping gait in the poem, but the regular rhyme of the poem symbolizes the cautious gait of the fox. Moreover, as a poetry reader, I love rhyme in poetry and I have carried the traces of the poems I have read so far to this translation.

In addition, in the first stanza, I chose to translate the word "clock" as "time" or "zaman" in Turkish, and instead of a word for word translation of "blank page", I chose to translate it as "a page without ink", thinking that it reflects a blank mind. Moreover, for "fingers", I chose to translate it as "pen", since the writer wants to put a drop of ink on the page by means of his fingers that are impatient to write, since his fingers are not merely wandering on the page. Furthermore, I have preferred to translate the word 'bold' in the last line of the fourth stanza as 'determine' as I take the word 'business' in the fifth stanza as being 'busy' because the fox is preparing for something and it has set its mind to something, and here I emphasize that the inspiration of the writer is approaching. Moreover, for the word 'entering' in the last line of stanza two. I used the word 'diving' as I needed to keep up my rhyming concern. Thus, I took the poetry as a 'Is diving the loneliness'. In addition, I also created an ambiguity in the second line of the last stanza. I translated that line as 'Karanlık derinliklere aklın dalışı'. This can be interpreted as there is a mind which is entering the dark depth or there is a mind which has a dark depth, and there is something try to enter it. Finally, I translated the last sentence as 'Ve artık doldu defterimin sayfası'. This means 'And now the page of my notebook is filled.' in English. I did this because I needed to keep the rhyme again and I thought I could give the aesthetics of the poem in this way. I would like to add that apart from all these, I have tried to convey the aesthetic concern in my translation not only with words but also with punctuation marks. For example, the person reading my translation will pause as they come across commas, like the steps of the fox in the poem.

Conclusion

In summary, Ted Hughes' poem "The Thought-Fox" is an artistic piece of poetry that tries to convey those intense emotions in his choice of careful phrases and imageries. Hence, as a lover of poetry and literature, I have been very careful in my translation. In some parts, I have felt the necessity to change some words because I have thought the Target language reader would comprehend it much better, feel the sensations evoked by the imagery in the stanzas, and appreciate Hughes's mastery of words further.

Target text (AI (ChatGPT 2022))

Bu gece yarısı anının ormanını hayal ediyorum: Saatin yalnızlığı yanında başka bir şey daha canlı Ve parmaklarımın hareket ettiği bu boş sayfa.

Pencereden yıldız görmüyorum: Daha yakında bir şey, Ama karanlığın içinde daha derin, Yalnızlığa giriyor:

Soğuk, kar gibi narin, Bir tilkinin burnu dal, yaprak dokunuyor; İki göz bir hareketi takip ediyor, şimdi Ve tekrar şimdi, ve şimdi, ve şimdi

Karın içine düzgün izler bırakıyor Ağaçların arasında, ve temkinli bir aksak Gölge kütük ve oyukta gecikir Cesur bir beden Girişiyor açık alanlara, bir göz, Genişleyen derinleşen yeşillik, Parlak, yoğunlaşmış, Kendi işine gelen

Sonra, bir anda keskin sıcak tilki kokusuyla Kafanın karanlık deliğine giriyor. Pencere hala yıldızsız; saat tıkıyor, Sayfa basılmış.

Analysis of AI translation

Artificial intelligence and translation have been the subject of much debate recently. In particular, there have been suggestions that artificial intelligence will replace human translators. In this context, there have been many analyses on the quality and reliability of translations made by artificial intelligence. Research and analyses are being conducted on this topic. The accuracy, quality and reliability of the translations are being tested, so I wanted to do a study on this popular topic and had the AI translate Ted Hughes' famous poem "The Thought Fox".

In terms of evaluating the AI translation of the poem in question, the analysis reveals fundamental and important deficiencies. First of all, the AI translation was not very successful in preserving the original structural features of the poem. It did not preserve the line organization of the poem, which caused damage to the visual aesthetics of the poem. In addition, because the line order was not preserved, the use of capital letters between words, which does not exist in Turkish.

Moreover, a simpler and more direct narrative preference has been adopted, and thanks to this preference, the poem aims to convey the message rather than presenting a literary feast. Compared to human translation, the preference for simpler, more direct translation has created a lack of emotion.

In short, we can say that artificial intelligence prefers to convey meaning more clearly. Compared to human translation, it offers us a work that lacks emotion. However, we cannot say that the translation is completely inaccurate and therefore we can say that AI is more of a friend than a threat to humans. It will play an important role in the survival of translation and will be a friend to human translators.

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Translation Specialized in the Logistics Sector: the Case of DEEPL

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Introduction

The logistics concept

Logistics encompasses all the means and methods necessary to carry out the organization of a company or service, especially with regard to distribution. It therefore covers all the operations required to get a product into the hands of the client, including, among other things, order processing, materials handling and packaging, transportation of goods, storage and stock control, and attention to the client.

For a long time, the concept of logistics was limited almost exclusively to the execution of activities carried out within the company itself, so that logistics processes were conceived by businessmen as a very particular need linked to the delivery of products to the client.

Likewise, from an academic point of view, there were very few studies that paid attention to the concept of logistics itself, since most of them focused only on the design of models that would make it possible to save space, reduce costs and manage the delivery of the product to the client.

However, in recent years, a revaluation of the logistics function in companies has been noticed:

De esta forma se puede notar la importancia que ha alcanzado en las empresas la función logística, de tal manera que ya no es concebida como algo adicional, sino que se le ha otorgado un valor competitivo producto de la importancia de satisfacción de las necesidades y la satisfacción al cliente, aplicando un nuevo modelo de gestión logística que la identifica como una actividad relacionada con todos los departamentos de las empresas (Fontalvo, De la Hoz & Mendoza, 2019, p. 105).

Translation of logistical texts

The fact that companies today attach greater importance to the logistics function has led to an increase in the production of texts and documentation related to this sector, which, in turn, has led to a specific need for translation.

To what extent can we categorize logistics translation as a specialized branch with its own entity? The truth is that there are hardly any academic publications dealing with this issue, which makes it difficult to define this supposed modality of translation on the basis of a series of inherent characteristics.

The most striking aspect of logistics translation probably lies in the use of specialized terminology, which, in a way, can be related to the field of technical translation. However, the field of logistics translation would also cover all documents of an administrative nature, such as bills of lading, which would bring the logistics sector closer to the branch of legal translation.

Certainly, we consider that, as far as logistics is concerned, it would be more appropriate to speak of “translation of logistics texts” or “translation specialized in the logistics sector”, rather than “logistics translation”, since we lack a theoretical support that would help us to characterize this field as a branch of specialization.

What is Automatic Translation (AT)

The relationship between the notion of time —understood as duration or space— and automatic translation (AT) is a reality and has become evident in a world that moves at breakneck speed. This means that immediacy is one of the reasons why AT is here to stay. AT, at first, is presented as an appetizing dish, allowing lower costs and increased productivity —producing more in less time— for both translators and translation agencies, so its first aspect is that of a snake charmer.

However, when the use of AT is applied to different textual typologies, especially specialized ones (legal texts, literary texts, etc.), it begins to have an insipid flavour. As soon as the AT system loses context, specialized terminology appears or some relevant cultural feature (*culturemes*) comes into play, the resulting translation may seem strange to the reader, since, instead of helping the professional, it will require a much more exhaustive human translation (HT), resorting in many cases to the strategies used by translators in the past: dictionaries, glossaries, terminology databases, or even consultation with experts in the subject matter.

AT has given rise to two disciplines that, without being aware of their importance, have acquired great prominence in recent decades, which has meant a change in the translator's professional life. Both concepts will be discussed below.

Post-editing (PE) vs. Revision

PE is a task that has been going on for years, perhaps as long as AT has existed. However, there are a multitude of definitions related to PE. It goes on to state that “la posesición es el proceso por el cual se revisan y corrigen textos obtenidos con sistemas de traducción automática para garantizar que el texto en la lengua de destino se adecúa al objeto o nivel de calidad deseados” (Guerrero, 2018, p. 7).

Thus, the PE consists of the review by a human being of an AT. However, a revision in use will be one in which a revision is made from a HT. It is important to point out the conceptual nuance and to know how to establish the differences between colleagues of the sector.

In short, the translator —or, rather, “post-editor”— faces a new reality and a new need since most of today's translators have not been trained in the field of post-editing. Translator training has always been aimed at producing texts that strive for perfection — without neglecting the revision— as the last link in the production chain of the final text to be delivered. Therefore, the concept of revision as such has never been as important as it is today.

The “post-editor” has to analyse the text received by the machine and improve it, so their main purpose is to make as many modifications as necessary so that the target text reaches the reader or audience as if it had not been through an AT. The controversy at this point would revolve around the limits between what has to be modified and revised by the “post-editor”; that is, some colleagues in the sector believe that they do not have to make more modifications than those strictly necessary for the document to be understood or, if the document is grammatically correct, the AT is accepted.

However, how far should the work of the “post-editor” go? Are there not languages rich enough in lexicon (Spanish, French, etc.) that can rephrase sentences as many times as necessary to erase the traces of AT? Of course, this debate, as mentioned at the beginning, is related to the criteria and even the ethics of the new translators, nowadays called “post-editors”. It should be considered that, even if AT produces a grammatically correct text, a translation can always be improved, for isn't that the task of the translator or the new “post-editor”?

Types of post-editing

As a possible solution to this framework, there are different levels of post-editing, i.e. light post-editing and full post-editing.

Light post-editing would be that which modifies the most basic errors, necessary and essential for the text to flow, focusing on terminology, accuracy and elementary grammatical issues, with the objective of making the text understandable. The final text may contain stylistic errors, but, in this type of post-editing, the main purpose is not to correct them; if the text is grammatically correct, the light post-editing would have fulfilled its function.

However, in the case of full post-editing, the objective is to break with any identity trait from the AT, and if this requires the elimination of entire sentences, that is the mission of full post-editing: rewriting if necessary. There is no doubt that quality is an indisputable part of PE.

Another challenge with the terms “light” and “full” post-editing is that often people misunderstand that these describe how much editing needs to be done, or in other words, how much effort the post-editor should put into the task, rather than what the final translation quality should be. (Nunziatini & Marg, 2020, p. 3)

At this point, the post-editor’s skills and experience in this type of work are fundamental factors for the text to be presented in an optimal way. Some of the skills that the future “post-editor” will have to develop will be:

- knowing how to identify the textual typology that best responds to AT;
- having the ability to be decisive;
- knowing how to identify whether the AT received is acceptable or not.

The deception that AT can sometimes produce can call into question the comprehension capabilities of the new “post-editor”.

AT: The DeepL case

Nowadays, with everything at the click of a button, the variety of tools that accompany the translator are countless. In addition, these systems are increasingly used by any interested party who has a translation query, or by companies hoping to obtain a quick

translation of their texts. Without going any further, the DeepL automatic translator is being alluded to.

Statistical Machine Translation (SMT) is one of the types of automatic translation that was first developed. It is based on the use of statistical models obtained from the analysis of bilingual corpora. Thus, “el sistema traduce gracias a una serie de parámetros que han sido previamente calculados a partir de una gran cantidad de textos originales y sus traducciones” (Oliver, 2014, p.13).

However, it could be said that Neural Machine Translation (NMT) has emerged thanks to the new technologies and advances developed in the last decades in artificial intelligence (AI) and neural networks. DeepL is classified in this type of AT.

The development of different AT engines has enabled a breakthrough in responding to the huge number of translation projects that are requested worldwide. However, despite the innumerable advantages that these systems produce at first sight, from the translator’s point of view, it is interesting to analyse what are the limits of such an apparently useful system. For this reason, different quality standards have been created and have progressively developed models that classify the most common errors when carrying out a PE.

MQM model

The MQM model was created within the framework of the EU-funded QTLaunchPad and QT21 (Quality Translation 21) projects under the leadership of the German Research Centre for Artificial Intelligence (*Deutsches Forschungszentrum für Künstliche Intelligenz, DFKI*). The structure of the MQM model is based on the LISA QA Model standard. This standard distinguishes three levels of errors (Parra, 2005):

1. Critical errors: errors that appear in one part of the document, major errors that are repeated and noted, and localization errors.
2. Major errors: they appear very visibly in the text and are the result of a false, offensive or misleading statement.
3. Minor errors: all errors whose severity is less than that of the major errors.

Now, although the MQM model in its roots has features of the LISA QA Model standard, the purpose was to create a system to design metrics based on a typology of errors. The eight main dimensions are: precision, design, fluency, internationalization, local conventions, style, terminology and accuracy (QTLaunchPad, 2015).

The errors to be applied and taken into account for the study are the following:

Accuracy: includes errors of improper addition, omission, untranslated segments, very literal or ambiguous translations, among others. Regarding the degree of accuracy, it can only be assessed by comparing a translation with the original text. This is a misunderstanding of the source text.

Fluency: grammatical, spelling or punctuation errors. This is an error in the reformulation of the target text. This category groups together all errors related to the form or content of a text, whether it is a translation or not (reformulation of the target text).

Style: detecting whether the text is idiomatic or not, whether it is a confusing text and if it has an incoherent style.

Terminology: terminological errors. Presence of specialized language terms.

Veracity: detecting whether specific cultural references are maintained.

Local convention: format of dates, addresses, telephone numbers, measurements, etc.

Application of the MQM model to a selection of texts in the logistics sector

In the Annex to this study, the two selected fragments that have been analysed after being submitted to an AT program (in this case, DeepL) are presented.

These texts, the original of which was written in English by a German transport company, have been processed into Spanish and originate from an actual order handled by a Spanish translation agency¹.

The main objective of this study is to assess the extent to which AT programs offer optimum quality in their results, taking as the main reference the classification of errors established by the MQM model.

1. For data protection reasons, it is not necessary to specify either the name of the logistics company or the name of the translation agency.

In this sense, the first noteworthy conclusion is the fact that the texts, once submitted to the aforementioned AT program, do not present significant translation errors considering **accuracy** and **fluency** as significant errors. Therefore, it is confirmed that, at a more superficial level, the AT program meets the expected expectations, as it does not incur in serious translation errors (false meanings, grammatical errors, omissions, conceptual inconsistencies, etc.).

Once this first level has been passed, it is possible to categorize the errors found in the texts (already submitted to the AT program and according to the MQM model) in the following way:

- Errors of **style**: in the first text, there are phrases whose content is not stylistically appropriate, so that it cannot be considered entirely idiomatic in the target language. Having detected a total of four errors of this type, one is highlighted as an example:

EN: It makes it easy for retailers to plan and control arrivals more **effectively and better utilise capacities** at loading/unloading bays.

ES (DeepL): *Facilita a los minoristas la planificación y el control de las llegadas de forma más eficaz y una mejor utilización de las capacidades de los muelles de carga y descarga.*

ES (Post-edition): *Facilita a los minoristas la planificación y el control eficientes de las llegadas, y les permite aprovechar mejor la capacidad de las plataformas de carga y descarga.*

- Errors of **terminology**: as far as terminology errors are concerned, these are found in both texts, with a total of three (two errors in the first text and one in the second). Of these errors, a comparison of one of them is given below:

EN: Freight Audit & Payment Hub helps **shippers** gain full visibility of their freight spending, cut logistical expenditures and improve processes, as well as providing **carriers** and LSPs with liquidity and security when cash is being exchanged quickly.

ES (DeepL): *Freight Audit & Payment Hub ayuda a los **transportistas** a obtener una visibilidad completa de sus gastos de transporte, recortar los gastos logísticos y mejorar los procesos, además de proporcionar a los **transportistas** y proveedores de servicios lingüísticos liquidez y seguridad cuando se intercambia dinero rápidamente.*

ES (Post-edition): *Freight Audit & Payment Hub ayuda a los **cargadores** a obtener una visibilidad total de sus gastos de transporte, a reducir los gastos logísticos y a mejorar sus procesos.*

También proporciona liquidez y seguridad a los **transportistas** y proveedores de servicios logísticos en un entorno en el que el dinero cambia rápidamente de manos².

Conclusion

Once the results of the study have been analysed, it can be concluded that the AT applied to sectorial texts (in this case, texts written by a company dedicated to the logistics sector) responds in an adequate manner. However, human intervention is still necessary in the form of post-editing, since the texts processed by DeepL contain terminological errors on the one hand, and stylistic errors on the other (noticeable in certain phrases that do not sound fluent in the target language).

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2. In relation to the translation of the terms “shipper” and “carrier”, the Spanish Ministry of Public Works guide detailed in the bibliography has been used as a reference.

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Annex

First example

Source text:

Dock & Yard Management for Retailers

Time Slot Management for Retailers has been specially developed for deliveries to central warehouses, distribution centres, and cash-and-carry depots. Retailers can plan and control deliveries more effectively and better utilise capacities at their unloading docks.

Time Slot Management for Retailers

If you want optimal supply coordination and improved predictability of inbound flows, then Time Slot Management for Retailers is the best solution. It makes it easy for retailers to plan and control arrivals more effectively and better utilise capacities at loading/unloading bays.

Real-Time Yard Management

Visibility into the yard and having an overview of the whole system allows you to identify potential delays earlier and help improve overall efficiency. A solution that provides crucial data on truck arrivals makes it possible to reschedule when there are delays and make other short-term changes.

Target text: AT (DeepL)

Gestión de muelles y explanadas para minoristas

La gestión de franjas horarias para minoristas se ha desarrollado especialmente para entregas a almacenes centrales, centros de distribución y depósitos de efectivo y

transporte. (CONECTOR) Los minoristas pueden planificar y controlar las entregas con mayor eficacia y aprovechar mejor las capacidades de sus muelles de descarga.

Gestión de franjas horarias para minoristas

Si desea una coordinación óptima del suministro y una mayor previsibilidad de los flujos de entrada, la gestión de franjas horarias para minoristas es la mejor solución. Facilita a los minoristas la planificación y el control de las llegadas de forma más eficaz y una mejor utilización de las capacidades de los muelles de carga y descarga.

Gestión de patios en tiempo real

La visibilidad en el patio y tener una visión general de todo el sistema permite identificar antes los posibles retrasos y ayuda a mejorar la eficiencia general. Una solución que proporcione datos cruciales sobre la llegada de camiones permite reprogramar los horarios cuando se producen retrasos y realizar otros cambios a corto plazo.

Target text (Human Translation):

Dock & Yard Management para minoristas

La solución Time Slot Management para minoristas ha sido especialmente diseñada para las entregas en almacenes centrales, centros de distribución y **almacenes de autoservicio mayorista**. Así, los minoristas pueden planificar y controlar las entregas con mayor eficacia y aprovechar mejor las capacidades de sus muelles de descarga.

Time Slot Management para minoristas

Si quieres coordinar la cadena de suministro de una manera óptima y que los flujos de entrada sean más predecibles, Time Slot Management para minoristas es la mejor solución. Facilita a los minoristas la planificación y el control eficientes de las llegadas, y les permite aprovechar mejor la capacidad de las **plataformas de carga y descarga**.

Real-Time Yard Management

La visibilidad de las **zonas de recepción y expedición** y la visión general de todo el sistema te permiten identificar antes los posibles retrasos y mejorar la eficiencia general. Esta solución proporciona datos clave sobre la llegada de los camiones y te permite reprogramar en caso de retrasos, así como realizar otros cambios de última hora.

Second example

Source text

Freight audit and payments made easy

Freight Audit & Payment Hub helps shippers gain full visibility of their freight spending, cut logistical expenditures and improve processes, as well as providing carriers and LSPs with liquidity and security when cash is being exchanged quickly.

Target text: AT (DeepL)

Auditoría de fletes y pagos simplificados

Freight Audit & Payment Hub ayuda a los transportistas a obtener una visibilidad completa de sus gastos de transporte, recortar los gastos logísticos y mejorar los procesos, además de proporcionar a los transportistas y proveedores de servicios lingüísticos liquidez y seguridad cuando se intercambia dinero rápidamente.

Target text (Human Translation)

Facilitando auditorías y pagos del transporte de mercancías

Freight Audit & Payment Hub ayuda a los **expedidores** a obtener una visibilidad total de sus gastos de transporte, a reducir los gastos logísticos y a mejorar sus procesos. También proporciona liquidez y seguridad a los **transportistas** y proveedores de servicios logísticos en un entorno en el que el dinero cambia rápidamente de manos.

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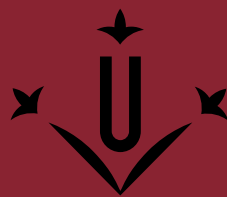
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Antonio Tinedo Rodríguez (f12tiroa@uco.es) holds a PhD in Bilingual and Intercultural Education (UCO), a Bachelor's Degree in Primary Education (UCO) and a Bachelor's Degree in English Studies (UNED). He has also obtained a Master's Degree in Information Technologies and Communication in Language Education And Processing (UNED). He was awarded with the national grant "Beca de Colaboración en Departamentos Universitarios" by the Spanish Ministry of Education and Vocational Training (MEFP); thanks to this grant he could start researching in the Department of Education (UCO). Besides, he obtained a predoc UNED-Santander scholarship, and a UNED-FPI

scholarship. His research interests focus on Didactic Audiovisual Translation and the potential didactic applications of Critical Discourse Analysis applied to texts written by Anglo-American female authors from a gendered outlook. He is now an Assistant Professor of the Department of English and German at the University of Córdoba.



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