

A LITERARY TRANSLATION IN THE MAKING
An in-depth investigation into the process of a literary
translation from French into Maltese

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Doctor of Philosophy

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October 2016

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ASTON UNIVERSITY

Title: A literary translation in the making: an in-depth investigation into the process of a literary translation from French into Maltese

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Date: 2016

Thesis summary:

Literary translation is a growing industry with thousands of texts being published every year. Yet, the work of literary translators still lacks visibility and the process behind the emergence of literary translations remains largely unexplored. In Translation Studies, literary translation was mostly examined from a product perspective and most process studies involved short non-literary texts.

In view of this, the present study aims to contribute to Translation Studies by investigating in-depth how a literary translation comes into being, and how an experienced translator, Toni Aquilina, approached the task. It is particularly concerned with the decisions the translator makes during the process, the factors influencing these and their impact on the final translation. This project places the translator under the spotlight, centring upon his work and the process leading to it while at the same time exploring a scantily researched language pair: French to Maltese. It aims to provide further insights into the different phases of the process, and written alternative translation solutions and self-revisions.

A translation process research framework is adopted, and particular attention is given to the post-drafting phases of the process as the translator was closely studied while he self-revised an entire literary text. The research applies a multi-method approach by collecting data through think-aloud, ethnographic observations, interviews, draft versions, the ST and the final translation. The data elicited were triangulated and analysed qualitatively and quantitatively. A rich description of the evolution of a literary translation from first draft to publication is provided. The results show that the translation went through eight phases and nine drafts before it was published, indicating that the translation process may not necessarily be composed of three phases. Amongst other notable findings, results also challenge the deliteralisation hypothesis. The thesis concludes by underscoring the significance of thorough investigations into individual translator behaviour.

Keywords: translation process research, translatorial decisions, self-revision, alternative translation solutions, phases of the translation process

Acknowledgements

There are many people I would like to thank for helping me in one way or another during my PhD journey. First of all, my two supervisors, Séverine Hubscher-Davidson and Christina Schäffner, for believing in me from the very beginning. I am particularly grateful to Séverine, my main supervisor, for her constant support and encouragement, timely feedback, the many Skype meetings, for being an excellent supervisor and a kind person. I am also greatly indebted to Christina for her expert advice, inspirational comments and for continuing to advise me even after going into retirement. Thanks, too, to Olga Castro for her assistance during the final steps of the PhD, and to Dan Thomson for the sterling administrative support throughout.

A special mention goes to Toni Aquilina for accepting to be part of this project and for giving so generously of his time despite his very busy schedule. This project would not have been possible without his collaboration and the data he made available.

I have been very fortunate to receive invaluable advice from many prominent scholars in the field. The project was first presented during the TREC seminar in Barcelona in 2013: this was a fantastic opportunity to discuss the project in its early phases with key process researchers many of whom are quoted in this thesis. Another wonderful and enriching experience was the CETRA research summer school at KU Leuven where I received feedback and guidance from Andrew Chesterman, Dirk Delabastita, Lieven D'hulst, Peter Flynn, Yves Gambier, Daniel Gile, Arnt Jakobsen, Reine Meylearts, Franz Pöchhacker, Sara Ramos Pinto, Luc van Doorslaer and Judy Wakabayashi. I would also like to express my thanks to Maureen Ehrensberger-Dow, Birgitta Englund Dimitrova, Ricardo Muñoz Martín, Hanna Risku and Şebnem Susam-Sarajeva with whom I had consultations as part of the Distinguished Visitors Scheme hosted by the School of Languages and Social Sciences at Aston University.

My thanks are also due to my sponsor, the Malta Government Scholarship Scheme for funding the degree, and to the School of Languages and Social Sciences for funding my conference papers at the TREC seminar, Barcelona, July 2013 and at CETRA, Antwerp, August 2015. I am grateful to colleagues at the University of Malta and the Junior College for their support over the years, especially Joseph Eynaud, Paul Xuereb, Margaret Gilson and Mario Cassar.

Most importantly, I thank my family, particularly my parents, Joseph and Mary, whose support, love and patience have been unconditional, and my husband Trevor, for simply everything. This thesis is dedicated to them.

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List of Abbreviations

ATS	alternative translation solution
D	draft
D1, D2	D1 stands for Draft 1, D2 for Draft 2 etc.
ISSI	initial semi-structured interview
OSR	online self-revision
RI	retrospective interview
RS1	retrospective session re: proofreading
RS2	retrospective session re: D7
SL	source language
ST	source text
TAP	think-aloud protocol
TL	target language
TPP	translation process protocol
TPP01/001	TPP01/001: the number after TPP refers to the translation process protocol number while the number (or letter or symbol) after the slash refers to the note reference number (or letter or symbol) in the TPP.
TPR	translation process research
TS	Translation Studies
TT	target text

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Chapter 1 - Introduction

1.1 Aims, rationale and significance of the study

According to the Index Translationum, the UNESCO's World Bibliography of Translation, over two million books were translated and published in around one hundred countries between 1979 and 2009 (UNESCO 2014) and Literature Across Frontiers, a European platform for literary exchange, translation and policy debate, estimates that circa 40,000 literary texts are translated annually worldwide (2010: 6). The amount of ongoing translation activity is indeed remarkable, and behind each and every one of these translations there is a translator who has worked hard to create that work in another language. This is most often an intricate and painstaking process, albeit invisible to the public who usually only has access to the final product. Over the years, numerous researchers have provided valuable insights into the work of translators,¹ however, in-depth studies on particular aspects of the translation process and on how translations come into existence are still relatively scarce (Risku et al. 2013: 169).

The main aim of this study is to examine in detail how a translator goes about the task of translating a literary text from one language into another. The process of translation is complex; it involves continuous decision-making and a number of crucial phases, including the production of the first draft and several revised versions before a translation is considered finalised. This research project sets out to investigate the trajectory of a literary translation from first draft through to publication. It seeks to understand how a translation comes into being by investigating in-depth the process and product of a Maltese literary translation rendered from French by an experienced Maltese literary translator. As Paloposki highlights (2009: 192) “[t]here is still relatively little work done on the actual working circumstances of translators. The daily routines and day-to-day procedures of translators remain largely hidden, partly due to their ‘invisible’ nature”.

In this study, the translation process and product are studied to provide further insights into what happens between the creation of the first draft of a translation and the final version available to the public. Particular attention is given to self-revision and the post-drafting phase of the translation process; the translator, Tony Aquilina, is studied while he revises his draft

¹ See e.g. the volumes in the Copenhagen Studies in Language Series such as Göpferich et al. 2009 and Mees et al. 2009, and the publications related to the *Capturing Translation Processes* project at the Zurich University of Applied Sciences (e.g. Ehrensberger-Dow & Perrin 2009).

translation of Eric-Emmanuel Schmitt's philosophical novella *Monsieur Ibrahim et les Fleurs du Coran* (2001) until it is deemed finalised and goes to print. This project places the translator in the limelight, centring upon his work and the process leading to it while at the same time exploring a scantily researched language pair, namely French to Maltese.

The current investigation is particularly concerned with the choices and decisions made by the translator during the translation process, the factors influencing these and their impact on the final translation. Risku and Windhager (2013: 43) have recently called for further research into translatorial decisions in order to gain a better understanding of translation in practice. Similarly, Mason (2014: 38) highlights the importance of studying translatorial decisions and the contextual factors impinging on these in real translation practice. This study aims to shed some further light on decisions and choices arrived at by the translator in the process of translation and which ultimately shape the final work. In so doing, it increases our understanding of translatorial decisions and of the various ways in which these can shape the target text (TT).

The present research contributes to the field of Translation Studies (TS) by exploring literary translation from French into Maltese. So far there has been little research involving this uncommon language pair, and there are yet no extensive studies on how a literary translation comes into being from a translation process research (TPR) perspective, or on the self-revision process of a literary translator despite clear acknowledgement by scholars for the need to look at such aspects (e.g. Kolb 2011; Munday 2013; Ehrensberger-Dow 2014). As Chapter 2 illustrates, very few process studies deal with whole literary texts or focus on self-revision, as most investigations tackle short non-literary translations. Yet, a notable amount of book-length literary translations are published every year, and Dragsted et al. (2009: 313) have found that self-revision is the most challenging aspect of the translation process. Hence, this research project fills a gap in the discipline, particularly in TPR, the branch of TS within which this thesis is situated.

By focusing on the process of one translator working on a full literary text and contextualised within his specific environment, this research digs deeper into the translation process and adds a little extra piece to the wider puzzle in our aim to obtain a more detailed understanding of how translations are created. It is one step in the direction foreseen by Halverson (2014: 117) for the field: she maintains that TS will undergo a reorientation in which the individual situated translator and their creative process will occupy a central position. It is also pursuant with Chesterman's (2009: 13) vision for Translator Studies which would study translator's agency from sociological, cultural and cognitive perspectives, as this study examines how the translator makes decisions, moulds and influences the TT within his particular context.

This thesis also has significance for literary translation: not only does the process behind the coming into being of a literary translation remain largely unexplored (Buzelin 2007a: 141), but literary translators and the complexity of their work are still often unacknowledged. The European Council of Literary Translators' Associations (CEATL), has recently asserted:

Literary translators don't exist. That's what you'd often think from looking at the press, book reviews, book covers... You'd think books are magically written in all sorts of languages at the drop of a hat. Shakespeare wrote his sonnets in English, but they are read all over the world in Russian, German, Swedish, Catalan... So literary translators do exist. Help make us visible! (CEATL 2015)

Literary translators are in urgent need of visibility and acknowledgment, as CEATL's plea clearly illustrates. By bringing the translator into focus, this research gives visibility to literary translators and to the complexity of their work, hence helping to increase the status of the profession.

In addition, Koster (2014: 153) observes that literary translation has lost prominence in TS, that it is no longer central to the discipline and "[i]f we want to look ahead, then, to the future of research into literary translation, we have to look at the position of literary translation within different approaches". Traditionally, literary translation has mostly been studied from a product perspective: the great majority of the analyses involve final products, ST-TT comparisons, and occasionally analyses of draft versions. Risku asserts that:

There is a considerable strong consensus that analysing an end product will not reveal the factors that made it the way it is – to uncover these, we have to analyse the actual process itself and the factors that influences this process (and, in our case, lead to the translation product). (Risku 2014: 334)

The present study adopts a process perspective and examines in-depth how a literary translation comes into being in an attempt to further our understanding of the translation process. So far research on literary translation in TPR has been scant, thus this thesis aims to encourage this line of research within TPR.

The current research project has multiple aims and objectives. They can be summarised as follows:

- To investigate in-depth the behaviour of one translator handling one long literary text;
- To provide a rich description of how this literary translation came into being, thereby gaining insight into how a literary translation evolves;
- To offer further insights into the translation process, with a particular focus on an underresearched area in TS: the post-drafting process in literary translation;

- To examine translatorial decisions and choices, and the factors that impinge on them and hence to uncover the factors that made this translation the way it is;
- To study the effects of the revision process on the translation;
- To demonstrate how an in-depth multi-method process study can contribute to a deeper understanding of the translation process;
- To extend the research on translation process by means of a thorough investigation of an individual translator working on a long translation task;
- To add to the small body of existing research on literary translation in TPR;
- To increase the visibility of literary translators, their work and their status;
- To identify skills and good practices that could help improve translator training.

1.2 Research Questions

This study attempts to answer the following research questions:

- i) How does a literary translation come into being?
- ii) What happens in the translation process after the first draft of a translation is produced?
- iii) How does the translator in question approach the target text?
- iv) How does the translator under study arrive at his decisions?
- v) Which decisions and choices does the translator make during the post-drafting phase? What are the underlying motivations?
- vi) How does the revision process shape the translation?

This thesis is a qualitative study; it adopts a multi-method approach by collecting data through think-aloud, translator observation, interviews, draft versions, the ST and the final TT. The data elicited were triangulated and analysed qualitatively and quantitatively. It is a case-study involving one translator, working on one long text and operating in a particular context (see section 2.10). Since case studies are “informed by the *context* in which the whole case exists” (de Vaus 2001: 220, emphasis in original) and the situated nature of translation is increasingly being underscored, the next section describes the setting within which the translator works, as well as the translator and the source text (ST).

1.3 The backdrop

In this section, the study is contextualised: the socio-cultural environment in which the translator operates is introduced with a discussion of the wider national context. Details are provided about the target language (TL), the local book market and literary translation in Malta. The translator is then presented; background information about the translator was obtained during an interview and informal conversations with him, as well as gleaned from his CV. The ST author and the ST are also introduced.

1.3.1 The coming into being of Maltese

Maltese² is the national language of the Republic of Malta, an archipelago consisting of Malta, Gozo and a small number of other islands. The archipelago is situated in the centre of the Mediterranean, between Sicily, Tunisia and Libya and covers a total area of 316 square kilometres. According to the latest NSO Demographic Review (2015), in 2013 the overall population of the Maltese Islands was 425,384. The great majority live in Malta, which is the main island, while around 31,500 people reside in Gozo.

The earliest evidence of human presence in Malta dates back to 5000 BCE when a community of Sicilians settled on the island. Throughout the ages, Malta's geographic position attracted the military and commercial powers of the day and it was successively ruled, among others, by the Phoenicians, the Carthaginians, the Romans, the Byzantines, the Arabs, the Normans, the Aragonese, the Order of St. John, the French and the British. The Arabs captured Malta from the Byzantines in 870 and this occupation initiated the process that gave rise to the Maltese language, which originated from the colloquial form of Arabic spoken on the islands during the Arabic rule (Borg & Azzopardi-Alexander 1997: xii). As Brincat (2011: xiii) asserts, "[t]he language spoken in Malta today is the result of a process that has been going on for a thousand years". The history of the Maltese language is intrinsically linked to the history of the island and its contacts with neighbouring countries' languages.

During the Norman rule Malta was annexed to the Kingdom of Sicily, an event that triggered the process of Latinisation of Maltese. Latin progressively replaced literary Arabic as the administrative language; Latin and Sicilian ascertained themselves as the formal languages in Malta. When the Order of St. John set up base in Malta in 1530 it eventually established Italian

² This section draws mainly on the detailed accounts of the history of Maltese produced by Mifsud (1995, Chapter 2) and Brincat (2011).

as the high language: for over 250 years, Italian was used for formal, institutional and cultural purposes whereas Maltese was used in the lower domains, for informal communication. The French expelled the Order from Malta in 1798 but their rule only lasted till 1800 when the British took over the island. At first, the linguistic situation remained unchanged with Italian and Maltese retaining the functions they had acquired during the Knights' period. The effort to anglicise Malta and replace Italian with English started in 1813 but the Maltese offered resistance which led to the Language Question, an intense controversy lasting 121 years (Brincat 2001: 139). As a result, the process of Anglicisation only materialised in the 1930s: Italian lost its official status in 1936 but in the process Maltese had gained ground as in the meantime it had acquired standardisation as well as an acknowledged literature (Brincat 2011: xxxvi; Mifsud 1995: 31). Maltese and English were declared the official languages of Malta in 1934. Thirty years later Malta became independent (1964) and the last British Forces left Malta in 1979. However, English remained and today it is one of the two official languages of Malta, alongside Maltese, although Maltese is the sole national language. In 2004 Maltese was recognised as an official language of the European Union when the country became a member state.

The fact that Maltese is the only Semitic language written in the Latin script reflects the hybrid character of the language. The merging of Semitic (Arabic), Romance (Italian, Sicilian and Latin) and Germanic (English) elements is indeed a distinctive characteristic of Maltese; it also resonates with the history of the island. Genealogically, Maltese descends from Arabic, thereby belonging to the Semitic language family. Semitic constitutes the principle stratum in the linguistic stratigraphy of Maltese: Arabic provided the basic lexicon as well as the basis of the phonology, morphology and syntax. The Romance superstratum, embedded into Maltese through broad contact with Sicilian and Italian, is composed mostly of lexical, syntactic and phonological accretions and, to a lesser degree morphological ones (Mifsud 1995: 27). Brincat (2011: 151) poetically explains that “the grafting of the Romance bough on the Semitic trunk [...] was destined to create a new tree which would bear new fruit”. Since Italian is still quite influential because of cultural, commercial and touristic ties with Italy, as well as the presence of Italian television programmes in Malta, it can still be considered as an adstratum. Further, English constitutes a substantial adstratum composed largely of lexical material inherited during the British rule and which continues to penetrate the language as a result of the international status of English and its widespread use on the island. In fact, almost all the vocabulary related to modern life (e.g. technology, finance and science) is being absorbed from English.

Maltese thus belongs to the Semitic language family because it is derived from an Arabic dialect but throughout the ages, it was gradually Latinised as a result of its constant interaction with Romance languages. Nevertheless, “Maltese still remains typologically closer to Arabic than to

Romance” (Comrie 2009: 10). The Maltese lexicon is mainly composed of words of Arabic, Italian (including Sicilian) and English origin. Brincat (2011: 407) analysed the words in Joseph Aquilina’s *Maltese-English Dictionary*³ and found that the Maltese lexicon is composed of 13,293 inherited assets (Semitic words) and 24,705 acquired assets (the so-called loanwords, i.e. non-Semitic words). He argues that “it is pointless to speak of purism with reference to Maltese, where the various elements are perfectly integrated in one system” (2011: 407) and suggests that if a word features in Aquilina’s dictionary, it is a Maltese word (Brincat 2011: 429). However, Aquilina’s *Maltese-English Dictionary* was published almost thirty years ago and, since then, a substantial number of words have entered (and continue to enter) the language, mostly from English. This has led to heated discussions about the admission of English words into Maltese and fiercer ones concerning their orthography in Maltese (e.g. Fabri 2006; Frendo 2015). The latter is being studied by the National Council for the Maltese Language and final decisions are expected in the near future (National Council for the Maltese Language 2016).

Maltese is a small-state language; on the global level it is a minor language but in Malta it enjoys a very strong position. The Census of Population and Housing 2011 (NSO 2014: xxi) revealed that 93.2% of persons aged ten and over declared that they speak Maltese fluently while only 3.2% have no knowledge of the language. English, too, has a strong position in the Maltese islands; it is the language of wider communication, our bridge to the world. Over 80% of the respondents claimed that they speak English well or quite well. Maltese is the native language of the great majority of the Maltese, and English is their second language. Both Maltese and English are compulsory subjects in primary and secondary schools where certain subjects are taught in Maltese and others in English. English is also the language of instruction at the University of Malta. Maltese is used widely at home, among friends and at the workplace, although a small number of Maltese families speak English at home. Codeswitching is widespread in conversation between locals who know both languages - it is so rife that it is considered a collective phenomenon (Brincat 2011: 410). As far as other languages are concerned, Italian is the third most spoken language, followed by French.

Maltese has a number of regional varieties (dialects), differing mainly at the phonological level but exhibiting also lexical and other differences. Apart from the regional varieties, usually associated with rural speech, Maltese is composed of several other varieties such as Standard Maltese, Non-Standard Maltese and Literary Maltese (Brincat 2011: 447-448). Whilst during the Language Question and until the 1960s, it was Romance words that were restricted or even rejected in Literary Maltese, nowadays it is English words that are encountering a rather similar

³ Joseph Aquilina compiled and published a remarkable six-volume dictionary: a two-volume *Maltese-English Dictionary* (1987-1990) and a four-volume posthumous *English-Maltese Dictionary* (1999-2000).

fate (Brincat 2011: 335). In this context, translation is very interesting to focus on in order to establish whether such factors also play a role in the participant's translatorial choices.

1.3.2 The local scene: the book market and literary translation in Malta

The local book market is small yet thriving. Hundreds of books are published every year mostly in Maltese and English, a small percentage of which are translations (see e.g. National Book Council 2015, 2016). According to Mark Camilleri, who currently chairs the National Book Council, print runs typically range between 300 and 1,000 copies and a book that sells 1,000 copies is considered a bestseller locally. Due to the size of the market, there are no full-time writers in Malta; all Maltese authors earn their living from other professional activities, Camilleri affirms. Even Trevor Zahra, the most popular and successful Maltese writer, worked as a teacher for over three decades before retiring. Remuneration paid to authors varies: a lump sum or royalties or nil. A popular author generally receives either a one-time payment in the region of EUR 1,000, or 10-15% of royalties; less popular authors receive a smaller remuneration or nothing at all (Camilleri, personal communication 17.05.16).

The situation for literary translation is similar, if not more delicate: payment is even more of an issue, not only because of a niche audience in an already miniscule market but also because publishers need to purchase translation rights, which is an additional cost when compared to non-translations.⁴ Certainly, no Maltese makes a living as a literary translator but this is hardly surprising considering that the report commissioned by CEATL (Fock et al. 2008: 66) reveals that in three much bigger countries than Malta (Belgium, Ireland and the United Kingdom) there are no translators, or virtually none, who earn their livelihood from literary translations and in five other European countries only 10% or less of literary translators earn their living from literary translation (2008: 6). In addition, neither Maltese writers nor translators have their own association, a matter considered problematic as there is no organisation protecting their rights. Recently, however, various governmental entities have launched a number of funding schemes that are available for both authors and translators. Literary translators working into Maltese can now apply for grants through the Malta Book Fund which was launched in 2015 by the National Book Council. Prior to this initiative, no funding opportunities were available for this category of translators. This is clearly a step in the right direction for literary translation in Malta. The translator participating in the current study has already benefitted from this scheme, with his most recent translation *Malta anina* (Rondeau 2016) receiving substantial funding.

⁴ The publisher of the Maltese translation of *Monsieur Ibrahim et les Fleurs du Coran* has confirmed in an email that the acquisition of translation rights are an added cost (J. Micallef, personal communication 11.07.16).

Translation Studies in Malta is still a young discipline. The University of Malta introduced its first Master in Translation and Interpreting in 2003, a year before Malta joined the European Union and the Maltese language was embraced as an official language of the EU. Locally, undergraduate programmes in Translation Studies are not available, but now there are two Master programmes instead of one as the original course was restructured and two distinct programmes were created, one specialising in Translation and Terminology, and the other one in Interpreting. Most research carried out by Master students centres on English to Maltese translation, mainly involving translation with commentary or the compilation of glossaries.⁵ Therefore, research in literary translation in the French-Maltese language pair and more specifically in TPR, locally, is virtually an uncharted terrain.

1.3.3 The translator

As mentioned above, this research project centres on the translation process and product of a Maltese literary translation created by Toni Aquilina. Professor Anthony Aquilina is a Translation Studies academic and a renowned translator of French literature into Maltese. He publishes his translations under the name of Toni Aquilina and teaches Translation Studies within the Department of Translation, Terminology and Interpreting Studies at the University of Malta. Born in 1954, Aquilina received his doctorate from the University of Poitiers (France) in 1993 with a thesis on the work of French existentialist writer Albert Camus. In 2013 he was named *Officier dans l'Ordre des Palmes Académiques*, an honour bestowed by the Government of France to individuals who have distinguished themselves in education, academia or in the promotion of French culture.

Like most translators of his generation, Aquilina did not study translation; he studied modern languages and specialised in French literature. Nevertheless, when he was studying in France in the late eighties he attended a Summer School in French to English translation and he has been translating on a daily basis since then. Translation forms part of his academic profile, with literary translation constituting a significant portion of his intellectual production. Aquilina is a native speaker of Maltese and has an excellent command of his mother tongue. Apart from French, he also translates from English, Italian and German, and occasionally from Maltese into English. Although literary translation is his field of specialisation, he also translates non-literary works, LSP documents, and has co-subtitled ten films into Maltese. He is the author of various original works and is the editor of the Translation Series of Faraxa Publishing.

⁵ A list of topics is available on the online catalogue of the University of Malta's Library: <https://www.um.edu.mt/library/opac/F/LR9SSQLNRLQMSR5UFT1R1Y98ALXLQNP7AI6474K1UGN C3BMQLK-01296?func=scan-list> (last accessed 03 August 2016).

The motivations behind the choice of this particular translator for the present study are various. First of all, literary translation from French into Maltese is relatively uncommon: with over twenty five years of translation experience, Aquilina is one of the few experienced translators of French literature into Maltese; he is also the most prolific literary translator in this language pair and, to date, he has published fourteen Maltese translations of French literary texts. He also received various translation awards: he won three times (2006, 2007 & 2014) the literary translation category of the National Book Prize organised by the National Book Council, and in 2014 he was awarded the international prize *Premio Ostana – Scritture in Lingua Madre – Categoria Traduzione*⁶ for his Maltese translation of Guy de Maupassant’s short story *En mer*. Furthermore and most importantly, he willingly accepted to partake on a voluntary basis in this extensive case study.

1.3.4 The ST and its author

At the heart of this research project lies Aquilina’s Maltese translation of Eric-Emmanuel Schmitt’s philosophical novella *Monsieur Ibrahim et les Fleurs du Coran* (henceforth *Monsieur Ibrahim*). An acclaimed contemporary French-born author, Schmitt (b. 1960) first wrote the tale in the form of a play in 1999 and then as a short story in 2001. To date, the novella was translated in around 35 languages and the Maltese translation *Is-Sur Ibrahim u l-Fjuri fil-Koran* (hereafter *Is-Sur Ibrahim*) was published in February 2014 during the PhD process. The novella forms part of *Le Cycle de l’Invisible*, a series of six books dealing with the themes of childhood, world religions and spirituality. *Monsieur Ibrahim* contains a great deal of dialogue as the story revolves around the recalled conversations between an old, wise Muslim and a Jewish adolescent. Schmitt’s work is “deceptively simple” (Grauman 2010), and this seemingly uncomplicated short story offers numerous translation challenges: the presence of spoken language, colloquialisms and humour are just a few. The French ST is slightly under 11,000 words, which might be considered as a short work in the literary world yet it is a very long text for a process study (see section 2.6).

⁶ Ostana Prize – Writings in Mother Tongue – Translation Category.

1.4 Structure of the thesis

The thesis is structured as follows:

Chapter 2 lays out the conceptual framework of the thesis and presents key concepts and definitions. The first section gives a brief overview of TPR, discusses recent developments in process-oriented research and situates the present study within this area of TS. In the following sections, the relevant literature and previous studies that are central for the present research are discussed, and gaps in the literature are identified.

Chapter 3 is concerned with the methodology employed and the data gathered for this study. It describes the research design and discusses the data collection methods. Details about the fieldwork are given, ethical considerations are outlined, and the data sets yielded are presented. The final section of this chapter is dedicated to the methodology applied to analyse the data. The various categorisation systems used in this study are explained in detail.

Chapter 4 analyses the data and presents the findings. It is organised chronologically, according to the data collection process and the evolution of the translation. In the first part, Draft 1 (D1) is analysed. The second part provides a rich description of how the translator approached the task and analyses in detail the different phases the literary translation went through. The translator is given a voice as his point of view is included in the analysis. The third part centres on alternative translation solutions (ATSs).

Chapter 5 is organised thematically and discusses the findings presented in the previous chapter. It triangulates the results, weighs the evidence and establishes links with TS literature as well as with previous studies' findings. It encompasses two sections, each one addressing three research questions. The first section centres on the phases of the participant's process and his approach to the task, while the second one focuses on translatorial decision-making, particularly on ATSs and self-revisions.

Chapter 6 summarises the findings and evaluates their implications for TPR. The strengths and limitations of the present research are discussed and the original contribution this study brings to the discipline of TS is delineated. The thesis concludes by identifying possible avenues for further research.

Chapter 2 – Conceptual Framework

This chapter outlines concepts, definitions and models which underpin the conceptual framework of this study. It surveys previous research on relevant topics, discusses key studies for the current project and identifies gaps in the literature as well as the contribution this research brings to TS. First, a brief overview of TPR is presented in order to locate the present thesis in this branch of TS.

2.1 Translation process research: an overview

TPR or process-oriented research⁷ is one of the three areas of research within the descriptive branch of Holmes' (1988⁸: 72-73) map of Translation Studies. TPR endeavours to understand the cognitive processes at play while a translator works on a translation. Since cognitive processes are influenced by internal and external factors, affective and ergonomic processes also form part of TPR investigations. What happens in the translator's mind during the translation process is known as translation *acts*, while translation *events* incorporate the sociological processes surrounding the *act* (Toury 1995; Chesterman 2013).

TPR is highly empirical; it investigates translators' actual actions as opposed to assumptions about what they do while translating. For this reason, Krings (2001: 429) highlights "the necessity of process research". Research in this area started in the mid-1980s and interest in TPR grew over the years. Gaining access to the mind is no easy task and, since mental processes cannot be observed directly, process researchers attempt to take a glimpse into the workings of the translator's black box by employing a number of research methods and tools. The first pioneering studies (e.g. Gerloff 1987; Krings 1987; Séguinot 1989; Lörcher 1991) elicited data through think-aloud, a verbal report procedure imported in TS from cognitive psychology. Verbal reports are widely used in process research to tap the subjects' cognitive processes through their own verbalisations (e.g. Krings 2001; Englund Dimitrova 2005; Göpferich 2009). They mainly comprise concurrent⁹ and retrospective verbalisation, as well as dialogue think-

⁷ Other labels used include cognitive translology (Muñoz Martín 2010) and translation psychology (Holmes 1988; Jääskeläinen 2012). This study applies the wider used label, TPR, and understands it in the broad sense of the term, i.e. to refer to process-oriented translation studies.

⁸ Holmes (1988) first presented this paper in 1972 during the Third International Congress of Applied Linguistics held in Copenhagen.

⁹ Also known as think-aloud.

aloud, and their theoretical and methodological foundation is largely based on Ericsson and Simon's seminal work (1984/1993, 1987).

In the 1990s, researchers started exploiting technology to scrutinise the translation process. Jakobsen and Schou (1999) developed Translog, a key-logging software which records all the actions a translator makes on the keyboard and the mouse such as additions, deletions, revisions, pauses and mouse clicks. These actions are time stamped and saved in a log file and the researcher can replay the process on screen. Keystroke logging programmes have been used to study various aspects of the translation process such as segmentation (e.g. Jakobsen 2003; Englund Dimitrova 2005) and pauses (e.g. Immonen 2006) and they are often combined with an eye-tracker. An eye-tracker traces a translator's eye movements and fixations on a screen where both the ST and the emerging TT are displayed. It provides data on, for instance, reading, comprehension and monitoring processes in translation (Jakobsen 2014: 75) and complements the data supplied by keystroke logging. To illustrate, Jensen (2011) paired eye-tracking with keystroke logging to examine how translators distribute attention between the ST and the TT, Alves et al. (2014) used keystroke logging and eye-tracking to investigate processing effort in translation, and Sjørup (2011) applied eye-tracking to study the cognitive load involved in the translation of metaphors. Moreover, screen recording software registers data about online research activities carried out by translators and about other software they use; the data are saved as a video file. Screen recording is often used in conjunction with other methods such as keystroke logging to monitor the participants' actions on the computer (e.g. PACTE 2009, 2011).

Whereas the three technological methods discussed above provide quantitative data, methods borrowed from ethnography such as interviews, observations and translation diaries, yield qualitative data. In the latter case, the participants' actions and verbal reports are often captured on video or audio. Other data collection procedures employed in TPR include questionnaires and psychometric instruments (e.g. Hubscher-Davidson 2016). Researchers are also experimenting with methods from the neurosciences such as electroencephalography (EEG) and functional magnetic resonance imaging (fMRI) (e.g. Lachaud 2011). These innovative methods enable process researchers to measure for example brain activity and cognitive effort.

Hence, the methods used in TPR are varied and are often combined to mitigate the limitations of individual methods and to provide complementary sets of data and results which are then triangulated¹⁰ (Alves 2003: vii). The methods chosen depend on the aims and objectives of the study. There are therefore different ways of doing process research such as i) the cognitive approach, drawing mainly on cognitive psychology; ii) the technological approach, often

¹⁰ 'Triangulation' refers to using two or more methods to gather and analyse data.

undertaken in laboratory conditions, applies sophisticated technology and focuses mostly on translatorial micro-behaviour; iii) the ethnographic approach, where research is carried out in naturalistic environments. Yet, one approach does not necessarily eliminate others, in fact researchers are increasingly combining different approaches. To illustrate, Ehrensberger-Dow (2014) applied keystroke logging, screen recordings, ethnographic observations, interviews, questionnaires and retrospection to study translation processes at the workplace.

As happened with the research methods, over the years the range of topics investigated in TPR, too, became more and more varied. They encompass for instance decision-making, problem-solving and strategies (e.g. Krings 1986, 2001; Jääskeläinen 2009; Prassl 2010); creativity (e.g. Ku maul 2000; Bayer-Hohenwarter 2010); intuition (e.g. Hubscher-Davidson 2013); emotions (e.g. Lehr 2014; Hubscher-Davidson 2016); translation competence and its acquisition (e.g. PACTE 2000, 2008, 2011; Göpferich 2009, 2013); translator performance (e.g. Jakobsen 2005); expertise (e.g. Englund Dimitrova 2005; Muñoz Martín 2009b); cognitive effort (e.g. O'Brien 2006; Dragsted 2012); time-pressure (e.g. Alves & Liparini Campos 2009); metaphors (e.g. Tirkkonen-Condit 2002; Schäffner & Shuttlewood 2013); ergonomics (e.g. Ehrensberger-Dow & O'Brien 2015); revision (see section 2.5), and post-editing (e.g. De Almeida & O'Brien 2010). TPR, thus, enables scholars to study a wide array of aspects in translation.

TPR research started in laboratory settings and in classrooms and focused on how translators process texts or aspects thereof, involving mainly the examination of decontextualised translational microlevel behaviour (e.g. Hansen 1999, 2002). Although a great deal of valuable research is still happening in laboratory conditions (e.g. at CRITT¹¹, see e.g. Carl et al. 2016), in recent years, various TPR researchers ventured out of the laboratory and into translators' workplaces, a move which reinstated the human, social and cultural dimensions of cognition and opened many research avenues (Muñoz Martín 2014a: 67). In accordance with this, several process researchers are now investigating translation as a situated activity. They examine how translation materialises at the workplace, in other words, examining real working practices and real texts, but they are also looking beyond this, at how translators interact with their environment: with each other, with other colleagues, with their tools etc. (e.g. Kuznik & Verd 2010; O'Brien 2012; Ehrensberger-Dow & Massey 2014; Risku 2014). As Muñoz Martín (2015: 11) puts it, "[n]ew resarch [sic] trends are not a change of course, but rather a widening and deepening of the approaches from the eighties". A lot has been done and great inroads have been made in TPR, nevertheless "much still remains insufficiently explored" (Jakobsen 2014: 78).

¹¹ Center for Research and Innovation in Translation and Translation Technology, Copenhagen Business School.

The present process study combines methods from cognitive psychology (think-aloud and retrospection) with ethnographic methods (observation and interviews) to investigate how a literary translation comes into being. In line with studies of translation as a situated activity, it examines the translator at his place of work while he prepares a translation for publication. Although the current research draws on the work of numerous TPR scholars (e.g. Jakobsen 2002; Englund Dimitrova 2005; Göpferich 2009) and shares similarities with, for instance, Risku's (2014) ethnographic study, Ehrensberger-Dow's (2014) workplace study and Kolb's (2011, 2013) work on decision-making in literary translation, it does not neatly align with one particular type of process approach. As will be argued in sections 2.6, 6.1 and 6.3, the present research expands the boundaries of classic TPR by studying in-depth the process of one translator working on a full literary text until it is published. It touches upon the three levels of the translation process identified by Muñoz Martín (2010) as it studies i) translatorial decision-making pertaining to level one which encompasses mental states and operation; ii) sub-tasks such as self-revision and proofreading relating to level two; and iii) the evolution of a literary translation from first draft to publication, belonging to level three, the situated nature of the translation process. Therefore, my work intersects with various TPR studies and Muñoz Martín's (2010) three levels of the translation process.

Next, the different phases of the translation process are defined because i) they feature prominently in this study, and ii) understanding the makeup of the translation process is important for this research.

2.2 The three phases of the translation process

Generally, researchers (e.g. Mossop 2000; Jakobsen 2002; Englund Dimitrova 2005; Carl et al. 2010) agree that the translation process is divided into three distinct phases. However, different authors employ different terminology for the same three phases, as Table 1 illustrates.

Table 1. Different terminology employed by several scholars for the three phases of the translation process¹²

	Translation Process		
	Phase 1	Phase 2	Phase 3
Jakobsen (2002: 191)	orientation	drafting	revision
Englund Dimitrova (2005: 86)	pre-writing	writing	post-writing
Mossop (2000: 40)	pre-drafting	drafting	post-drafting

Despite applying different terminology, these three scholars define the three phases very similarly with the exception of one detail: when the first phase ends and the second one begins. For Jakobsen (2002: 192) the first phase ends when the translator presses the first keystroke, therefore as soon as typing starts, while both Englund Dimitrova (2005: 86) and Mossop (2000: 40) consider the end of the first phase when the translator starts writing the translation sentence after sentence as a full text. The current study applies Mossop and Englund Dimitrova's conceptualisation of the phase and, as a starting point, it adopts Mossop's terminology for the reason that my data indicate that the first full TT version the translator produced is a draft version, not a finished product, and some work still needs to be done in the next phase. In addition, the translator refers to the first version of the TT as the first draft. Here, the three phases are understood as follows: in the first phase, the translator acquaints himself with the ST; in the middle phase, a full version of the translation is produced; and the third phase begins "after sentence-by-sentence drafting is complete" (Mossop 2000: 40).

Phase 1 serves as a familiarisation phase where translators read and interpret the ST before composing the TT. Comprehension is a main feature of this phase (Jakobsen 2002: 192) as is planning (Englund Dimitrova 2005: 24). Yet, previous studies (e.g. Mossop 2001/2010; Jakobsen 2002; Englund Dimitrova 2005; Carl et al. 2011) have shown that the length and activities performed during this phase differ considerably among translators and this variation seems unrelated to translation experience (Englund Dimitrova 2005: 22). Some translators jot down words/phrases and/or carry out research, some read the whole ST, others browse it quickly, whereas certain translators start translating immediately, skipping this phase altogether.

In Phase 2, the translation is drafted but this is not the only action taken. Translators read the ST (again) and engage with it, resort to external resources such as dictionaries and the Internet, evaluate the emerging text as well as self-revise it. Most studies have found the second phase to be the longest (e.g. Jakobsen 2002; Englund Dimitrova 2005; Dragsted & Carl 2013; Shih 2013)

¹² Jakobsen and Englund Dimitrova are process researchers often employing experimental methods in their work; in these two studies (Jakobsen 2002; Englund Dimitrova 2005) they used keylogging software and TAPs. Mossop's work is more theoretical and, as a practitioner-researcher, he relies mainly on personal experience and information obtained during workshops.

but individual differences and exceptions were reported here as well in terms of duration, approach and activities performed.

Since this study centres on post-drafting, the third phase is discussed in more detail in section 2.5.3 after important related concepts are tackled. It will be interesting to find out what the translation process of this study's participant is composed of, and whether it is also divided into three phases.

2.3 Decisions in the translation process

Decision experts Judith Orasanu and Terry Connolly (1995: 6) affirm that “in everyday situations, decisions are embedded in larger tasks that the decision maker is trying to accomplish”. In translation, the larger task, consisting of the production of the TT, involves extensive and continuous decision-making activities (Wilss 1998; PACTE 2011) which are interlaced with the translation process. Decisions form such an integral part of the production process that various scholars (e.g. Levý 1967/2000; Hatim & Mason 1990; Hatim & Munday 2004; Munday 2008a; Prassl 2010) define the translation process as a decision-making process. The translator, in the course of translation, constantly takes decisions and the series of decisions ultimately form the TT. This study adopts this perspective and views translations as the result of the translator's decision-making process. In view of this, it is important to define ‘decision’ and other related terms.

As psychologists have studied extensively decision-making in general, and previous TS research (e.g. Göpferich 2010; Prassl 2010; Shreve & Angelone 2010; Hubscher-Davidson 2013) demonstrates that cognitive psychology provides effective instruments for the study of decision-making processes in translation, the definitions below are derived from both psychology and TS.

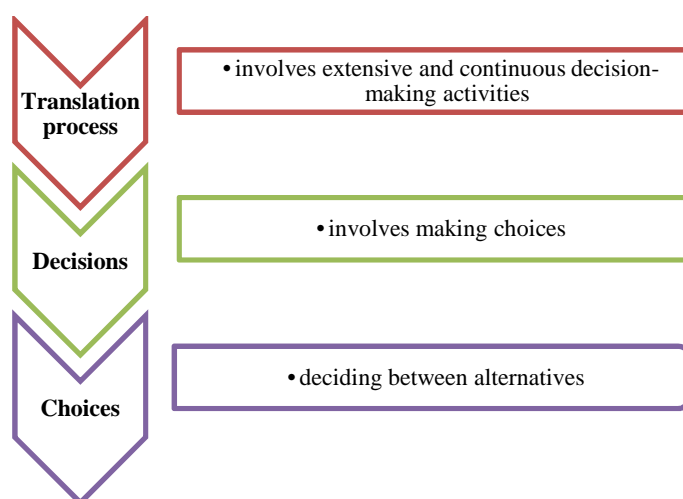
2.3.1 Definitions

In a general context, a “*decision* is a choice of action – of what to do or not to do. Decisions are made to achieve goals, and they are based on beliefs about what actions will achieve the goals” (Baron 2008: 6, emphasis in original). If we apply this to translation, the translator selects a course of action, for instance which translation strategy to opt for and which to discard. Translational decisions are taken to accomplish the translator's goal, that is to produce a TT,

and are guided by the translator's beliefs and a myriad of other factors such as the ST, the target culture and the target readers.

The term 'choice' is a common denominator in many definitions of decisions (e.g. Krings 1986; Jungermann et al. 2005, quoted in Prassl 2010). Wilss (1994: 132) too defines decisions in terms of choice: a translator needs to make a decision when he is "faced with a situation which requires some form of choice".¹³ In line with this, Holmes (1988: 4) argues that during the translation process the translator is continuously confronted with choices, and translation "is largely a matter of making choices" (1988: 60). Hatim and Munday (2004: 52) point out that the translator makes choices at each phase of the translation process. Choice, defined as the "[a]ct of deciding between alternatives" (Jennings & Wattam 1998: 26), is thus a key feature in decision-making and consequently in the translation process. Figure 1 depicts my illustration of these concepts.

Figure 1. Decisions and choices in the translation process



Psychologists (e.g. Jennings & Wattam 1998) and TS scholars alike (e.g. Hatim & Munday 2004; PACTE 2008; Jääskeläinen 2012) acknowledge that decision-making is highly complex. Wilss (1994: 133) maintained that translational decision-making is even more complex because of the presence of the ST which is an added factor in the translatorial decision-making process when compared to monolingual writing, and de Groot (1997: 30) argued that for a long time psychologists side-lined this topic because they considered it too complex to tackle. It is evident that we are dealing with an intricate phenomenon.

¹³ It should be noted that the various scholars quoted in this chapter come from different backgrounds and traditions in TS. For instance, Wilss and Levý belong to the traditional approach rooted in linguistics, Lörcher adopted the psycholinguistic approach, while Jakobsen and Tirkkonen-Condit are process researchers. Although all their insights are significant, it is important to remain aware where their work is grounded.

Translational decisions are often grouped into two broad categories: macrolevel and microlevel (e.g. Holmes 1988; Hönig 1991; Jääskeläinen 1996; Tirkkonen-Condit 2005). The former are decisions at the global level of the text and encompass strategies such as the decision to domesticate or foreignise names (see Venuti 1995, 1998), and the latter pertain to the lower level of words or group of words (Holmes 1988: 54-55). Wilss (1994: 134) postulates that strategies are needed for decisions at the macrolevel to avoid inconsistencies, and maintains that microlevel decisions are time-consuming especially in literary texts. To this, one may add that macrolevel decisions could be equally time-consuming with wide-ranging consequences. To exemplify, if halfway through the translation process, after much pondering, a translator decides to change a macrostrategy, this may necessitate considerable reworking at the microlevel. In fact, Holmes (1988: 55) argues that macrolevel decisions govern and constrain microlevel decisions. In a similar vein, Tirkkonen-Condit (2005: 406) suggests that experts, unlike novices, make certain global decisions towards the beginning of the process, and these decisions then guide local decisions such as the choice between competing translation solutions (see section 2.4). The idea that prior decisions impact subsequent decisions seems to be significant in decision-making and is also seen in Levý.

When back in 1967 Levý (1967/2000: 148) in an influential article envisaged the translation process as a decision-making process, he compared it to a game of chess, where one move, decision in the case of translation, determines the next. However Levý's theory seems to imply that translation decisions are linear, one following the other, with previous decisions influencing later decisions, but not the other way round. Although in a game a player cannot amend previous moves, a translator can and often does (Hatim & Munday 2004: 52). In fact there is ample empirical evidence (e.g. Englund Dimitrova 2005; Malkiel 2009) that translators revise their decisions during different phases of the process. Thus, although it is true that former decisions determine and influence later decisions, in translation this could also work in the opposite direction since, at times, prior decisions are amended in view of later decisions and of the emerging text, as will be shown by the present study.

2.3.2 The structure of decisions

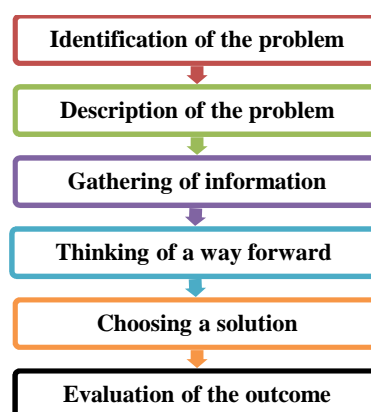
According to Jennings and Wattam (1998: 19) decisions consist of three stages¹⁴: identification of the problem, development of one or various solutions, and selection of a solution. This is somewhat similar to how Krings (2001: 466) conceives “the basic structure of decision-making

¹⁴ In the present study ‘phase’ is generally used in relation to the translation process and ‘stage’ in relation to decisions.

processes” in translation: “[t]wo or more alternatives are subjected to a comparative or noncomparative evaluation using evaluation strategies [...], and these evaluations then allow a decision between the alternatives”. Therefore, Krings omits the problem identification stage but refers to the other two stages. Interestingly, Pym offers a similar definition for the translation process as a whole: “a process of generation and selection” (Pym 2003: 489). This brings to light two aspects: i) the fundamental role of the production of various ATs and the ensuing choice in the translation process and ii) the striking similarity between the decision-making process and the translation process, further highlighting translation as a decision-making process.

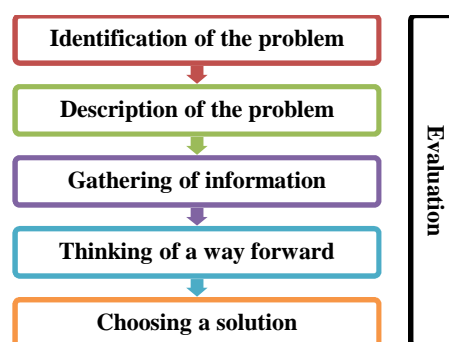
Whereas Krings streamlines the decision-making process in two stages, Wilss (1996: 188), drawing on Corbin (1980), proposes a six-stage process: identification of the problem, its description, gathering of information, thinking of a way forward, choosing a solution and evaluation of the outcome (Figure 2).

Figure 2. Wilss’s six-stage decision-making process



Wilss designates the sixth and last stage “post-choice behaviour (evaluation of translation results)”, which implies that, for him, evaluation takes place after a solution is selected. Nevertheless, it may be argued that evaluation also takes place earlier on in the decision process, for instance when the translator evaluates the various solutions generated. In fact, Wilss (1996: 188) indicates that the boundaries between the stages may be blurred or may overlap. In line with this, Krings (2001: 464) points out that “[t]he delimitation between evaluation and decision-making processes is difficult” and questions whether this distinction is valid. Figure 3 presents my reworking of Wilss’s model.

Figure 3. My rearrangement of Wilss's six-stage decision-making process



In the present study, evaluation is considered an integral part of the decision-making process which may take place at any stage of the decision process and, by extension, at any phase of the translation process. It is seen as a fluid and flexible process. Its prominence increases in the post-drafting phase, when the translator reviews the TT, evaluates the draft solutions and decides whether to validate draft solutions and move on, or else revise. Here, the decision-making process is seen as being composed of four key stages: identification, development, selection and evaluation. Interestingly, this is supported by Shih's (2015: 86) recent study on decision-making in post-drafting which found that translators generally skip the description stage. Since the present study considers translation as a decision-making process, identification occurs with each segment to be translated but it is evident when a problem is detected. The development stage involves the generation of one or various ATs. If the translator comes up with more than one solution then a choice needs to be made. I would argue that the sequence of these four stages is not static. Moreover, some stages may be omitted according to the level of consciousness. For example Prassl (2010: 61) suggests that in routinised decisions¹⁵ only one option is produced, thus the selection stage is skipped.

In the post-drafting phase, the starting point of the decision-making process is most often the evaluation of the solutions present in the draft. If the solution is evaluated as correct, then the translator moves on to the next segment; if not, a decision to alter the TT is made and the decision-making process is restarted: the problem is identified, one or more solutions are developed and then a choice is made; possibly that choice is evaluated again.

Uncertainty is an important element in decision-making and translatorial decisions are imbued with uncertainty (Tirkkonen-Condit 2000: 141), defined by Angelone (2010: 18) as "a cognitive state of indecision". Managing uncertainty is a chief element in translators' decision-making, Fraser (2000: 115) maintains. Tirkkonen-Condit (2000: 140) established that experienced

¹⁵ Prassl defines routinised decisions as "occur[ing] when a single option is unconsciously retrieved in a pattern-match process, where the underlying evaluation process takes place automatically" (2010: 61).

translators tolerate uncertainty and tackle it in various ways, for instance by generating an abundance of solutions, trying them out or postponing decisions. Similarly, various researchers (e.g. Fraser 1996; Angelone 2010; Angelone & Shreve 2011) found that experienced translators tend to have a higher tolerance for uncertainty than novices and they manage it better (Angelone 2010; Angelone & Shreve 2011). Hubscher-Davidson (forthcoming) suggests that tolerating uncertainty can help in resolving complex decisions. Hence, being able to deal with uncertainty is associated with proficiency in translation and is seen as beneficial.

Decisions are based on information (Jennings & Wattam 1998: 10) and TS research has shown that translators derive information from two distinct sources: internal and external resources (e.g. Alves 1995; Alves & Liparini Campos 2009; PACTE 2009). Internal resources consist of the translator's personal knowledge and "involve the use of automatic and non-automatic cognitive resources" (PACTE 2009: 215) whereas external resources entail the recourse to documentation sources, for example dictionaries and databases. In the course of translation, these two resources are often combined to different degrees for solutions to be achieved (see e.g. PACTE 2005; Alves & Liparini Campos 2009; Prassl 2010). This leads us to another important and frequent distinction, i.e. that of conscious and unconscious decision-making.

2.3.3 Conscious and unconscious decisions

In discussions of decision-making, TS scholars frequently distinguish between conscious and unconscious decisions and choices (e.g. Boase-Beier 2006; Munday 2008a; Prassl 2010; Hubscher-Davidson 2013). In psychology, such a distinction is proposed by dual-process models (e.g. Evans 2007; Weber & Johnson 2009) which suggest that decision-making is either deliberate or intuitive, or a mixture of the two. Deliberate processing entails "conscious, controlled application of rules and computations" while intuitive processes "operate (at least partially) automatically and without conscious control" (Glöckner & Witteman 2010: 4). In TS, Lörscher (1991: 203–204, 1992: 432) argues that the translation process is made up of problematic and non-problematic phases. It may be said that non-problematic phases could be either conscious or unconscious. Englund Dimitrova (2005: 26) succinctly explains that:

In the translation process of any individual, there are segments which are translated apparently automatically, without any problems, and other segments where translation is slow, full of many variants and deliberations, which necessitates a problem-solving approach and the application of strategies.

Krings (1986: 268) advances that deliberate thinking kicks in when automatic processing fails while Pym (2003: 489) holds that the translation process is largely unconscious. Thus, it is well established that translators make use of both deliberate and intuitive decision-making.

Accordingly, not all translational decisions are rational, structured and measured (Wilss 1994: 132; Jääskeläinen 2009: 378-9) and unconscious, intuitive processes play a significant role in the translation process (Hubscher-Davidson 2013: 214).

However, research (see Hubscher-Davidson 2013) has shown that automatic, intuitive processing is not as irrational or haphazard as it was once thought to be. Intuition is not static but develops through learning and experience (Glöckner & Witteman 2010: 5-6), it is cumulative with older decisions informing new ones. A novel problem can become programmed over time if it is encountered repetitively and a procedure to handle the problem is established with time (Jennings & Wattam 1998: 3-4). This is in line with empirical findings in TS research which have shown that, with experience, translators' behaviour becomes more automatised and intuitive (e.g. Jääskeläinen & Tirkkonen-Condit 1991; Göpferich 2010; Prassl 2010). Therefore, practice and experience impact translatorial decisions in obvious and less obvious ways. This has implications for the present study which looks at the translation process of an experienced literary translator, as some decision-making processes could have become internalised through years of practice and experience. On the other hand, Wilss (1994: 132) argues that literary translation is a non-routine activity (compared to, for example, translating contracts) during which the translator is constantly engaged in active decision-making. Consequently, the nature of the text involved in this study might demand more conscious processing and is less likely to rely on routinised behaviours. Being aware of the different types of processes underlying decision-making is important for this study as it enables a deeper understanding of the process and allows for a fuller explanation of specific instances of the translator's decisions. However, its main aim is not to categorise decisions as deliberate or automatic but to look in-depth at the decision-making process of one individual translator working on a full literary text, the factors influencing his choices and their impact on the final translation.

Translation research has established that many factors are at play during decision-making such as the influence of the ST (e.g. Wilss 1994: 133), the brief (e.g. Fraser 1996: 89), target-culture norms (e.g. Toury 1995: 61) as well as the specific sociocultural and ideological setting within which the translator works (e.g. Munday 2008a: 175). However, it is a fact that no two translations are the same, even if all the abovementioned factors are constant. This is because the individual element is significant in translation (see section 2.6). "There is obviously room for individual decision-making", Munday argues (2008a: 48) and Holmes (1988: 54) maintains that the translator chooses on the basis of his personal knowledge, experience, tastes and preferences. Wilss (1994: 139) highlights that translators convey specificity to decision-making: translatorial decisions are "determined by the translator's individual traits". The translator, though often camouflaged and hidden (Venuti 1995), shapes the TT and it can be safely assumed that s/he is one of the main reasons, if not the main one, as to why every translation is

different. In view of this, studying in-depth the decision-making process of one translator should throw interesting light on translatorial decisions (see section 2.10) and the different factors at play during decision-making. As Paloposki¹⁶ (2009: 190) observes, “[t]ranslation in this sense is not separate from any other human action: the role of the social and the role of the individual vary and they are negotiated each time anew in new circumstances”. Hence, this study also furthers our understanding of why a translation is the way it is. Further glimpses into translatorial decisions will also be gained by investigating ATSSs, which, as discussed above, are part of the decision-making process.

2.4 Alternative translation solutions, postponed decisions and choices

Normally, text production includes a multitude of potential target text elements, some of which are rejected and some kept for the final target text, and which are interwoven in complex way (Krings 2001: 418).

As discussed in section 2.3.2, producing ATSSs and choosing between them appears to be an intrinsic part of the decision-making process as well as the translation process at large. Amongst other authors (e.g. Lörscher 1992; Pym 2003), Levý (1967/2000: 148) explains that the translator first generates possible solutions and then chooses between these solutions. Empirical evidence leads Englund Dimitrova and Tiselius (2009: 121) to conclude that contemplating different target language options seems to be an important part of the translation process. The data in Krings (2001: 423) revealed that for each hundred words featuring in the final translation, an additional sixty-two words of variants are produced and excluded in the process. This underlines the significant role of ATSSs in the translation process.

Accordingly, the topic of ATSSs¹⁷, here defined as the consideration of different TT solutions for the same ST segment, is encountered quite frequently in TPR literature. Tirkkonen-Condit found that the production of tentative solutions is a shared behaviour by professional translators (2000: 141). Pym associated the capability to produce various translation solutions with translator competence (1992: 281). Englund Dimitrova linked translation variants with problematic segments in the translation process (2005: 26), while for Göpferich (2009: 33), the amount of ATSSs produced reflects process creativity. ATSSs have clearly generated substantial debate and have been variously interpreted.

¹⁶ Paloposki (e.g. 2007, 2009) works within the sociological framework of TS where translators’ individual decisions and choices are studied as part of the concept of agency which designates “the ability to exert power in an intentional way” (Buzelin 2011: 6).

¹⁷ Various synonyms are used in the literature such as variants, tentative translation solutions and alternative translation solutions to refer to this phenomenon. Here the latter was chosen and it is being abbreviated as ATSSs.

Krings views ATSS as characteristic of the translation process (2001: 417). Observing that translators tend to consider various possible solutions during the translation process, he classified translators in two categories: those who consider few variants and those who consider many. Moreover, translators also differ in the way they process variants: some translators produce variants mentally, writing down only the chosen solution; others write down a solution and then revise it with another (Krings 2001: 530). Krings thus considers self-revisions as ATSSs. In the current study, a distinction is made between self-revisions, verbal ATSSs and written ATSSs:

- Self-revisions consist of one solution replacing another and are discussed in section 2.5.2;
- ATSSs refer to both verbal and written ATSSs;
- Verbal ATSSs denote possible solutions generated mentally and externalised verbally which may or may not materialise in self-revisions;
- Written ATSSs are generated mentally and externalised in writing: the translator writes down various solutions and postpones the choice between the variants to a later phase. Written ATSSs are several possible solutions simultaneously present in the draft.

Discussions dealing with the presence of several ATSSs in the written draft are quite rare in process literature and, although several process researchers discuss postponement of decisions, they only do so rather briefly. For example, Wilss (1996: 188) asks “Why are some decisions [...] put off?” but he does not account for this phenomenon in his model. Tirkkonen-Condit (2000: 141) identified postponed decisions and tentative solutions in her subjects’ TAPs and linked them with the ability of dealing with uncertainty in the translation process. In Englund Dimitrova’s 2005 study, a number of participants postponed decisions to the post-drafting phase (2005: 108-9) and the first draft of one of her professional subjects contained various instances of postponed decisions and provisional solutions (2005: 108-109). Like Tirkkonen-Condit, she interpreted this as “tolerance for uncertainty and letting a decision sit for the time being” (Englund Dimitrova 2005: 109). Interestingly, she also sees the deferral of certain decisions to the post-drafting phase as a global strategy employed by the translator in question in order to take ultimate decisions once a full TT is available (2005: 109). In a similar vein, Göpferich (2010: 17-19) proposes that translators defer decisions either for strategic reasons, for instance to get a better grip of the TT and thus be in a position to make more informed decisions, or else because of an absence of strategies. Her 2010 study reveals that students postpone decisions

because they lack strategic behaviour,¹⁸ but the same study does not investigate whether professionals delay decisions for strategic reasons or not. Kolb (2013: 218) also reports that most of her experienced literary translators postpone decisions in the first draft, for example by typing a series of symbols instead of a translation, but she does not delve deeper into this issue.

Deferred decisions seem to be a common phenomenon in the translation process of many translators. Although many authors report this occurrence (e.g. Krings 2001; Prassl: 2010; Künzli 2006) and provide interesting interpretations, most of them only deal fleetingly with this intriguing aspect. In fact, Englund Dimitrova suggests further research on postponed decisions (2005: 148). In view of this, a focus on this aspect seems fitting as further light could be shed on this phenomenon, for example, why an experienced translator postpones decisions and what are the type and nature of postponed decisions.

In the data reported in the literature, deferred decisions feature in different forms such as subjects typing a series of repeated symbols (e.g. Kolb 2013: 218), writing a garbled word (e.g. Englund Dimitrova 2005: 109), leaving a blank space (e.g. Prassl 2010: 70) and writing various TT options for the same ST segment (e.g. Krings 2001; Munday 2012). Moreover, researchers generally report that ATSs are generated verbally (e.g. Tirkkonen-Condit 2000; Dragsted 2012), with the translator writing down only one solution in the TT. Krings (2001: 417) observed that “[n]umerous translation alternatives are only considered mentally” and if written down they feature as revisions, one solution replacing the other, not simultaneously present in the draft as is the case in Aquilina’s D1.¹⁹ Accordingly, this intriguing phenomenon merits further investigation. Is this a strategic behaviour on the part of the translator? How does he deal with these written ATSs in the post-drafting phase? Taking a closer look at the different ATSs also seems interesting. What are these? Are they produced for particular aspects of the TT? Can we categorise them in any way? The current research project explores these aspects.

2.4.1 Choosing between ATSs

Once a number of possible solutions are generated, then a choice is necessary. As discussed in section 2.3.2, choice is one of the stages of the decision process and it occurs when more than one solution is produced. Yet, choosing among the various translation solutions generated could be problematic: Englund Dimitrova and Tiselius (2009: 121) found that 28% of the problems

¹⁸ The present study defines ‘strategic behaviour’ as translator behaviour that indicates that they are cognisant of their actions (Göpferich 2010: 11). It includes “a plan and procedures for producing the best possible translation” (Jääskeläinen 2009: 382).

¹⁹ Although Krings does report one subject who writes down two alternative solutions which are kept in the translation until it is proofread (2001: 465).

experienced by their subjects were related to the choice between variants. Krings (2001: 464) affirmed that choosing between ATSSs is challenging in situations when the variants are evaluated as being all equally good or all equally bad. In other words, selection is difficult when the choice is not clear cut. Wilss (1994: 141) not only advocated the need “of understanding decision-making heuristics and choice behaviour” but also emphasised the importance of studying pre-choice behaviour (1994: 140, 1998: 59), that is the factors constraining or motivating choices during the translation process. Very recently, Bangalore et al. (2016: 212) reiterated that details of how translators choose among translation alternatives and the factors guiding their choice are still mostly unknown. How does the translator involved in this research project choose among the various solutions he produces? What can we learn about choice behaviour? What are the factors influencing his choices?

2.4.2 Written ATSSs: empirical evidence from the literature

In what follows, one study which is vital for the present investigation of ATSSs will be reviewed as, to my knowledge, it is the only study in the literature dealing with numerous written ATSSs present in the same draft version:²⁰ Munday’s case study entitled ‘Lexical alternatives in the essay genre’ (2012: 118-121). It concerns the draft translation of Vargas Llosa’s short essay containing 1843 words. ‘El Paraíso de los libros’ (1991) translated by George Davis as ‘The Paradise of Books’ (Vargas Llosa 1994) and published as ‘The tiny Welsh village of Hay’. Munday (2012: 118) points out that this data source is particularly significant as translation alternatives feature very clearly in the draft. Unsure about which variant to choose, Davis includes 53 sets of ATSSs in the draft and forwards his queries to the ST author. It should be noted that this corroborates Tirkkonen-Condit (2000: 141) and Englund Dimitrova’s (2005: 109) claim that alternative TT options reflect uncertainty in the translation process. In this particular case, the translator seeks guidance from the ST author in order to resolve his doubts.²¹

Drawing on appraisal theory, Munday analyses and categorises the 53 sets of written ATSSs contained in the draft TT. He finds that 20 of the 53 doubts concern the choice between synonyms, which echoes Krings’ (2001: 464) assertion that choosing between ATSSs is difficult when the choice is not straightforward. Munday, however, does not draw on process research to support his findings, something that could have further enriched his already fascinating study. In

²⁰ Although not a TPR study as such, it nevertheless takes the translation process into account.

²¹ Author-translator collaboration is not always possible and probably not a very common practice. For instance, such cooperation can only materialise in cases of living authors who have some knowledge of the TL. One could also argue that sending such a high number of ATSSs could be overwhelming for the ST author and could reflect lack of confidence on the part of the translator.

18 other queries the translator checks that he has understood and rendered the ST correctly. The data available to Munday is certainly very interesting, yet it has a missing link: we do not know what happened to the variants in the process between Davis' draft and the final published translation – all we have are the final choices. As Munday (2012: 118) himself concedes: “[i]t is unclear how exactly these were resolved [...] but it is possible to see the result by comparing it with the published TT of the speech”. But who made the final choice? For which reasons? Furthermore, Munday only provides limited information on his categorisation system, thus replication of this interesting analysis could be somewhat problematic.

Nevertheless, Munday's novel and insightful study offers a very good basis for the current investigation into ATSS. The first draft produced by the present study's participant also exhibits a good number of variants. However, this study's data are more comprehensive as they include all the draft versions leading to the final TT, some of which are accompanied by think-aloud and observation data. Interestingly, Munday (2012: 160) concludes his monograph by suggesting that it is “interesting to pursue this research with other experimental methods, such as think-aloud protocols”. Verbal reports could provide us with insights into the reasons behind translator's choices as well as access to verbal ATSS. The present study will take Munday's investigation a step further by exploring how the translator approaches ATSS in the post-drafting phase. In-depth analysis of such a core and abundant element of the translation process (Krings 2001: 417) could help us improve our understanding of translator behaviour. Our attention will now turn to another key aspect of translator behaviour explored in this study: self-revision.

2.5 Revision in TPR: an underresearched topic

Translation scholars (e.g. Mossop 1982; Hansen 2013) mostly agree that revision is a significant feature of the translation process. Englund Dimitrova maintains that “[r]evising is [...] an integral part of the translation process, and has important functions in shaping the final TT” (2005: 143). Similarly, Malkiel asserts that “[r]evision is an integral part of writing - and of the type of writing which is translation” (2009: 150). This is also highlighted by empirical evidence which shows that revision plays a central role in translation processes (e.g. Englund Dimitrova 2005) and that translators attribute an important role to revision (e.g. Shih 2006: 296). In spite of this, relatively limited research has been done into translation revision, as various TS researchers remark (e.g. Mossop 2001/2010; Robert 2008, 2012; Antunovi & Pavlovi 2011; Way et al. 2013). Translation scholars started researching this aspect of the translation process not long ago and only a small part of process research focuses specifically on revision.

Recently, however, TS researchers are giving more attention to revision and interest in this area is growing.

2.5.1 Definitions

In TS literature it could be said that confusion reigns as far as revision terminology is concerned. The lack of terminological agreement is evident and many scholars highlight this problem (e.g. Robert 2008, 2012; Mossop 2011; Rasmussen & Schjoldager 2011). The term ‘revision’ has been used to refer to different activities: both for when translators check their own work as well as when they check the work of others, which are two distinct activities. On the other hand, the same activity is sometimes called differently, for example the terms “revision” (e.g. Hansen 2008: 259), “other-revision” (e.g. Mossop 2007: 6) and “translation revision” (e.g. Robert 2008: 8) have all been employed interchangeably to refer to the checking of other translators’ work. Consequently, the reader often has to stop and wonder about which kind of activity a term is referring to. Researchers are increasingly calling for conceptual clarity. One such example is Robert’s recent plea for using clear terminology, insisting that this is a necessity for the discipline (2012: 266).²²

Shih complains that “there is not even a definite definition of ‘revision’” (2006: 295). Indeed, different TS scholars propose different definitions. For Englund Dimitrova, revision is any change to the TT (2005: 106) “made because the first version written down is evaluated as non-optimal in some way by the person translating” (2005: 121). Mossop defines revision as “the process of looking over a translation to decide whether it is of satisfactory quality, making any needed changes” (2011: 135). One basic difference between these two definitions is that Mossop offers a general definition describing the activity, while Englund Dimitrova’s definition also refers to the person fulfilling the function. In other words, Englund Dimitrova’s definition is more specific, referring to revision done by the same translator who translated the text, whereas Mossop’s definition is wider and incorporates both revision carried out by the same translator who produced the draft as well as revision by a different translator.

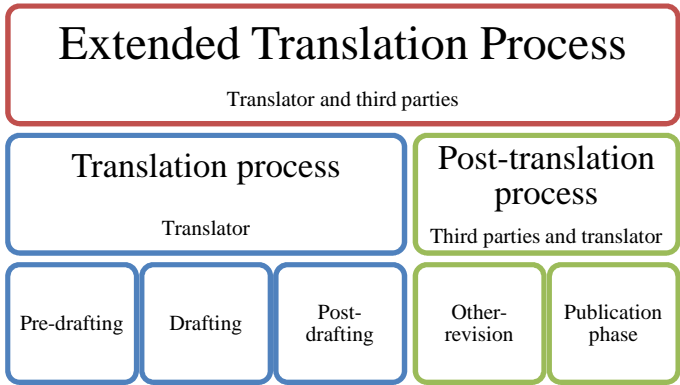
To distinguish between revising one’s own work and revising other translators’ work, Mossop coins two terms: “self-revision” (2001/2010: 167) for the former and “other-revision” (2007: 6) for the latter. Thus, in self-revision the translator checks his own work; the translator and the

²² It should be pointed out that the lack of agreement on terminology is not restricted to revision but permeates the entire TS discipline. An extensive debate on the topic is found in the special issue of *Target* 19 (2) (2007) *The Metalanguage of Translation*. Moreover, the varied terminology highlights the need to provide clear definitions of the terms adopted in one’s work.

reviser are the same person. Other-revision involves revising the work of other translators. This is an important distinction for the current study which is mostly concerned with self-revision.

Hansen views self-revision and other-revision as two different processes (2008: 263) and, in fact, studies of revisions can be divided into two broad categories: those looking at other-revision and those looking at self-revision. Scholars generally agree that self-revision is part and parcel of the translation process and empirical evidence shows that most translators undertake some form of self-revision (e.g. Asadi & Séguinot 2005; Englund Dimitrova 2005; Dragsted & Carl 2013). However, scholars take different standpoints on other-revision. For instance, Mossop sees both other-revision and self-revision as an integral part of the translation process (1982: 6) whereas for Robert other-revision is a post process: “[i]f the person revising is not the translator, the revision process will normally take place after the translation process” (2008: 4-5). In agreement with Robert, it could be argued that other-revision is part of the post-translation process since it is not undertaken by the same translator who translated the text but by another individual. In other-revision, the translation changes hands, it becomes the remit of the reviser who may or may not consult the translator on the changes deemed necessary. For these reasons, in the current study, the translation process is considered as ceasing when the role of third parties begins. Taken together, the translation process and the post-translation process would then constitute the extended translation process (Figure 4). As this study is mainly concerned with self-revision, other-revision is only discussed briefly in section 2.5.4.

Figure 4. The extended translation process



2.5.2 Self-revision

Yet again, authors use a variety of terms to denote the concept of self-revision: for example “proof reading (own work)” (Samuelsson-Brown 1993: 109); “self-corrections” (Malkiel 2009: 150); some simply call it “revision” (e.g. Breedveld 2002; Englund Dimitrova 2005); while Shih (2006: 296) applies “revision” and “self-revision” interchangeably.

2.5.2.1 How is self-revision defined in the literature?

For Antunović and Pavlović (2011: 214) self-revision involves all of the changes that translators make to a TT, excluding typographical mistakes. This is in line with the definition adopted by Malkiel (2009: 150) who specifies that self-revisions comprise additions, deletions and changes made to a translation. Malkiel (2009: 159) also eliminates changes made to spelling because, according to her, typos simply reveal the translator’s typing skills and hardly offer any useful insights into the translation process. The elimination of typos from studies of self-revision is questionable as their correction is certainly part of the self-revision process. In fact, other scholars (e.g. Dragsted & Carl 2013: 146) incorporate them in their investigations of self-revisions. Furthermore, Muñoz Martín (2009a: 183) sees much value in typographical errors, which he specifically explores in his 2009a study, claiming that they could indicate attention lapses.

Mossop (2001/2010: 168, emphasis in original) claims that “the term ‘self-revision’ does not mean ‘whatever goes on in the post-drafting phase’”. It refers to the checking task, *whenever* that task is performed”. In fact, empirical evidence demonstrates that self-revision is not restrained to the post-drafting phase but also blends in with the drafting process (e.g. Jakobsen 2002; Asadi & Séguinot 2005; Englund Dimitrova 2005; Carl et al. 2010). Thus, self-revision is often spread over more than one phase, occurring both during the production of the draft and afterwards. It is not a separate phase of the translation process but interwoven with it. Englund Dimitrova views self-revision (which she simply calls revision) as one of the three cognitive processes of translation i) planning, ii) text generation, and iii) revision (2005: 10), that takes place over the drafting phase and the post-drafting phase (2005: 106). Jakobsen (2002) too observed this phenomenon and creates two terms to distinguish between two types of self-revisions: “online revisions” and “end-revisions”. Online revision²³ is “revision undertaken while the first full drafting of the target text has not yet been completed” (Jakobsen 2002: 193), while end-revision encompasses the revisions “done after the first full draft has been completed” (Jakobsen 2003: 80). The current study distinguishes between the two and covers

²³ ‘Online’ here does not denote electronic versions but the term ‘online revisions’ signifies amendments done to a TT during the drafting phase, i.e. while the first draft is still in production.

both kinds of self-revisions. Self-revisions undertaken in D1 are labelled online self-revisions (OSRs), while those undertaken after D1 are here called self-revisions.²⁴ Although the draft involved in the present study is handwritten and not in electronic format, the term ‘online’ is still applicable since online revision does not refer to the format of the translation but to the phase of the process when the self-revisions were undertaken.

Self-revising one’s work is not a straightforward activity. According to Samuelsson-Brown (1993: 109) this is maybe “the most difficult task in the process of translation”. Hansen (2008: 263) explains that self-revision is particularly difficult because translators get attached to their constructions, which are often repetitive. Despite its significance and complexity, self-revision has received little attention in TS research. In fact, Mossop (2001/2010: 4) asserts that “next to nothing has been written about self-revision”. Nonetheless, publications tackling this aspect are increasing and so are empirical studies focusing on revision. See for example Tirkkonen-Condit et al. (2008) and Shih (2013). This research also aims to contribute to narrowing this gap in the translation revision literature.

2.5.2.2 Empirical studies of self-revision

Empirical studies of revisions examine how translation revision takes place and reveal mental processes linked with this activity. Several scholars have explored different aspects of self-revisions. Some studies (e.g. Dragsted & Carl 2013) look into the distribution of self-revisions over the translation process, distinguishing between online and end-revisions. Another such study is Carl et al. (2010: 6) where the authors introduce a further distinction by differentiating between short-distance revisions and long-distance revisions. They define the latter as self-revisions involving an item in the text which is more than two words away from the last keystroke and suggest that long-distance revisions reflect translation problems, while short-distance corrections are probably related to typos (2010: 6). Innovatively, Alves and Vale (2011) apply corpus-based techniques to investigate the distribution of self-revisions. Besides online and end-revisions, they identify a third type of self-revision consisting of items revised during the drafting phase and revised again during the post-drafting phase. A qualitative analysis of the three kinds of self-revisions observed by Alves and Vale (2011) was not undertaken by these researchers but could be revealing in terms of what is actually revised during the different phases of the process.

Other studies compare self-revision processes of novice and experienced translators. For instance, Jakobsen (2002) found that professionals carry out less end-revisions than students.

²⁴ This study does not apply the term ‘end-revision’ as it could be misleading since it implies self-revisions done at the end of the process, which is not necessarily the case.

Englund Dimitrova (2005: 145) and Denver (2009: 142) also found that experienced translators make fewer self-revisions than students. Alves and Liparini Campos (2009) studied the type of support that professionals use during the translation process and showed that during self-revision, professional translators rely mostly on their personal knowledge. They observed widespread online revision and found that professional translators solve the majority of problems during the drafting phase, therefore few problems are left pending in the post-drafting phase. In 2005, Englund Dimitrova made a similar finding. Her study showed that the majority of self-revisions made by experienced translators are done in the drafting phase (2005: 117-120). This is also corroborated by Alves and Vale (2011: 114). In contrast, Carl et al. (2010: 7) concluded that experienced translators delayed self-revisions to the post-drafting phase. Hence, findings on this matter are inconclusive, pointing to the need for further studies and replications.

I will now focus on three studies that have treated self-revision in detail, and which offer useful insights particularly on how to count and categorise such revisions: Malkiel (2009), Antunovi and Pavlovi (2011), and Englund Dimitrova (2005). These studies make a valuable contribution to the study of self-revision and share some common characteristics, such as investigating the type of self-revisions made and adopting a similar counting system. Their similarity in terms of methods used render them particularly useful, as their results are likely to be more readily comparable.

Both Malkiel (2009), and Antunovi and Pavlovi (2011) investigated student self-revision processes. Malkiel tracked and examined a total of 1257 self-revisions, which were categorised according to the action performed. She did not distinguish between online and end-revisions (2009: 150), instead she classified all self-revisions into two broad categories: (1) changes fixing a mistake and (2) subtle alterations,²⁵ and found that the great majority of self-corrections made by her student subjects fall in the second category which she viewed as not actual corrections but fine-tunings (Malkiel 2009: 157). However, this result very much depends on the way the data was categorised in this study, which is quite subjective as Malkiel herself asserts (2009: 153).

Antunovi and Pavlovi (2011) examined how student translators distributed self-revisions over the translation process and whether their competence in their SL impacts self-revision. A relatively long post-drafting phase was observed: on average the students spent around 32% of

²⁵ Malkiel excluded typographical mistakes from her classification. Under category 1 (changes fixing a mistake) she classified corrections to prepositions, meaning and grammar as well as additions of an omitted element. Category 2 (changes involving subtle alterations) subsumes revisions involving synonyms, punctuation, articles, tense and aspect, retyping of the same word or phrase, changes from singular to plural - or the other way round - and insertion/removal of prepositions. Some of the sub-categories seem rather fuzzy, for instance the sub-category of synonyms is huge and includes changes in word order which could easily be placed under a distinct category which, in fact, is what Englund Dimitrova (2005: 113) did, as she classified these as syntactic changes.

the total task time on this phase and about 28% of self-revisions were undertaken during post-drafting (2011: 225). Thus, the great majority of self-revisions were done in the drafting phase. Quite predictably, they also found that the number of self-revisions undertaken is greatly affected by SL competence, i.e. more revisions are done when translating from L3 than from L2 (2011: 232). This implies that a lower competence in the SL could denote a more laborious translation process.

Like Malkiel (2009), Antunovi and Pavlovi (2011) collected data by means of a keystroke logging program only. Analysing revision data manually, Malkiel (2009: 162) highlights that her study was extremely time consuming and laborious, a problem also pointed out by Muñoz Martín (2009a: 188) in a study on typos and missed errors. Malkiel chooses not to make use of TAPs because, according to her, they are not ecologically valid; yet, at the same time her participants were asked to use Translog, a software program they had never used before, thus hampering ecological validity. In contrast, in her seminal study, Englund Dimitrova (2005) combines think-aloud and keystroke logging in order to study self-revision. This research design enabled triangulation of the two research methods and of the data yielded, which is one of the many strengths of the study.

Englund Dimitrova's monograph (2005) is an important study for self-revision. Although not entirely focused on self-revision, this topic is examined in detail. The scholar looks at the three phases of the translation process, comparing the process and product of nine individuals with different levels of translation experience. She analyses self-revision through the examination of interim solutions and covers both online and end-revisions, thus providing rich empirical evidence on self-revision.

In addition to the findings discussed above, some salient findings in Englund Dimitrova's study include the observation that all participants, irrespective of their translation experience, made some online revisions, leading the author to conclude that online revision is partly an automatic process (2005: 143). It was found that, although professionals do check their translation in the post-drafting phase, they carry out few self-revisions during this phase. In view of this, the author concluded that professionals are able to tackle problems and be satisfied with them earlier in the translation process (2005: 147). Another finding was that during self-revision the translators focused mostly on the TT (2005: 125-126). It will be interesting to examine whether the current study corroborates these findings.

Of particular interest is the counting and classification system Englund Dimitrova (2005: 113) devised for the analysis of self-revisions. Her counting system is similar to the one adopted in Malkiel (2009). Antunovi and Pavlovi (2011) draw on both authors to count self-revisions

and their classification system is quite similar to Englund Dimitrova's. Thus, Englund Dimitrova's classification scheme has proved useful and practical for the study of self-revision. In fact, her methodology is transparent and replicable as she provides quite detailed information about the different categories, backed up with examples (2005: 113-116). She organises self-revisions in six categories. Please refer to Table 2:

Table 2. Summary of Englund Dimitrova's classification system

	Type of revision	What falls under each category
1	Syntactic	Changes in sentence structure; changes in word order; substituting one word with several or vice versa
2	Lexical	One synonym replaced by another
3	Morphological	Changes related to word forms (e.g. a verb changed into a noun), tenses, gender, number etc.
4	Content	Additions and omissions
5	Orthographic	Corrections involving spelling, punctuation, abbreviations (typos are excluded)
6	Other	Changes which are not clear and postponed decisions

Her data revealed that, overall, the most common self-revisions in both the drafting and post-drafting phases are of the lexical type followed by syntactic corrections. However, she observed that syntactic revisions are higher in the drafting phase and the highest number of self-revisions made by three out of her four professional subjects while drafting pertained to syntax (2005: 116); this points to the possibility that translators concentrate more on the construction of the sentence during the drafting phase (2005: 145). For the reasons mentioned above, the classification system for self-revisions developed for the present study was based on Englund Dimitrova's and again, it will be interesting to find out whether this study corroborates the findings mentioned above.

2.5.2.3 The effect of self-revision on the translation process: Do self-revisions deliteralise the final translation?

Interestingly, Englund Dimitrova observed (2005: 121) that professional translators first translate short segments literally which are then revised to a less literal version. Her analysis reveals that professional translators' online self-revisions make the text less literal.²⁶ Back in 1995, Toury studied the self-revisions a translator made to a literary translation and made an analogous finding: the first solutions were more literal and they were revised into less literal alternatives (1995: 204). A similar finding is also made by Munday (2013: 132). Likewise, Tirkkonen-Condit et al. (2008: 4-5) report that 20.5% of the self-revisions carried out by their

²⁶ This is assumed to be the result of cognitive overload during the drafting phase.

participants pertain to the removal of literal translations and that this phenomenon occurs for all linguistic categories, that is, at the lexical, morpho-syntactic, syntactic and textual levels. Therefore, previous research has shown that one of the effects of self-revision is a decrease in word-for-word translations. Many translators seem to start off by translating segments literally, and afterwards they revise their texts to remove some of their literalness, thereby moving away from the ST as the translation process progresses. However, Pavlovi and Antunovi (2013) tested the literal translation hypothesis and their findings challenged it. Their study involved twelve professional translators and interpreters (6+6) who translated a short non-literary text under time constraints using Translog. They examined the self-revisions made by these two groups of professionals to see whether they literalise or deliteralise the text. Interestingly, they found that 39.47% of all self-revisions deliteralised the text, 26.75% literalised the TT while 33.77% were neutral self-revisions that neither literalised nor deliteralised the translation. They maintain that their findings do not provide conclusive evidence for the literal translation hypothesis: although deliteralising self-revisions are the highest (39.47%) they question whether this is predominant enough to “unequivocally” claim that the self-revision process moves from more literal to less literal renderings (2013: 243).

Translation theorist Andrew Chesterman, in an article on the literal hypothesis, puts forward a deliteralisation hypothesis which could be tested by comparing different draft versions of the same translation. He defines the literal hypothesis²⁷ as “during the translation process, translators tend to proceed from more literal versions to less literal ones” (2011: 26), and his own deliteralisation hypothesis claims that “initial (or earlier) draft version A is formally closer to the source than the later version B” (2011: 26). In view of Chesterman’s hypothesis and the empirical findings mentioned above, it is interesting to look at this aspect in the present study as it analyses self-revision in different draft versions of the same translation, and one of its objectives is to examine the effects of revision on the TT. Moreover, Englund Dimitrova (2005: 148) encourages other researchers to examine this phenomenon in studies involving different language pairs and text genres. The present study can offer a contribution in this regard since it deals with a literary translation from French into Maltese. Do Aquilina’s self-revisions deliteralise the final translation?

2.5.3 The post-drafting phase

We will now discuss the third and last phase of the translation process, the post-drafting phase, since the present study focuses on this phase. It was shown that self-revision is not restricted to

²⁷ This is a prevalent hypothesis in TS, although researchers apply different labels to denote a similar concept (see e.g. Ivir 1981; Toury 1995; Tirkkonen-Condit 2005; Schaeffer & Carl 2014).

the third phase but is spread over both the drafting and the post-drafting phase, thus the term “revision” chosen by Jakobsen (2002: 191)²⁸ for this particular phase is somewhat imprecise. Moreover, “the post-drafting phase can include non-checking work such as term research” (Mossop 2001/2010: 168) and some decisions could be postponed until this phase. Still, “the main activity is monitoring of existing text” (Jakobsen 2002: 193). Some translators choose to subdivide this phase in various subphases (Englund Dimitrova 2005: 86), which begins when the translator finishes a first draft of the translation and ends when s/he considers the translation complete (Jakobsen 2002: 193; Englund Dimitrova 2005: 86).

From the literature, it is evident that the post-drafting phase is an important phase in the translation process. Previous research has shown that translators tend to spend an important part of their time on this phase. Jakobsen found that professionals dedicated 24% of the total translation task to end-revision (2002: 194). Englund Dimitrova reported that all her participants irrespective of their translation experience performed a post-drafting phase (2005: 106) on which they spent a large proportion of their time (2005: 136). This was corroborated by a more recent study by Antunovi and Pavlovi whose subjects spent on average 32% of the total translation time on the post-drafting phase (2011: 225). Empirical evidence thus highlights the significance of the post-drafting phase. However, to date it has received only scant attention in process research as most studies investigate the three phases of the translation process (e.g. Alves & Liparini Campos 2009), and generally focus on the second phase.

Hence, empirical research tends to focus on online self-revision and rather neglects self-revision during post-drafting. Studies of self-revision either do not distinguish between the two (e.g. Asadi & Séguinot 2005; Malkiel 2009) or else give particular attention to online self-revision probably because it occurs during what is considered as the main translation phase, the drafting phase. One exception is Shih 2013’s investigation. Employing TAPs to examine end-revision processes and patterns, Shih (2013) corroborates Englund Dimitrova’s finding that self-revisions concerning lexical items are the most prevalent. More interestingly, she reports that later draft versions are processed in longer chunks, with no backtracking and few references to the ST. It was also found that taking a break after the drafting phase is beneficial not only because translators are reinvigorated but also because it helps them to detach themselves from the ST and be more critical while self-revising the TT (2013: 42). These are interesting insights into the post-drafting phase, even more so as the first draft involved in the present study remained in the translator’s drawer for quite some time. According to Shih, this implies that the translator will approach the draft with fresh eyes.

²⁸ As discussed in section 2.2, Jakobsen labels the three phases of the translation process as orientation, drafting and revision (2002: 191).

Shih (2013: 32) argues that the focus of her study is unique as “there are no studies to date specifically investigating how translators manage their time and efforts in different ‘end-revision’ phases”. Carl et al. (2010: 1) also point out that “little research has been carried out on how translators review and post-edit their own translations”. Therefore, there is certainly scope for further research on this topic.

Although both Shih’s (2013: 35) study and the current research project explore the post-drafting phase, their research design is different as Shih employs a ‘classic’²⁹ design with twelve participants working on a short general text. Examining in detail how one translator deals with the post-drafting phase of a full literary translation intended for publication is therefore intriguing and will help provide a deeper understanding of the translation process. The next section focuses on the post-translation process and other-revision.

2.5.4 The post-translation process and other-revision

In this study ‘post-translation process’ refers to the part of the process from when the translation leaves the translator’s hands and reaches a third party, generally the commissioner of the translation or a reviser, until it is published (see Figure 4 in section 2.5.1). It encompasses all the activities taking place after the translator submits his translation to a third party and includes other-revision and the publication phase. It should be noted that in literary translation the post-translation process is generally called the publication process which comprises editing, the term used in the industry for other-revision (see e.g. Mossop 1982; Freely 2013). Since this study is being undertaken within a TPR framework, a distinction is being made between other-revision and the publication process, and both are grouped under the label ‘post-translation process’. The term ‘other-revision’ is being applied in line with other TPR studies.

Most process studies carried out so far terminate at the post-drafting phase once participants consider having finished their task (e.g. Jakobsen 2002; Englund Dimitrova 2005; Kolb 2013; Shih 2013) while other studies examine solely other-revision (e.g. Künzli 2006, 2007; Robert 2012). Hence, the two processes have mostly been studied separately. In the real world, once translators complete the translation, another process, here called the post-translation process, generally commences: the translation is revised by a third party (Künzli 2006: 193) and if it is intended for publication, the publication phase then ensues. Ehrensberger-Dow (2014: 362) affirms that “[i]f a translation job could be followed from a translator’s to the reviser’s workplace as it is sent to be revised, a realistic picture of professional translation and revision

²⁹ The literature shows that the most frequent research design adopted in TPR encompasses several research subjects and one or several short non-literary texts.

might emerge”. To my knowledge, few process studies attempted to capture both the translation process and the post-translation process as the current project does, which describes the evolution of a literary translation from first draft until its publication. Hence, by examining the whole trajectory of the translation until the publication phase, the present study extends the scope of TRP. Some work along similar lines was done in the sociological approach in TS³⁰ (e.g. Buzelin 2006, 2007a) but it applied a different theoretical framework and mainly focused on publishers, not on translators nor on their decision-making processes. Interestingly, Buzelin (2007a: 141) asserts that “the process of ‘making’ a literary translation has not, to my knowledge, been the subject of any in-depth field study”.

As other-revision is not the main focus of the current study, this aspect will only be dealt with briefly. Scholars identify two main types of other-revisions: the first involves revising the translation without referring to the ST and the second involves comparing the ST with the TT. Mossop (2007: 6) calls the former unilingual and the latter comparative while Brunette et al. (2005: 29) label them monolingual and bilingual respectively. TPR scholars do not seem to distinguish between proofreading and other-revision but seem to consider proofreading as unilingual other-revision. A definition of proofreading in revision is however provided by Mossop (2001/2010: 200, emphasis in original): “a synonym of *unilingual re-reading*, especially when this is limited to *corrections* (i.e. no *improvements* are made)”. This is interesting as it allows for a distinction between proofreading and unilingual other-revision: proofreading involves the correction of mistakes such as grammar and orthography while unilingual other-revision also involves making improvements to the text.

All the TPR studies centring on other-revision encountered so far focus on non-literary translation (e.g. Künzli 2006, 2007; Robert 2012), thus other-revision in literary translation has been largely overlooked even though literary translations undergo other-revision too (e.g. Woods 2006; Buzelin 2007a). Being able to identify which decisions were made by the translator and which were made by someone else, for example by a reviser, could be insightful as although the TT is often revised by a third party/third parties and at times extensively so, the translation and the decisions contained therein are attributed to the translator, especially in literary translation where the translator’s name features in the publication. For instance, Munday (2008a: 93) concludes that Onís applied a religious veneer to her translations, yet earlier on he affirms that her editor³¹ revised her work quite substantially (2008a: 66). Hence, it could be that the religious veneer was imposed or reinforced by the editor’s revisions (Munday 2008a: 231). As Toury argues, by studying only the ST and the final TT:

³⁰ This approach studies “the mechanisms underlying translation viewed as a social practice” (Wolf 2010: 337).

³¹ In the publishing industry and particularly in literary translation, the term ‘editor’ is applied while in TPR literature ‘reviser’ is used probably because TPR has so far dealt mostly with non-literary texts.

there is no way of knowing how many different persons were actually involved in the establishment of a translation, playing how many different roles. Whatever the number, the common practice has been to collapse all of them into one persona and have that conjoined entity regarded as 'the translator'; (Toury 1995: 183)

Exploring the relationship, especially the power relations, between translator and reviser and/or publisher is also interesting. Mossop (2001/2010: 174) lists various scenarios and asserts that if the translator and reviser are colleagues at the same rank, the reviser provides the translator with the recommended revisions; they might discuss them but the translator decides whether to accept them or not as he "bears the ultimate responsible [sic] for the quality of the translation". He also describes other scenarios such as when the reviser either holds a senior position to the translator, or else the translator is commissioned for the job, and in these two scenarios the reviser has the final say as he is accountable for the translation's quality. So who is finally responsible for the translation depends on various factors. However, in the literary world, the translator's name appears in the publication but not the reviser's thus in this case it could be argued that the translator is ultimately responsible for the translation. Literary translation is potentially different as non-literary translations are usually anonymous. Nevertheless, literary translations are "subject to manipulation, fine-tuning and revision by third parties" (Buzelin 2007a: 142) and we find many reports in the literature of literary translators being overruled by revisers/publishers or having their work revised without being consulted (e.g. Woods 2006; Munday 2008a; Venuti 2013). Novelist and literary translator Maureen Freely (2013: 121-122), recounts how after having translated Orhan Pamuk's *Snow* into English her publishers were stunned by her request to be consulted during the publication process - she insisted and got her own way, which was fortunate because various changes had been made to the text by third parties, including rewriting of the last paragraph and, in the process, various mistakes had been introduced in the translation which would bear her name.

The Freely example highlights various points. First, that publishers do not treat authors and translators equally: it seems that they consult authors but not translators during the publication phase. Second, it underlines that certain decisions and mistakes are not made by translators but still ascribed to them. Third, it demonstrates the importance of being assertive, of insisting on being consulted by publishers. This will not only increase the visibility of translators among publishers but it will also avoid unwarranted changes and mistakes.

2.6 Individual variation in translation processes

A recurring observation in TPR is the great variation in individual working habits. The literature is replete with evidence of individual differences in the processes adopted by translators (e.g. Jensen 1999; Tirkkonen-Condit 2000; Krings 2001; Jakobsen 2002; Alves & Vale 2011; Hansen 2013) and these variations have been noted for self-revision processes too (e.g. Asadi & Séguinot 2005; Englund Dimitrova 2005; Antunovi & Pavlovi 2011) with Shih (2006: 310) concluding that professional translators “develop their own idiosyncratic habits of revision”. Thus, no two translators translate and revise exactly in the same way and, as a result, no two translations are identical. This individual variation in the handling of the task is often related to the notion of process profiles, discussed in section 5.1.1.3.

The socio-cultural event within which translators work certainly influences and constrains their choices (Toury 1995) but two translators working in the same socio-cultural setting would nonetheless produce two different products (see Munday 2008a). Hence, in addition to outside influences there are also internal influences operating on the translator, such as personal preferences, idiosyncratic differences, skills, knowledge and experience. These all influence translatorial decisions. According to Krings (2001: 464), most of the time a decision can take different paths as there are often various possible solutions. Therefore, different individuals may take different decisions in the same situation (Wilss 1998: 57). Moreover, everyone has their own style of taking decisions (Jennings & Wattam 1998: xvii). Consequently, individual differences are important on several counts in translation as translators may differ not only in the outcome of their decisions, reflected in TT differences, but also in the way they reach decisions, make choices and arrive at their final TT. Furthermore, according to Wilss (1994: 132) individual differences are even more significant in non-routine translation, particularly in literary translation and therefore we must take them into account. Yet, despite clear evidence that “[t]ranslators vary greatly with respect to how they produce translations” (Carl et al. 2010: 2) very few (if any) process studies have investigated in-depth how particular translators approach specific tasks, for instance with in-depth investigations of translators handling a long translation.

In fact, almost all process studies conducted so far involved short texts, sometimes very short indeed. For instance, in Jakobsen (2002: 194) the texts chosen were between 367 and 1001 characters long, approximately equivalent to 70 and 170 words, and in Carl et al. (2010: 2) the ST comprised 160 words. Consequently, the duration of the experiments was very short too, in some cases amounting to only a few minutes (e.g. Carl et al. 2010; Dragsted & Carl 2013). Two of the longest texts encountered in TPR literature are the ST used in i) Kolb’s work (2011, 2013) and ii) Englund Dimitrova and Tiselius’s (2009, 2014) studies containing 637 and 1,093

words respectively. Therefore, we have a multitude of insightful and mainly quantitative studies based on short texts and short experiments, but a lack of qualitative studies looking at translator behaviour during a long translation task. Breedveld maintains that if small chunks of texts reveal important findings, “then it seems promising to investigate translation processes of somewhat larger units or even integral texts” (2002: 93).

For all these reasons, qualitative and detailed process studies of how individual translators tackle specific translation tasks are now needed. The present study brings an original contribution to TS by investigating in-depth the process adopted by an experienced translator to self-revise a full literary text. This entails a different research design from the mainstream method adopted so far: a sole research participant and a long, full text, instead of short texts and a number of research participants. This approach could help us gain new insights in translator behaviour and, if such studies proliferate in the future, a wealth of knowledge on translator behaviour could be accumulated and comparisons between similar studies could then be drawn. My argument is backed by Risku et al.’s recent call for thorough investigations on particular aspects of the production process which

would illustrate specific parts of the “coming-into-being” of a translation and critically engage with it and the process that led to its existence. Taken together, these case studies will contribute towards a better understanding of the detailed history of creation of translations (Risku et al. 2013: 169).

Moreover, Hansen (2010, 2013), basing herself on her long experience in empirical TPR and on observations she made in her translation classes, holds that every single translator possesses an individual competence pattern which impacts both the way translators approach the text as well as their products. In view of this, Hansen (2010) calls for integrative descriptions of translation processes which combine quantitative and qualitative data and take into account translators’ life stories (e.g. their professional career, personal experiences, values and thoughts). She argues (2010: 204, emphasis in original) that such an approach “fits the complex character of ‘translation’ as a *process* and a *product* and has a focus equally on *human beings* (and their profiles), *translation processes* and *texts in situations*”. The present study responds to Hansen’s call, which was later supported by O’Brien (2011: 11) who saw value in integrative description as it could help us understand and explain individual variation in translation processes.

It is interesting to note, however, that House (2013: 50) disagrees with Hansen and O’Brien on this point because, according to her, a more personalised approach to TS would prevent the discipline from being acknowledged as a science and taken seriously; in her view, TS scholars’ aim should be generalisations. However, it should be pointed out that even scientists are highlighting the value of idiographic research and appealing for in-depth studies focusing on individuals in their respective disciplines (e.g. Kravitz et al. 2008). One approach does not

exclude the other, but both approaches should be seen as complementary, one enriching the other. In fact, O'Brien (2011: 11) also emphasises the importance of comprehending commonalities in translation processes. Furthermore, variation is so prominent in translation processes that it cannot be ignored: we now need to start paying attention to it, to better understand its roots and causes.

2.7 Literary translation in TPR

As previously mentioned, literary texts have received little attention in TPR (Kolb 2011: 260; Jääskeläinen 2012: 194). Even Mossop's (2001/2010: 5) important textbook on translation revision "is concerned solely with the editing and revision of non-literary texts". Only a handful of scholars have adopted a process-oriented approach to study literary translations. For example, Audet and Dancette (2005) used think-aloud and draft versions of extracts from a novella to investigate literary perception, while Jones (2011) examined expert poetry translation by means of think-aloud and interviews. Kolb (2011, 2013) employed verbal reports, keystroke logging as well as draft and final translations of a short story to explore the cognitive processes in professional literary translation from English into German. Kolb (2011) traced the translator's voice in the TT and in her 2013 article she delved into how literary translators construct meaning when the ST is ambiguous and vague. She (2011: 261) maintains that certain aspects such as style, ambiguity and the translator's self-concept are salient in literary translation but not so central in non-literary translation and, since process research has mainly involved non-literary texts, such aspects have been neglected.

Furthermore, various literary translators have recently contributed essays in edited volumes (e.g. Bassnett & Bush 2006; Anderman 2007; Allen & Bernofsky 2013) in which they reflect on their own translation practices and processes. For example, Peter Bush (2006) discusses the different phases of his translation process, Bernofsky (2013) comments on her self-revision process and Jull Costa (2007) sheds light on translatorial problems in literary translation. Albeit non-empirical, these writings provide interesting insights on literary translators' processes, approaches and practices. Given the limited TPR research on literary translation, these essays provide additional information against which this research's findings will be compared. These writings on the literary translation process will therefore be woven into the discussion of this study's results (Chapter 5).

2.8 Studies of draft translations

As self-revision is an intrinsic part of the translation process, studies of self-revision necessarily entail probing process data. Comparison of a ST and a final TT leaves us in the dark about revision processes, since revision data are lost in the process and leave no traces in the final translation. Researchers have employed various methods to investigate phenomena related to revision. The most prevalent method reported in the literature is keystroke logging (e.g. Malkiel 2009; Antunovi & Pavlovi 2011). Keylogging programs are instrumental to study revision empirically as they capture certain process data such as modifications and corrections undertaken during the translation process. However, keylogging software does not capture the full scope of revisions since mental processes are not tapped. For this reason, some researchers investigated revision through think-aloud (e.g. Krings 2001; Breedveld 2002; Shih 2013) or combined think-aloud with keystroke logging (e.g. Englund Dimitrova 2005; Tirkkonen-Condit et al. 2008); others investigated self-revision via interviews (Shih 2006). Draft versions of translations also provide important data about the revision process; it is indeed revision that generates different drafts, yet they have hardly been investigated in TS. As Munday pointed out recently: “relatively little work from within translation studies has sought to track translator decisions in [...] drafts” (2013: 128). Nevertheless, interest in draft versions is increasing (e.g. Paloposki 2007, 2009; Filippakopoulou 2008). To illustrate, Siponkoski (2013) examined editors’ and a consultant’s comments on drafts versions of Shakespeare’s plays translated into Finnish. Interestingly, the translators involved in this project were allowed to decide upon the final solutions. The findings indicate that established translators tend to either discard or amend revisions suggested by the copyeditor or the consultant, while less established translators tend to choose the solutions proposed by third parties.

Toury (1995: 193) argues that the investigation of interim solutions could help reconstruct the translation process. In a short study, he (1995: 193-205) analysed a three-page handwritten first draft of a dramatic text comprising several revisions which he compared with two final versions, a book version and a version produced for the stage. Toury (1995: 184, emphasis in original) advocates studies of “*interim decisions* made by translators on the way to the final version, as documented in manuscripts, typescripts, corrected galley-proofs and the like”. Nevertheless, he (1995: 185) highlights the difficulty of obtaining such data, especially in the computer age.

In a recent article, Munday posits that draft translations “reveal some of the normally hidden traces of translatorial activity and are a real-time record of some of the translator’s decision-making processes” (2013: 126). Suggesting that literary drafts are full of evidence of translator decision-making, he proposes looking at drafts of completed translations to shed light on the decision-making process. Munday provides a succinct review of studies conducted so far

involving draft translations (2013: 128-130) and argues for more in-depth and meticulous analysis of successive draft versions “in order to reconstruct the translator’s actions at different points” (2013: 129-130). He proposes studying draft versions and theorising about possible motivations behind translatorial decisions. To demonstrate the proposed method, he analysed small stretches of handwritten drafts and investigated revisions made between subsequent versions, concluding that it was an enlightening exercise. As it was a small-scale study based on textual analysis of one paragraph only, Munday did not develop a detailed counting and categorisation scheme for self-revisions but simply classified the revisions in three categories: lexis, syntactic restructuring and cohesive devices (2013: 132). An investigation along the same lines is undertaken in Munday (2012: 122-129). These two innovative studies by Munday (2012, 2013), together with Englund Dimitrova’s influential 2005 study, provide solid methodological foundations for the present research project which investigates draft versions and self-revision.

2.9 Ethnographic approaches in TPR

Recently, ethnographic approaches have been gaining ground in TS, particularly in studies adopting sociological perspectives (e.g. Flynn 2005; Buzelin 2007b; Koskinen 2008; Tesseur 2014). In 2011, Hubscher-Davidson suggested integrating ethnographic methods in TPR to supplement quantitative methods and gain insights on less perceptible aspects of the translation process. A similar argument is put forward by Risku (2014) who maintains that TPR research carried out in laboratory settings should be complemented with qualitative methods, such as ethnography, to enable the researcher to explain socio-cognitive aspects of the translation process. Indeed, ethnographic approaches go hand in hand with recent descriptions of translation as a situated, embedded and extended cognitive activity. They also provide much needed context in TPR. As Risku and Windhager (2013: 34) observe, “the cognitive basis and processes of translation are described as if they were universal, context-independent procedures (e.g., referring to the general differences between translation students and experienced translators, regardless of culture, time and place)”. Hence, ethnographic approaches could respond to one of the main criticisms levelled at TPR.

In the same paper, Risku (2014) presents the preliminary results of an ethnographic field study investigating socio-cognitive aspects. It involves a case study of one experienced freelance translator working directly with a customer, who was observed at work. Following the notion of theory as process (Glaser & Strauss 1967: 43), the study’s results are used to generate data-oriented hypotheses. This is a small-scale case study involving one translator working on a non-literary, non-technical text and incorporating both the translator’s and the translation

commissioner's perspectives. Data was collected through several interviews and two observation sessions totalling approximately five hours. The results bring to light the complex social network underlying this translation involving a variety of actors and tools. They reveal that the translator tends to reconfigure the cognitive space by externalising parts of the process through, for instance, writing down terms on a piece of paper instead of memorising them. A number of iterative and regular patterns were also observed. They reflect behavioural and cognitive routines in how this translator approaches a task, such as repeated sequences of i) writing and rewriting and ii) drafting a few paragraphs, stopping to read them out and making a few corrections in the process. Risku's small, initial study provided intriguing insights on the translation process which indicate that ethnographic approaches and case studies involving a single translator are both viable and useful for the discipline.

The team of researchers (e.g. Ehrensberger-Dow & Massey 2013) at the Zurich University of Applied Sciences also employed an ethnographic approach in their project *Capturing Translation Processes* (CTP). Apart from investigating translators in a laboratory setting, they also carried out ethnographic observations of translators working at a LSP for a six-month period where data were also gathered through interviews, questionnaires, retrospective interviews, keyboard logging, screen recording and version analysis. In her 2014 paper, Ehrensberger-Dow highlights the current lack of research in the workplace, the importance of studying translators at their usual place of work and the ecological validity of such research. Importantly, she emphasises the need for workplace investigations incorporating self-revision and other-revision due to the lack of research on these aspects. She discusses the challenges of undertaking TPR research at the workplace, asserting that such endeavour is "much more challenging than in the lab because the object of study can move between various agents and is not clearly delineated" (2014: 362). Enrolling participants and keeping them on board for the whole duration of a project is another major challenge she cites in workplace research. This is especially important for the current project as it depends on the long-term commitment of one experienced and very busy translator. Two important points she makes concern i) flexibility: the research design and the researchers must be flexible in order to deal with unforeseen restrictions and circumstances and, ii) compromises: researchers investigating the workplace must be ready to make compromises. Further, it was found that the translators were not bothered by the researchers' presence; they soon became used to having them around and being monitored by them. Researchers and participants have even established a rapport and researchers seemed to have impacted positively on the translators' motivation who remained interested in the project throughout the whole data collection period. All participants reported having enjoyed taking part in the research. These are all relevant findings for the current TPR project which also adopts an ethnographic approach.

2.10 Case studies and generalisation in TS and TPR

Susam-Sarajeva (2009: 37) argues that most doctoral research projects in TS are case studies. The present research follows suit: it is a single-case study involving one translator and one full literary translation. For this reason, it does not aim to make generalisations about the translation process of all (literary) translators nor about how all literary translations emerge. What it aims to do is to offer a thick description of the case embedded in its context, which is another way of learning and of contributing to knowledge (Aaltio & Heilmann 2010: 68; Susam-Sarajeva, personal communication 03.12.14). It aims to capture the emergence of a translation in as much detail as possible and, in so doing, it furthers our knowledge and understanding of the translation process and translatorial decisions.

Saldanha and O'Brien (2013: 209) maintain that case studies asking *how* and *why* questions, and/or generating hypotheses, "can make contributions to knowledge beyond the particular". Susam-Sarajeva (2009: 44) holds that single-case studies are valuable i) to refute a theory in TS, ii) if they are "revelatory"; quoting Yin (1994: 40) she explains that the latter provide the opportunity to scrutinise a phenomenon that hitherto was unavailable for investigation. There are therefore various ways in which the present study could contribute to knowledge without making generalisations. To start with, it poses several *how* questions. Second, by investigating the process behind the evolution of a full literary translation from first draft to the printed version, it explores an uncharted territory in TPR. Depending on the findings, it could also create hypotheses, challenge a theory or stimulate further research.

Despite criticism targeting case studies, many researchers in various disciplines maintain that it is a powerful tool and encourage researchers to adopt this method. For example, Flyvbjerg (2006), an economic geographer, maintains that the social sciences would benefit from more case studies as they would strengthen the disciplines; Nock et al. (2008) argue in favour of single-case studies in psychology, and Kravitz et al. (2008) promote the application of this method in clinical research. TS researchers are increasingly calling for a more individualised approach, for more focus on the individual translator. Mason (2014:37) presents a single-case study of one interpreter and highlights "the need to dig ever deeper, to seek to unearth more telling, more explanatory accounts of translatorial activity". Timarová (2010) advocates the individual differences paradigm in interpreting which centres on individual variation in cognitive performance. Risku (2014) carried out a small case study of one freelance translator at work. Her findings are revealing and she asserts her team's intention "to acquire rich descriptions of individual cases which can then be related to each other" (2014:333). There are therefore many examples of case studies both in TS and in TPR (e.g. Paloposki 2007; Hubscher-Davidson 2013) that have made valid contributions to the discipline.

Susam-Sarajeva (2009: 54-55), borrowing Gillham's words, highlights that:

Case study is a powerful type of research, because the detailed and meticulous description of a single case "can have an impact greater than almost any other form of research report" if only because the case is there in the real life and therefore "unarguable" (Gillham 2000: 101).

This is what the present research attempts to achieve: an in-depth description, analysis and discussion of the trajectory of one literary translation from draft to publication as well as how the translator approached the task in a real-life situation. As there have only been a few studies on the emergence of literary translation in TS and even less in TPR, an intensive study is justified, particularly in view of the data that this research project has managed to acquire (see section 3.1.1; D. Gile, personal communication 26.08.15). Moreover, understanding the complexity behind the coming into being of a literary translation, a process which is mostly opaque and invisible, demands an in-depth case study.

2.11 Summary and contribution

Self-revision plays a key role in the shaping of the final translation. Its significance is being acknowledged more and more and research on this topic is increasing. Nevertheless, as this chapter highlights, various aspects of self-revision remain to be researched and a number of gaps exist. The vast majority of studies of self-revision concern short non-literary translations. These studies have provided valuable insights in self-revision processes, but we do not yet know how a translator self-revises a long text, although translators deal regularly with this situation. Literary translations and draft versions are hardly discussed in TPR. Moreover, a number of studies have investigated changes performed during the production of a translation, but few studies have looked at the motivations underlying these changes. ATSS, postponement of decisions to the post-drafting phase and the post-drafting phase itself are also underdiscussed in the literature. The present project builds on previous research and aims to contribute to TS by delving deeper into translatorial decisions, focusing mostly on the post-drafting phase of a whole literary translation. The enrolment of an experienced translator for this study is a good opportunity to learn more about the behaviour of an experienced translator and how he handles a long translation task which is not produced in one go but over an extended period of time. The present research should also prove to be particularly valuable to literary translation as it unveils the intricate process behind the coming into being of a full literary text and thereby raising the visibility of the literary translator, as well as of his/her work. The next chapter discusses the study's methodology and the data acquired.

Chapter 3 – Methodology and Data

The previous chapter described this research as a case-study undertaken within a TPR framework. According to Yin (1994: 1), case studies are ideal when researchers ask *how* and *why* questions, when they can exercise minimal control over the events and when they investigate a contemporary phenomenon in its real-life context. The objective of case studies is to “understand and interpret thoroughly the individual cases in their own special context, and to find information concerning the dynamics and the processes” (Aaltio & Heilmann 2010: 66). Since this study aims to obtain an in-depth understanding of how a literary translation emerges and how the translator approaches the task, taking into consideration the context within which he works, a case-study approach was adopted. Jakobsen (2014: 76) affirms that although most TPR studies are carried out in lab conditions, in TPR, data are preferably gathered in real-life translation situations. The current study involves a real-life translation situation, with a real translation process and product, and data were elicited in a naturalistic environment by means of a multi-method approach. Little control was exercised over the events. This chapter discusses the research design, providing details about the data collection methods and the data yielded. It also outlines the data analysis methodology.

3.1 Research design

The research design devised for this study enabled a close examination of the translation process of one experienced translator in order to gain a better understanding of decision-making processes as well as to study in detail how a first draft of a literary translation evolves into the published product. As Kolb (2011: 260) asserts:

If we want to gain insight into those processes and learn more about what actually goes on in the translator’s mind and what goes into the making of a literary translation we need tools that permit us to observe those processes closely while they occur.

As “the appropriateness or ‘goodness’ of a method depends on the research aims” (Göpferich & Jääskeläinen 2009: 171), the research design was developed specifically with the aims of the research project in mind. Moreover, to safeguard ecological validity and to create as little disruption as possible to the research participant who was working on a translation for publication, his needs and personality were also taken into consideration when the research design was being formulated.

3.1.1 Data and data collection methods

This research project revolves around Aquilina's Maltese translation of Eric-Emmanuel Schmitt's philosophical novella *Monsieur Ibrahim et les Fleurs du Coran*.³² Aquilina penned the first draft of the Maltese translation in 2008 with the intention to publish it one day. However, given that he is a productive translator who translates literature day in day out mainly for the love of it,³³ some of his draft translations remain drafts, others come to fruition in a relatively short period, while others still are resumed after a time gap (ISSI/TA064), as is the case with *Monsieur Ibrahim* which was taken up again in 2013 in the context of this research project. Hence, the first draft was produced out of the translator's initiative, not as part of the current project, which was not yet conceived in 2008. This means that the present research deals with authentic translation material and situation: a first version of a literary translation was created and it was subsequently revised and published. In view of this, no fictitious brief³⁴ was needed as the translator had set his own real one, that of publishing the book. However, it should be pointed out that the circumstances of how the published text came into being, i.e. a time gap of five years between the production of the first draft and the second one, the translation not being commissioned hence no strict deadlines and no translation brief from the publisher, differ from how things usually happen in the translation business world where tight deadlines are the order of the day. It could therefore be said that it is authentic in terms of how this particular translator works, but not in terms of the real world of translation business (see section 5.1.3).

Aquilina produced the first draft of his translation handwritten in pencil on a notebook. In order to have a good insight into the translation process put into practice by Aquilina and be able to closely observe and inspect step by step the different phases of the process, the researcher typed the first draft herself. The process of transforming the handwritten manuscript into an electronic format enabled the researcher to acquaint herself with the first piece of data. This was also a way of thanking the translator for accepting to participate in this time-consuming process study as he is not very fast at the keyboard, therefore this gesture saved him some time. Although this

³² Biographical details about the participant and information on the ST are found in section 1.3.3 and 1.3.4 respectively.

³³ As explained in section 1.3.2, remuneration for literary translation in Malta is low and the translator has other sources of income.

³⁴ Nord (1997: 47) defines a translation brief as "the intended purpose of the translation process". Empirical research (e.g. Fraser 1996: 89) has shown that translation briefs influence the translation process. For this reason, various process researchers (e.g. Krings 2001; Englund Dimitrova 2005) highlight the importance of incorporating a translation brief in process studies' research design and include a fictitious brief in their studies. For instance Englund Dimitrova (2005: 78) told her participants that the translation is needed by a museum for an art exhibition, whereas Kolb's (2013: 208) fictitious brief instructed the literary translators participating in the study to translate a short story for a new edition featuring a collection of Hemingway's work.

is a form of intrusion on the translator's process, the translator appreciated this gesture and confirmed that the manuscript was typed exactly as is (RI/TA032). Giving something back to the participant in order to thank him for his contribution formed part of the ethical approval process (see Appendix 1).

The current project therefore started from existing material: a first draft of a literary translation and the translator's intention to self-revise the text in order to publish it. This prompted the research questions, which led to the choice of the data collection methods. Then, the translator was invited to take part in the research and he accepted: access to the field was thus gained. Although negotiating and gaining access is one of the major challenges of qualitative research (Hammersley & Atkinson 2007: 41), this was not problematic for the current research as the participant was willing to cooperate (see section 3.1.4).

A combination of methods was used to elicit data: verbal reports, observations, interviews, draft versions, the ST and the TT. These data were collected between July 2013 and February 2014. Table 3 below details the methods used to gather data on the different phases of Aquilina's translation process, as well as the data yielded:

Table 3. Methods used to gather data on the different phases of the translation process and the data yielded.

Phases according to TS literature	Phases according to the findings ³⁵	Method/s	Data yielded	Draft version/s at end of phase & creation date/s	TT versions details
Pre-drafting phase	Phase 1	Semi-structured interview	ISSI transcript & notes	N/A	N/A
Drafting phase	Phase 2	Semi-structured interview	ISSI transcript & notes	D1 (2008)	Creation of D1
Post-drafting phase – subphase 1	Phase 3	Semi-structured interview, observation & think-aloud (18 sessions)	ISSI transcript & notes, TPP01-18	D2 (18.07.13 – 16.08.13)	Self-revision of D1, yielded D2
Post-drafting phase – subphase 2	Phase 4	Semi-structured interview, observation & think-aloud (2 sessions)	ISSI transcript & notes, TPP19-20	D3 (07.09.13 – 09.09.13)	Self-revision of D2, yielded D3
Post-drafting phase – subphase 3	Phase 5	Semi-structured interview & telephone conversation	ISSI transcript & notes, & notes on telephone conversation	D4 (15.09.13)	Self-revision of D3, yielded D4

³⁵ These labels will be explained in section 4.2.

Post-translation process: other-revision	Phase 6	Semi-structured interview & retrospective session	ISSI transcript & notes, & RS1 transcript & notes	D5 (23.09.13)	Proofreader revised D4, yielded D5
Post-translation process	Phase 7	Semi-structured interview & retrospective session	ISSI transcript & notes, & RS1 transcript & notes	D6 (27.09.13)	Self-revision of D5, yielded D6
Post-drafting phases and post-translation process excluding publication phase	Phases 3-7	Retrospective interview	RI transcript & notes	N/A	N/A
Post-translation process: publication phase	Phase 8	Semi-structured interview & retrospective session	ISSI transcript & notes, & RS2 notes	D7 (16.01.14), D8 (31.01.14), D9 (11.02.14), Final TT (26.02.14)	Self-revision of D6, yielded D7; Self-revision of D7, yielded D8; Self-revision of D9, yielded the final TT

As Table 3 shows, different phases of the process are covered by different data sets and the amount of data available on the different phases varies.³⁶ An initial semi-structured interview (ISSI)³⁷ was conducted with the translator to obtain data about his translation process and product as well as his professional background and experience. After the ISSI, the translator proceeded with the translation process of *Monsieur Ibrahim*. The participant was studied as he self-revised D1 until the TT was finalised and eventually published. The translator thought aloud while he produced the whole of D2 and D3 of *Is-Sur Ibrahim* and he was observed and video recorded in the process. He worked in Microsoft Word and all the amendments were tracked via the Track Changes capability offered by this word processor. This procedure yielded very rich data which were recorded in translation process protocols (TPPs; see section 3.2.1).

In the later phases of the process, the translator worked from a hardcopy and marked the modifications in pen or pencil on printed copies. These were subsequently keyed in and tracked in the softcopy. As detailed above in Table 3, the entire process yielded nine draft versions and the final published TT, forming - together with the ST - the text corpus of the current research project. A text corpus consisting of the ST, the draft versions tracked with changes, and the final translation was built in Microsoft Excel and the texts were aligned manually at the sentence

³⁶ For instance, only scarce data are available on Phase 1 gathered retrospectively by means of an interview with the translator, and the data covering Phase 2 comprise interview data and D1. These two phases are not the focus of this study. On the other hand, abundant data are available for Phases 3 and 4.

³⁷ Details about the fieldwork sessions are provided in Appendix 8.

level (see Appendix 2 for a sample). Permissions have been sought and obtained from the copyright holders to store the texts on computer.³⁸

The text data pertaining to the emergence of this Maltese literary translation have been recorded meticulously and all the draft versions listed above have been acquired. Toury (1995: 185) asserted that “it is not always easy to lay one’s hand on the interim phases of the emergence of a translation, let alone all of them: Even if several versions are available, gaps will very often be found between them, testifying to missing links”. He also predicted that in the computer era, this will become an impossible task. Not only all the drafts of *Is-Sur Ibrahim* were obtained but D2 and D3 were captured real-time and are complemented by think-aloud and observation data. This provided an added value to this project since the different phases of the process were tracked and analysed in detail. These data also made it possible to examine some of the revisions made, the underlying reasons, as well as their effect on the final TT. By analysing the different draft versions of the TT and the modification contained therein, it was established at which phase of the process certain decisions were made, which decisions were kept in the final text and which were revised or scrapped. Since the changes performed form part of the decision-making process and consequently part of the process of translation, their investigation opened one more little window on the translation process.

D4 is complemented by a telephone conversation in which the translator explained what he did during this phase of the process, while D5, D6 and D7 are covered by two cued-retrospective sessions. In the first retrospective session (RS1) the translator provided data about the discussion he had with the proofreader, and in the second one (RS2) he verbalised the reasons behind the self-revisions undertaken in D7. The TTs marked with the self-revisions contained therein served as a cue and facilitated recall. No additional data is available for D8 and D9.

D6 is the version the translator sent to the publisher. Once the TT was submitted to the publishing house, the translator was invited for a retrospective interview (RI). In line with Ehrensberger-Dow’s study at the workplace (2014: 374), the one hour semi-structured interview mainly looked back at the translator’s experience during this research and obtained clarifications and further data about his translation process. The RI was carried out at this point of the fieldwork and not at the very end for two reasons: i) the most intensive and demanding part of the fieldwork was completed since the observation and think-aloud sessions had all been carried out and a main aim of the interview was to examine how the translator felt during these sessions; ii) to minimise memory decay: the experience was still relatively fresh in the translator’s mind and thus the data would be more complete.

³⁸ Authorisation has been obtained from Albin Michel, the publisher of *Monsieur Ibrahim et les Fleurs du Coran*, from Faraxa who published the Maltese translation and from the translator.

3.1.2 A multi-method approach: multiple benefits and triangulation

Translation is a complex activity combining several skills. [...] Only a multimethodological approach will allow us to get the complete picture. (Jakobsen 2014: 76)

The multi-method approach adopted in this study enabled a thorough observation and analysis of the translation process and product including translator's choices and decisions, and the motivations governing them. This approach also permitted triangulation of the various research methods as well as the data yielded (Alves 2003: vii). Saldanha and O'Brien (2013: 5) "consider methodological triangulation to be the backbone of solid, high quality research". In view of this, where possible, the current research project triangulated both the methods and the data. Although each research method has its own set of advantages and limitations,³⁹ collecting data from different methods mitigates some of the shortcomings of the individual methods and offers multiple benefits. While comparing STs and TTs provides essential data on the finished product, it offers very limited insights into the translation process and "only allow[s] guesses and hypotheses on the process" (Hubscher-Davidson 2007: 70). Thus, comparative analysis offers useful data on final translatorial decisions but leaves us in the dark on the process leading to these decisions and the underlying motivations. Draft translations lie somewhere in between product and process data: analyses of drafts do give us data about the various solutions considered by the translator, however they do not provide us with reasons why the translator opted for one choice and not the other or how he arrived at his decisions. Verbalisations further elucidate the translator's decision-making process and help to go beyond researcher's intuition. Table 4 summarises the insights provided by each method employed in the present study and their main benefits and drawbacks.

Table 4. Summary of the insights provided by each method and their main benefits and drawbacks

Method	Use/insight provided	Main Advantages	Main Limitations
Think-aloud	<ul style="list-style-type: none"> • Taps the participant's cognitive processes through his own verbalisations • Provides insights into reasons why revisions were undertaken • Brings to light the factors influencing choices and decisions as well as the 	<ul style="list-style-type: none"> • Higher validity for tasks of longer duration as opposed to retrospection (Ericsson & Simon 1984/1993: xxii) • Provides insights on non-automatised and problematic tasks in the translation process (Jääskeläinen & 	<ul style="list-style-type: none"> • As it occurs contemporarily with the task production, think-aloud may affect the translation process. For example, it might slow it down (Ericsson & Simon 1984/1993: xxxii) • Incompleteness: as only conscious processes can be reported, automatised

³⁹ Due to space limitations and because the benefits and drawbacks of the various research methods applied in this thesis were already discussed in detail by numerous researchers (e.g. Bernardini 2001; Englund Dimitrova & Tiselius 2009, 2014; Jääskeläinen 2011; Sun 2011; Saldanha & O'Brien 2013), these are only summarised briefly here.

	underlying motivations	Tirkkonen-Condit 1991: 105)	processes are not available for verbalisation (Ericsson & Simon 1984/1993: 15). High cognitive load tends to absorb all available resources, leaving none for verbalisation (Jääskeläinen 2011: 16)
Retrospection	<ul style="list-style-type: none"> To obtain data on phases where observation/concurrent verbalisation was not possible To obtain clarifications and further data 	<ul style="list-style-type: none"> Since verbal data is extracted after the completion of a translation task, retrospection does not interfere with the translation process or task 	<ul style="list-style-type: none"> Recollection becomes harder and more incomplete with lengthy tasks resulting in partial data (Ericsson & Simon 1984/1993: xvi). Time delay can distort the participant's memory and consequently affect accuracy and reliability of the data (Ericsson & Simon 1984/1993: xxi)
Observations	<ul style="list-style-type: none"> Give access to participant's actions, events, behaviours, routines, practices etc. 	<ul style="list-style-type: none"> Normally take place in the participant's natural environment hence data can be contextualised Take place over an extended period, thus offering breadth 	<ul style="list-style-type: none"> Potential loss of objectivity/observer's bias (McKechnie 2008b: 575) Observer effect (McKechnie 2008a: 550) Can be intrusive and time-consuming for participant
Interviews	<ul style="list-style-type: none"> To obtain clarifications and further data Give access to the participant's views, thoughts, biography etc. 	<ul style="list-style-type: none"> Offer the participant the opportunity to voice his opinion More focused, provide specific data 	<ul style="list-style-type: none"> Potential bias: depend on participant's opinions and perceptions (O'Brien 2011: 5) Interviewer effect & bias (Ogden 2008: 60)

In the present research, think-aloud was applied during post-drafting while the participant self-revised D1 and D2. Most TPR studies discussing the validity and reliability of think-aloud either focus on the drafting phase or else on the whole process. Only few scholars analysed the use of think-aloud during self-revision. One of them is Jakobsen (2003: 76) who concluded that the think-aloud condition reduces translation speed but has no considerable effect on revision. His findings indicate that think-aloud “appeared to provoke more semantic changes during revision and to have a positive effect on content revision” (2003: 80). In view of the evidence obtained from his experiment, Jakobsen (2003: 93) concluded that concurrent verbalisation has a bigger impact on translation than ascertained by Ericsson and Simon, nonetheless “it in no way invalidates the think-aloud method” (2003: 93). Krings (2001: 426) reported that concurrent verbalisation generated more revisions. Similarly, Ehrensberger-Dow and Künzli (2010: 122) observed that think-aloud seems to extend the total time devoted to a translation task and seems to alter the distribution of time spent on the different translation phases: the subjects spent less time drafting and more time self-revising and they self-revised significantly more too. Moreover, they assert that concurrent verbalisation does not harm translation quality

and “more information about revision might be accessible with TAPs” (2010: 130). These findings indicate that concurrent verbal reports are particularly useful to investigate self-revision and hence encouraged the application of think-aloud to study this aspect in the present research.

Despite its various limitations, no other research method can substitute the data extracted through think-aloud. As Muñoz Martín (2014a: 64) explains, introspective methods “may not grant access to ‘real’ mental processes, but they provide extremely valuable data to support inferences and hypotheses on conjectured mental processes, a kind of information that is hard to impossible to access with observational methods”. To increase the validity and reliability of think-aloud, the participant was trained in the think-aloud procedure following the advice dispensed by Ericsson and Simon (1987: 37) as well as other scholars (e.g. Li 2004; Jääskeläinen 2011). A warm-up session was organised prior to the start of the think-aloud sessions during which the participant was instructed on the think-aloud procedure and worked on a similar task for around half an hour while thinking aloud. This session also served to test the recording equipment and the quality of the recordings. The position of the camera was agreed with the translator. The participant also indicated where he would like the researcher to sit during the observation sessions: the place dedicated for visitors on his L-shaped desk. The researcher sat at the far end of the desk in order to be behind the translator and out of his sight while he self-revised the TT on his computer.

Scholars are also concerned with how comfortable and fluent the subjects are during verbalisation. In the literature it is reported that subjects respond differently in think-aloud sessions and yield different amounts of data (e.g. Barbosa & Neiva 2003; Li & Cheng 2007). This could depend on a number of factors such as differences between language pairs, culture and personality (Jääskeläinen 2011; Sun 2011). In view of the fact that the present project’s data were elicited from a sole participant, it was vital that he should be an articulate verbaliser and at ease with this research method. Having worked on some prior translation projects with the participant,⁴⁰ the researcher knew that he finds thinking aloud quite natural, is a fluent verbaliser and he often thinks aloud while translating. Therefore, the participant’s personality and his suitability for think-aloud were taken into account when the research design was being devised, as Sun (2011: 942) recommends.

Validity and reliability of verbal reports could also be improved by applying a stringent methodology (Bernardini 1999: 9) and a rigorous and well-documented research design (Göpferich & Jääskeläinen 2009: 182). Li (2004: 305) proposes ten safeguards⁴¹ and his

⁴⁰ Please see the Ethics Approval Form in Appendix 1.

⁴¹ Voluntary participation, anonymity assurance, purposeful sampling, triangulation, prolonged engagement, (near-) natural situation, peer debriefing, member checks, thick description and refrain from

recommendation is to implement these in order to increase the trustworthiness of TAP studies. Every effort was made to apply a meticulous methodology in the present study, and data collection, data preparation, and data analysis were carried out with rigour and systematicity. Most of the safeguards put forward by Li were also implemented. For instance, the translator participated voluntarily, data were collected in the translator's office, thus in a (near)-natural situation and there was prolonged engagement because ninety hours of fieldwork spread over seven months were carried out. Further, thick description is given, no generalisations are made, and extensive peer debriefing took place as the research project was presented in various conferences and seminars (e.g. at the TREC seminar in 2013 and EST conference in 2016). Feedback and advice were also received on a regular basis during one-to-one tutorials and consultations with numerous experts in the field, for example as part of the Aston Distinguished Visitor Scheme and at the CETRA Summer School in 2015.

Another safeguard suggested by Li (2004: 304) and implemented in this study is triangulation, which was mostly achieved through the combination of different data collection methods. This approach yielded complementary data that were put together like different pieces of a puzzle and provided a clearer and more thorough picture of the emergence of a translation. It also offered richer insights into the participant's translation process and product, as process and product data were triangulated. Hurtado Albir and Alves (2009: 72) maintain that this "strengthen[s] the potential for providing more robust evidence as to what actually takes place in the cognitive operations involved in translation". Furthermore, Munday (2013: 134) has recently advocated integrating draft versions with other research methods such as introspection, interviews, and translator correspondence so that triangulation is accomplished (2013: 206). This is very similar to the present research's methodology.

3.1.3 Ethical considerations

Various safeguards were hence implemented in order to increase the trustworthiness of the data. However, as discussed in the Ethics Approval Form (see Appendix 1), anonymity could not be guaranteed because i) the translation was published, hence it is in the public domain, ii) there are only very few literary translators working in the French-Maltese language pair, thus the translator is easily traceable. In fact, entering *Is-Sur Ibrahim* in Google immediately returns the name of the translator. Identity information is permitted if the participants agree (Aaltio & Heilmann 2010: 76; Bazeley 2013: 383). Aquilina explicitly agreed to have his name included in the study when he signed the informed consent form. This form was signed before the

generalising. McKechnie (2008b: 575) suggests similar safeguards to reduce observer bias and hence these safeguards strengthen the trustworthiness of qualitative data, not just of think-aloud.

beginning of the fieldwork and it was part of the PhD Student Research Ethics Approval Form (REC 1) submitted to the School of Languages and Social Sciences (LSS) Research Ethics Committee. Since anonymity was not possible, the research ethics principle of avoiding harm was applied instead: the translator was given a draft copy of the thesis and had the opportunity to respond to it (Bazeley 2013: 383). Further, one of the objectives of the present research is to increase translators' visibility, thus concealing the translator's identity did not make sense.

It also needs to be mentioned that the translator invited the researcher to write the preface to the translation some time after the translation was sent to the publisher, i.e. after the completion of the main phase of the fieldwork. Having witnessed the becoming of the Maltese translation and having taught *Monsieur Ibrahim et les Fleurs du Coran* for several years, I accepted the invitation. I mainly wrote the preface in my capacity as teacher of French, who had been teaching Schmitt's work since 2008. For a detailed discussion of ethical implications please see the PhD Student Research Ethics Approval Form in Appendix 1. In what follows, the ethnographic aspect of this research project is discussed.

3.1.4 Field research: an ethnographic approach

Empirical studies are generally categorised into two areas: laboratory research and field studies. The former collects data in experimental conditions, the latter in naturalistic settings (Saldanha & O'Brien 2013: 5). The current process study gathers data through fieldwork, which mainly centres upon a specific part of the translation process, the post-drafting phase. Kusenbach explains that "[e]thnographic methods can roughly be divided into interviewing informants and observing 'naturally' occurring social settings, conduct and events" (2003: 458). This process study adopts an ethnographic approach by borrowing the two main ethnographic methods: interviews and observations, and combines them with verbalisation. As advised by LSS Ethics Committee, the method of observation/shadowing/interviewing employed was rather fluid and, as a result, the participant was able to negotiate the levels of intrusion with the researcher. However, the translator collaborated all the way through and made only a couple of demands. For instance in the RS2, the translator felt that video recording the session was not necessary; thus detailed notes were taken instead. In actual fact, all the necessary data were captured so no data loss was incurred. As Aaltio and Heilmann (2010: 67) highlight "a case study is conducted in a flexible manner, and plans are changed if conditions require it". In TPR, Ehrensberger-Dow (2014: 365) also reports that field research at the workplace demands flexibility on the part of the research design and the researchers. The present study was no exception. On the other hand, rigour in research is essential and thus striking a balance between flexibility and rigour is of utmost importance.

Bryman (1988: 61) posits that the main aim of qualitative research is “viewing events, action, norms, values, etc. from the perspective of the people who are being studied”. This is especially true in observations and interviews where the researcher works in close contact with the participants and endeavours to see their point of view, putting him/herself in their shoes. Such an approach allows the researcher to become very conversant with the data and hence be in a better position to understand and analyse them but it may also dent the researcher’s objectivity which highlights the need for reflexivity. In view of this, I strove for critical distance, as explained below.

During the fieldwork, extensive notes were taken which were typed and elaborated soon after the fieldwork, as Lofland et al. advise (2006: 108). These authors also highlight the importance of documenting data systematically and meticulously in fieldnotes as they form the basis of rigorous analysis and warn that a lack of discipline jeopardises the whole research (2006: 81-82). At the same time they acknowledge that fieldnotes are “necessarily filtered” and selective because of the various influences (cultural, linguistic, historical etc.) impacting the researcher (2006: 83). Flick (2009: 297) explains that “this selectivity” has a bearing both on what is excluded and included in the fieldnotes. Similarly, Lofland et al. (2006: 81) warn against dismissing the trivial; the researcher must not take any information for granted as this may be significant data. Again, this emphasises the need for the researcher to critically assess and reflect on the data, something which I did all along the research process.

I know Aquilina as a former teacher and on a professional basis. While doing research in a familiar setting is not unusual and knowing your research participant is acceptable, it is nonetheless important that the researcher is constantly aware, observant and impartial, keeps at a certain distance and preserves a critical perspective. Hammersley & Atkinson’s (2007: 88-89) advice is valuable in this respect:

While ethnographers may adopt a variety of roles, the usual aim throughout is to maintain a more or less marginal position, thereby providing access to participant perspectives but at the same time minimizing the dangers of over-rapport.

My role during the fieldwork mainly alternated between an observer and an interviewer, perhaps at rare instances as a participant⁴² whereas the role of the research participant is that of the literary translator self-revising his translation. Probing and clarifications were reserved for the interviews; the latter also incorporated the translator’s point of view.

⁴² For instance, occasionally during the observation sessions, the translator asked for assistance on certain word processing features.

Ecological validity centres around the need to conduct research so that it reflects real-life situations. [...] It is most pressing when we claim to study people (e.g. professional translators or interpreters) or processes (Saldanha & O'Brien 2013: 33, emphasis in original)

To ensure the ecological validity of the study and to minimise inconvenience for the informant, the fieldwork was carried out at the participant's workplace. In this way, the translator worked in his own office, on his computer and had access to all the tools he uses in his normal day-to-day routine. He used only the tools he is familiar with. In addition, since the participant is not very technologically inclined, he was not asked to use data capturing tools with which he was not already conversant (e.g. keyboard logging software), as this would have made him feel uncomfortable (TPP14/General Notes, bullet 5) and as a result it would have affected the ecological validity of the project. Nevertheless, all the required data were still captured, for example, by tracking the self-revisions.

During the observations, the translator was asked to proceed as he normally does in his usual routine, no restrictions were imposed. I tried to interfere the least possible though I am aware that my very presence necessarily influenced the translator's behaviour. This is what Labov (1972: 61) has aptly termed as the "Observer's Paradox", a phenomenon more frequently known as observer effect or reactivity (McKechnie 2008a: 550). The fact that he was being observed and recorded inevitably impinges on ecological validity and is one of the limitations of the present study. However, the benefits outweigh the shortcomings as the data elicited through observation and think-aloud are valuable for this project. Furthermore, it was noted that after the first few sessions, the translator got accustomed both to the camera and the researcher's presence. In fact, on several occasions he commented on how at ease he felt during the fieldwork and also remarked on the authenticity of the research setting (see section 4.2.2.7). Discussing with the research participant how he felt during the fieldwork, reflecting on how I felt and on the research process increased my sensibility as well as the quality of the data. As Saukko (2003: 20) advises "[r]esearchers should be reflexive about the personal, social, and paradigmatic discourses that guide the way they perceive reality and other people".

Neunzig (2011: 28) argues that field research is rare in TPR as it demands huge efforts on the part of the researcher. The fieldwork, in particular the observation sessions, was both intense and demanding. The twenty observation sessions had an average duration of four hours per session and they all took place in a span of almost eight weeks. During the fieldwork, the researcher was highly concentrated, taking as many notes as possible and managing the recording equipment. All fieldwork sessions except the last one (RS2⁴³) were captured both on

⁴³ Lasting approximately two hours, this was the only fieldwork session that was not video-recorded upon the translator's request. He questioned whether video-recording was necessary in view of the time required to set the recording equipment. Since data could be gathered in the form of researcher's notes

video and audio. This was done in order to have a backup in case of malfunctioning of the video recording equipment. At the end of each observation session, the part of the TT the translator revised during that session was saved on a pen drive. After each session, the researcher's notes were typed (see next section) and the draft data, and the audio and video recordings were transferred to the researcher's computer and backed up. Finally, the recording equipment was prepared for the next field visit. This whole procedure was extremely laborious, lasting on average four times longer than the fieldwork session itself. Nevertheless, the fieldwork was engaging and rewarding, and the systematic and rigorous work done after each field session facilitated the data analysis process.

3.2 Data analysis methodology

3.2.1 Data preparation

As explained in the previous section, during the fieldwork, extensive handwritten notes were taken covering the translator's actions, his verbalisations and the researcher's observations. When the researcher's notes were typed, these were amalgamated with the part of the TT the translator worked on during that session. The resulting data yielded the translation process protocols⁴⁴ (TPPs), where verbalisations/observations/actions are linked with the corresponding part of the draft by means of numbers, letters or symbols (see Appendix 3 for a sample). The TPPs therefore triangulate data obtained from verbalisation, observation and draft versions. The process of compiling the TPPs was time-consuming but produced exceptionally rich data. During the compilation process, I found myself analysing the data but the initial analysis was kept separate through the use of a different font colour (Bazeley 2013: 68). As Hammersley and Atkinson (2007: 158) explain, in ethnographic approaches data analysis occurs throughout the research project and not in a distinct phase. The video recordings were consulted in case of gaps in the handwritten researcher's notes. Thus, for practical reasons, in the case of the TPPs, only selective transcribing from the video recordings was done. In other words, transcription was done when gaps were indicated in the researcher's notes or in cases when further clarifications and/or details were needed. Transcribing everything would have resulted in excessive data (Sun 2011: 944). Whenever more data or clarifications were required, the videos were referred to.

and given the advice provided by the LSS ethics committee, the researcher did not insist on video-recording the session.

⁴⁴ A term coined by Göpferich (2010: 7) to denote protocols encompassing think-aloud and participants' activities. In the current study, the TPPs encompass the section of the TT self-revised during a fieldwork session, think-aloud and researcher's observations. There are twenty TPPs in total, one for every observation session.

The interviews (ISSI & RI) and the retrospective sessions (RS1 & RS2) were transcribed in their entirety.

3.2.2 Data analysis methodology

The analysis is mostly data-driven; its starting point is the same as that of this project: the first draft of *Is-Sur Ibrahim*. In the first instance, the first draft was typed and concurrently a preliminary analysis of certain aspects of the draft TT was carried out. As previously mentioned, typing the text facilitated familiarisation with the existing data. Analysis started during the typing process: parts of D1 were analysed and comments and colour codes were added as it was being typed. The initial analysis of D1 was mainly based on the TT but the ST was also consulted at times. It mostly focused on online self-revisions but comprised other observations such as strategies applied to translate culture-bound items. A striking observation was the numerous written ATSS contained in the D1 which, as discussed in section 2.4, seemed very interesting to explore both due to their number and nature. Thus, through the preliminary analysis of D1 and the review of the literature, two foci for the study of translatorial decision-making were identified: self-revisions and written ATSS. The preliminary analysis was undertaken prior to the fieldwork and thus when I entered the field these two foci were already identified. This was beneficial as, during the fieldwork, focused notes could be taken (Bazeley 2013: 68).

The first draft was studied from a retrospective point of view: as already mentioned, D1 was created prior to the start of this project and hence no think-aloud/observation data are available for this phase of the process. In view of this, a textual analysis was undertaken and the results are presented in section 4.1.

3.2.2.1 Analysing revisions and written ATSS

Since a draft translation evolves into the final product through a series of revisions, the latter play a notable role in the translation process. The current study documented all the revisions performed to the TT during the process as well as in which drafts they were made. All changes executed in the translation were considered as revisions. Three types of revisions were distinguished:

- online self-revisions (OSRs) are self-revisions carried out during the production of the initial draft, before D1 was concluded;⁴⁵
- self-revisions encompass all revisions carried out by the translator to his TT;
- other-revisions comprise revisions performed to the TT by third parties.

Every change to the TT was considered as a revision. Written ATs were identified according to the definition given in section 2.4.

All written ATs and revisions carried out in the drafts (excluding D2 – see section 3.2.2.2) were identified, listed and counted. The counting system implemented is very similar to the method adopted by other studies of self-revisions (e.g. Englund Dimitrova 2005; Malkiel 2009; Antunovi & Pavlovi 2011). As these scholars assert, sometimes one amendment results in various revisions; such instances were counted as different revisions. To exemplify, OSR009 in D1/0077⁴⁶ (see below) *g adu fuq tieg u* was deleted and substituted with *kellu wie ed* resulting in a lexical change as well as a syntactic change since the translator also moved this item to a later position in the sentence.

ST/0077 *Tout ce qui a un sexe rue Bleue, rue Papillon et Faubourg-Poissonnière, est en alerte.*
D1/0077 *Kulmin (~~g adu fuq tieg u~~) fi Triq Bleue, fi Triq Papillon u fil-Faubourg-Poissonnière*
kellu wie ed, kien fuq ix-xwiek.

Moreover, also in line with these scholars, if one change imposes another change, this is only counted as one. Various classification systems were devised to analyse the data which are explained in the following sections.

3.2.2.2 Linguistic categories

This classification sorts written ATs and revisions according to the linguistic level to which they belong, adapting and building on the categorisation system conceived by Englund Dimitrova (2005: 113-116)⁴⁷ for self-revisions. Although her categories were specifically devised for self-revisions, they could also be applied to written ATs, as self-revisions and written ATs both consist of several TT versions, the only difference being that self-revisions replace one TT version with another, while written ATs are simultaneously present in the draft.

⁴⁵ These are what Jakobsen terms as online revisions (2002: 193; see section 2.5.2.1). Here, they are called online self-revisions (OSRs) in an effort to increase terminological clarity as these consist of revisions carried out by the translator to his own translation while generating the first draft.

⁴⁶ Each sentence in the text corpus (see sample in Appendix 2) was numbered and allocated a reference number.

ST/0077 means Source Text segment 77;

D1/0077 means Draft 1 segment 77;

D2/0077 means Draft 2 segment 77 etc.

⁴⁷ Discussed in section 2.5.2.2.

For this reason, in the current study, the categories expounded below were applied to the analysis of both ATs and revisions. Similar to Englund Dimitrova (2005: 113-116), the classification process was mostly TT based. However, in the present research, when the categorisation of an item was not straightforward, the ST was consulted. This facilitated the categorisation process. In the current study the six categories were labelled and defined as follows:

i) *Lexical*

Involving synonyms, near-synonyms and slight differences in meaning composed of both content words and function words: nouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections. Lexical ATs consist of one word variants or one word variants and (near-)synonymous phrases or two or more (near-)synonymous phrases. Lexical revisions replace one word with another one word variant or with a (near-)synonymous phrase and vice versa; they also replace a phrase by another (near-)synonymous one. Lexical ATs/revisions maintain the same function in the sentence and comprise:

- different choice of wording having same or similar meaning;
- etymological variants (synonyms which do not have the same etymological root) as well as those having the same etymological root.

Example:

ATS004 *comprends* ('understand') *naqbad art/nifhem*: both ATs mean 'understand': the first is metaphoric, the second is literal (near-synonyms).

ii) *Syntactic*

- involve different word order (same elements but different order);
- change the function of a word or phrase in a sentence;
- pertain to a whole sentence;
- involve splitting or merging of sentences;
- involve adding a missing sentence.

Example:

ATS014 *ne bougeant jamais* *qatt ma jitniffes/ma jitniffes qatt* (word order).

iii) *Morphological*

Concern word forms (normally verbs, nouns or adjectives and including accompanying determiners), for example those involving:

- a verb in the passive and another one in the active;
- tenses and/or aspect;
- modality;

- ATs/revisions involving number (e.g. an ATs in the singular and an ATs in the plural);
- ATs/revisions involving different plural forms (e.g. sound plural/broken plural);
- ATs/revisions involving gender (e.g. an ATs in masculine and another one in the feminine);
- ATs/revisions involving definiteness e.g. definite articles and indefinite articles;
- ATs/revisions involving analytic and synthetic variants (although they are synonyms, the difference is mainly morphological and is explained in grammatical terms).

Example:

ATS007 *j'étais déjà soupçonné* *ejt/kont qed ni i suspettat* (aspect).

iv) *Orthographic*

Involving:

- different spelling (e.g. words spelled differently), including spelling of names (names in SL/names in TL);
- amendment of spelling (e.g. correction of incorrectly spelled words or to conform to new regulations);
- addition of a word which is required in the TL (e.g. OSR047 & OSR060). These are very minor additions that do not reflect informativity but are closer to corrections of spelling mistakes;
- abbreviated and non abbreviated words;
- amendment to punctuation;
- deleting extra spaces and adding missing spaces.⁴⁸

Example:

OSR059 *bg atni* ('sent me') *bag tni* ('sent me') (amendment of spelling).

v) *Informativity*⁴⁹

Concerning insertions and deletions of content and function words. Such written ATs mainly feature as words/groups of words placed within brackets which indicate that the translator has not yet decided whether to insert/delete an item or not (e.g. ATS005 & ATS011). Informativity revisions feature as words/groups of words inserted or deleted in the TT. These are labelled *insertions* and *deletions* when categorisation is undertaken without ST consultation. In such cases, we would not know whether an item was inserted or deleted in view of the ST.

⁴⁸ These were counted from D3 onwards. In D1 these are not applicable since it was handwritten.

⁴⁹ In Englund Dimitrova (2005: 114-115), this category is named *content* while here this was changed to *informativity* as it concerns ATs/revisions inserting/deleting information in the TT and hence the label is more transparent.

Online self-revisions (OSRs), however, were all categorised in conjunction with the ST and thus in the case of OSRs a distinction could be made between:

- Additions: revisions adding an item not in the ST;
- Omissions: revisions omitting an item in the ST;
- Inclusions: revisions adding an item in the TT found in the ST;
- Exclusions: revisions deleting an item in the TT not found in the ST.

Example:

ATS005 *d'être l'esclave plutôt* *pjuttost (inkun) l-iskjav* (deletion).

vi) *Other*

Vague cases.

Example:

ATS094 *n'expliquent bien que* *dizjunarji (ma jispjegawx tajjeb lief)/jispjegaw tajjeb biss* (vague case).

A phrase is here understood as “any syntactic unit which includes more than one word and is not an entire sentence” (Matthews 2005: 279). It should be noted that classification of written ATSs in the above categories was anything but straightforward as certain sets of written ATSs could have been placed under a different category or criteria could have been demarcated differently. To minimise subjectivity, criteria have been fine-tuned progressively, described in detail and followed rigorously. Additionally, this categorisation system has been discussed thoroughly, crossed-checked and agreed with an expert in Maltese linguistics. Categorisation of revisions was less problematic, maybe because written ATSs were categorised first and most difficulties were ironed out by then. Seventeen sets of written ATSs have been attributed to more than one category. For instance ATS003 *cochon* (‘pig’) *qa qu / an ira* are synonyms as they both mean ‘pig’ but the first solution is in the masculine and the second in the feminine therefore this set of ATSs has been subsumed under both the *lexical* and *morphological* categories. However, cases where one choice/revision leads to another choice/revision have been listed under one category only. ATS025 *Eh, la vraie Brigitte Bardot ! Il-propja* Brigitte Bardot */ta' vera*, tafx! is one such example as the word order is subordinate to the lexical choice.

All written ATSs and all revisions, except those undertaken in D2, were categorised according to this linguistic classification system. The self-revisions in D2 were neither counted nor categorised at the linguistic level because D2 (Phase 3) is accompanied by rich think-aloud and observation data, and thus it was analysed qualitatively (see section 4.2.2). D3 (Phase 4), which

contains fewer self-revisions and hence was more manageable than D2, was analysed both qualitatively and quantitatively in order to triangulate the results obtained.

3.2.2.3 Going beyond the linguistic categories

Since texts are written in language, it stands to reason that the linguistic aspect of translation has traditionally attracted most attention. Yet many decisions translators make to deal with problems on the level of language originate not on that level but on one of the hierarchically higher levels-ideology, poetics, universe of discourse, language. (Lefevere 1992: 16)

In line with Lefevere's assertion, while written ATSs were being categorised into the linguistic categories described above, it was felt that they go beyond these linguistic categories. For instance, it was noted that certain lexical ATSs were more than simply innocuous lexical alternatives; there was greater significance in this. Hence, the need to dig deeper emerged. For this reason an additional data-driven categorisation system with five categories was created. The first two categories below were inspired by Munday's classification of lexical alternatives (2012: 118-121). The other three categories arose from the data. Details about each category are provided below.

i) *Minor doubt*

Minor doubts concerning:

- lexical choices involving synonyms (having no difference or only very minor differences, synonyms with same etymological root) and near-synonyms;
- minor differences in word order;
- number (singular/plural);
- gender (male/female), etc.

Example:

ATS003 *cochon* ('pig') *qa qu / an ira*: synonyms both mean 'pig' but the first solution is in the masculine and the second in the feminine.

ii) *Accuracy of ST comprehension and rendering*

Written ATSs reflecting comprehension difficulties related to the exact meaning of a ST segment, probably resulting from ambiguity and thus requiring active interpretation to be able to render them precisely.

Example:

ATS007 *j'étais déjà soupçonné de voler* di à *_ejt/kont qed ni i suspecttat b'serq*:
doubt concerns aspect – did the action happen once (the first ATS) or was it a repeated action (second ATS)?

iii) *TL rendering and consideration*

Problems related to the rendering of a particular ST segment in the TL (this is not related to ST comprehension or meaning but to the actual translation of that ST segment into the TL) e.g. rendering of:

- pun/play on words;
- interjections;
- words/phrases with no direct equivalent in TL, etc.

Example:

ATS066 *ça s'essaie...* *wie ed jipprova.../(jag tik li tipprova)...*: Difficulty concerns the rendering in Maltese of the colloquial *ça* followed by the reflexive passive.

iv) *Strategy*⁵⁰

Written ATSS containing:

- a more literal and a less literal option;
- an option to explicitate or not;
- a foreignisation and a domestication.⁵¹

Example:

ATS004 *comprends* *(naqbad art)/nifhem*: The first option is an idiomatic, non-literal rendering; the second is a literal translation.

v) *Preferences/poetics*⁵²/*ideology*⁵³

Written ATSS involving synonyms or near-synonyms consisting of:

- etymological synonyms (two synonyms having different linguistic roots, namely of Semitic, Romance or English origin);
- a standard item and a non-standard item (e.g. a current word and an archaism/a lesser used word/an old-fashioned word/a word coined by the translator).

Example:

ATS008 *elles doutaient* *ihom dubju/kienu riebja*: The first ATS is a literal rendering from current Maltese whereas the second employs a Semitic, old-fashioned, uncommon synonym.

⁵⁰ Although the term 'strategy' has been criticised for being vague (e.g. Gambier 2010), it is used widely in TPR literature and hence it is being applied here too.

⁵¹ In this thesis, the terms domestication and foreignisation (Venuti 1995) signify TT-oriented and ST-oriented solutions respectively; they are not used in relation to a particular theory but for convenience, and because these terms were employed by the translator himself.

⁵² In this thesis, the word 'poetics' is used in the sense of "having a quality or style characteristic of poetry" (<http://www.thefreedictionary.com/poetics>).

⁵³ Following Mason (1994: 25), 'ideology' is here defined as "the set of beliefs and values which inform an individual's or institution's view of the world and assist their interpretation of events, facts, etc.". In the case of this study, ideology is mostly related to language use.

As with the linguistic categorisation, some written ATs were quite straightforward to categorise, others less so as they could belong to several categories. When the predominant category was evident, sets of written ATs were categorised under it. However, in ten sets of written ATs the predominant category was unclear. These were therefore subsumed under various categories in line with the linguistic categorisation described in section 3.2.2.2 as well as with the work of TS scholars such as Munday (2012) and Hubscher-Davidson (2007). This classification system was applied to written ATs but it could be applied to revisions as well.

3.2.2.4 The effect of self-revisions on the TT

In order to determine the effect of self-revisions on the translation, OSRs and the final solution chosen in the published TT for segments containing written ATs in D1 were examined and classified in three categories:

i) *Away*

The OSR/final solution moves the TT away from the ST thus rendering it less literal.

Example:

OSR033 *ma jambe* ('my leg'): (~~*ri-li*~~) ('my leg') *sieqi* ('my foot')

ii) *Nearer*

The OSR/final solution brings the TT nearer to the ST thus rendering it more literal.

Example:

OSR006 *c'est bien pour cela: huwa g alhekk* *huwa tabil aqq g alhekk* (OSR adds *tabil aqq* to mirror the *bien* in the ST which was omitted in the first rendering).

iii) *Neutral*

The OSR/final solution is similar to the previous one thus effecting no change in this regard.

OSR008 *ta' l-* *tal-* (orthographic correction, neutral change in view of the ST).

It is important to note that the solutions classified in these categories are not necessarily a literal (word for word) translation but are more/less literal when compared to the solutions they replaced.

Every move was counted. For instance, if the translator added a word in the text (e.g. OSR002) this is counted as one OSR moving the TT away from the ST. However, in OSR045 the translator added the tentative solution *arta* above the initial solution *ponn* which is a less literal

option thus moving the TT away from the ST, but then he deleted this alternative solution and opted for the more literal solution. These were counted as two separate moves. These analyses also served to test the literal hypothesis. They were adapted from Englund Dimitrova's (2005: 117) and Pavlovi and Antunovi's studies (2013: 237-238).

The three classification systems explained above were applied to textual data, while the classification system discussed next also concerns verbalisation data: process and product data consisting of verbalisation data and draft versions were triangulated to throw light on why certain translatorial choices were made.

3.2.2.5 The reasons behind the choice of ATs in D2 and the self-revisions in D7

The reasons underlying the choice of ATs in D2 and the self-revisions in D7 were coded and examined so as to throw light on translatorial choices at two different points in the translation process: one towards the beginning and another towards the end, to see whether the reasons for decisions change as the translation process progresses.

The following procedure was followed. First, the excerpts in the TPPs corresponding to the solution chosen in D2 for each of the 188 segments containing written ATs in D1 were extracted, triangulated with draft data, and analysed systematically (see Appendix 4 for a sample). Second, the comments that indicated a reason why a solution was chosen were listed and coded in an iterative process. The codes arose from the data. Every comment indicating a reason motivating a choice was coded; thus if, for instance, the translator verbalised three different reasons why he opted for a particular solution, all three reasons motivating the choice were coded. If a reason was mentioned twice when making a choice, it was counted two times (e.g. in ATs045, the translator provided two reasons related to Loyalty and these were both included). Finally, the codes were grouped into seventeen categories as shown in Table 36 in Appendix 4. A similar analysis was undertaken for the reasons provided in RS2 backing the self-revisions in D7 (see section 4.2.8.1 and Table 22).

3.2.3 Analysing the interviews, the retrospective sessions and the TPPs

Whereas revisions and written ATs were mostly analysed quantitatively, an approach which provided some statistics and hard data on these two foci, the transcripts of the interviews and of the retrospective sessions, as well as the TPPs were analysed qualitatively. Hammersely and Atkinson (2007: 158) highlight that "there is no formula or recipe for the analysis of ethnographic data". Their assertion also applies to translation process data gathered through an

ethnographic approach, thus, data were treated as “materials to think with” (Hammersely & Atkinson 2007: 158). Patterns and themes emerged from the data. Yet, since the data were plentiful, and Miles and Huberman (1994: 55) maintain that “research questions are the best defense against overload”, during the analysis, the research questions were always kept in mind. This was an effective strategy to remain focused and to ‘tame’ the data. The aim of the qualitative analysis was to give a thick description of how D1 evolved into the published translation and how the translator approached the task, including an analysis of the different phases the translation went through. Focus was also placed on how the translator arrived at his decisions and choices as well as on the motivating factors.

The four transcripts of the ISSI, RI, RS1 and RS2 were analysed manually. However, a qualitative data analysis software (NVivo) was used to code the TPPs because of the abundance of data contained therein. Although coding in NVivo was done manually, this software was useful to manage this wealth of data and facilitated the coding process of the TPPs. Coding is “entirely dependent on close reading” and it is not a mechanical process (Hammersley & Atkinson 2007: 162). It “provides a means of purposefully managing, locating, identifying, sifting, sorting, and querying data” (Bazeley 2013: 125) and helps researchers identify themes and patterns in the data. The TPPs were coded in an iterative process (Miles & Huberman 1994: 65). First, the TPPs pertaining to Phase 3 (D2) were coded, then those relating to Phase 4 (D3) were processed. The codes used in NVivo are listed in Appendix 5. In line with thick description, in Chapter 4, the themes and patterns identified were contextualised (Bhattacharya 2008: 254).

The term ‘thick description’ features often in qualitative research. It was first used by philosopher Gilbert Ryle, and anthropologist Clifford Geertz (1973: 6) imported it in qualitative research. Thick description goes beyond pure documentation of events, people and places. It “seeks to present and explore the multifaceted complexities of the situation being studied, the intentions and motivations of the actors involved, and the context of the situation” (Marx 2008: 795). Thick description is not merely descriptive; it is also inherently interpretive (Schwandt 2007: 296). Thick descriptions enhance the transferability of a study as they enable readers to decide whether and to what extent findings are transferable to other contexts (Lincoln & Guba 2000: 40; Jensen 2008: 886). Bazeley (2013: 377) asserts that thick descriptions depend on rich data collection. The data collected for this research project were indeed very rich. As a result, the data analysis process was lengthy, taking one full year to complete. The thick description is presented in section 4.2. Bazeley (2013: 377) opts for the term “rich description” instead of thick description and provides several reasons for this, including i) to denote that the description should encompass many data-driven elements, and ii) to indicate that it involves a lot more than a normal description containing many words. In TPR, scholars also tend to prefer the term “rich

description” (e.g. Ehrensberger-Dow 2014; Risku 2014); henceforth, to be in line with other TPR researchers, the term ‘rich description’ will be used in this study.

This chapter outlined the methodology applied in the current study. It discussed the methods used to gather the data, the data they yielded and the data analysis procedures. The next chapter presents the data analysis and the findings.

Chapter 4 – Data Analysis and Findings

This chapter is organised in three parts, followed by a concluding section. The data are presented in the order they were collected in order to track chronologically the evolution of the translation and the translator's approach to the TT. Part I centres on D1 since this was the first piece of data created, collected and analysed. It features a brief analysis of the initial draft and of the OSRs contained therein. The second and main part encompasses a rich description of how the translator approached the text and of the evolution of the TT. It is divided into eight sections. The first section analyses the ISSI focusing on how the translator envisages his own translation process. The next five sections examine Phases 3 to 7 in Aquilina's translation process, while in the seventh section the translator looks back at his participation in the current study. The last section of Part II tackles the publication phase. Part III focuses on written ATSs; its two sections scrutinise ATSs in D1 and D2 respectively.

4.1 Part I: Textual analysis of Draft 1

The current project started from the initial draft of the Maltese translation of *Monsieur Ibrahim*. It is logical that the analysis assumes the same starting point, hence, the first section of this chapter briefly describes and examines D1. The aim of this exercise is not to provide an exhaustive analysis of D1 but to determine its salient features, identify particular foci and lay the foundations for the analysis.

4.1.1 Succinct analysis of Draft 1

Dated 2008 (p3), D1 was produced handwritten in pencil on a French-ruled copybook (17x22cm) known as Seyès. Spread over 67 pages, the handwriting is neat and clear. Leafing through the handwritten manuscript, two observations immediately stand out: D1 is dotted with OSRs and written ATSs. Since the review of the literature has identified the need for further research on self-revisions and ATSs, these two topics will be examined thoroughly later on in this chapter.⁵⁴ Upon close inspection, sporadic use of a rubber could be detected from the light

⁵⁴ Since self-revisions feature in most phases of Aquilina's translation process, they are interlaced in the analyses of the different phases of the participant's process. Conversely, written ATSs concern solely D1 and D2, hence they are analysed in detail in a dedicated section.

pencil marks left behind. For obvious reasons, these changes to D1 cannot be retrieved for examination (see section 6.2); henceforth the term ‘OSR’ denotes visible OSRs. It is important to note that this study adopts a descriptive approach; it does not evaluate the quality of the translation nor does it assess the translatorial solutions contained therein.

Analysis of D1 was done in comparison with the ST, prior to the fieldwork, and exposed many interesting aspects. First of all, the D1 is idiomatic and contains many creative solutions.⁵⁵ It reads naturally even though the written ATs impose a pause in the reading. The presence of these various tentative solutions for the same ST segments in D1 is a clear indication that the translator considers the handwritten manuscript as a draft, not as a finished product. Further work on this translation is thus planned. Other factors also point in this direction: the many missing punctuation marks such as a missing full stop in D1/0019 and D1/0036 and no closed inverted commas in D1/0008 and D1/0159 as well as some very obvious oversights (e.g. spelling mistakes and unfinished words) along D1. For example *je tournais comme un enragé* (ST/0869) features in D1 as *je kont indur qisni mi nun* (D1/0869): the *je* of the ST is carried forward in the TT instead of rendered in Maltese as ‘jien’ (‘I’).⁵⁶ These instances not only provide evidence of ST influence on the translation process but also cast light on the drafting phase. It seems that during this phase of the process Aquilina translates fast and instinctively, in a natural flow, operating in a more or less automatic fashion and hardly going back to earlier TT segments.⁵⁷ Such oversights also confirm that this is a first draft and it was not revised upon completion, otherwise these would have been rectified.

4.1.1.1 Lexical variety and translation strategies

Another similar and noteworthy finding is lexical variety in D1. Being a relatively long text, the ST contains several recurrent lexical items scattered along the story. Interestingly, some of these repeated segments are rendered varying by means of synonyms or near-synonyms with the result that D1 exhibits a larger lexical diversity than the ST. Some examples are:

⁵⁵ Ku maul (1995: 39) affirms that “[a] creative product must be novel and must contain an element of surprise, it must be singular or at least unusual, but at the same time it must, of course, fulfil certain needs and fit in with reality”. Similarly, in this thesis, ‘creative solutions’ denote unusual and/or prominent translation solutions.

⁵⁶ Due to space constraints, back translations from French and Maltese into English will only be provided if necessary for comprehension. The style of the back-translations or glosses from Maltese into English is literal, at times very literal so as to reflect as closely as possible the word order and syntax of the Maltese TT while at the same time maintaining the comprehensibility of the back-translations. It should be stressed that the back-translations do not reflect the quality of the Maltese translation itself.

⁵⁷ Interesting and/or recurring aspects emerging in Chapter 4 will be developed in Chapter 5.

Croissant d'Or found in three ST segments (ST/0049, ST/0054, ST/0696) is rendered in D1 as:

- *pajji tan-Nofs Qamar Dehbi*./(*Croissant d'Or*) (D1/0049)
- *Nofs Qamar Dehbi* (D1/0054)
- *Croissant d'Or* (D1/0696)

The four instances of *boîte(s)* (ST/0053, ST/0117, ST/0119, ST/0202) and the three occurrences of *boîte(s) de conserve* (ST/0042, ST/0071, ST/0086) feature as:

- *ikel tal-bottijiet/fil-laned* (D1/0042)
- *landa ta' l-ikel* (D1/0053, D1/0071)
- *laned (tal-ikel)/tal-priserv* (D1/0086)
- *laned* (D1/0117, D1/0119)
- *landa/(bott)* (D1/0202)

Likewise, the title is translated in three slightly different ways:

Monsieur Ibrahim et les Fleurs du Coran (ST)

- *Is-Sur IBRAHIM u l-FJURI fil-/ta' ol-KORAN*. (D1)
- *Is-Sur Ibrahim u l-Fjuri fil-Koran* (D1)
- *Is-Sur Ibrahim u fjur fil-Koran* (D1)

At first *Moïse*, the name of the narrator and one of the protagonists, is domesticated and translated as *Mosè* (D1/0007) but further down this becomes *Moïse* (D1/0058, D1/0074, D1/0076 etc.), which is a foreignisation. Hesitation between foreignisation and domestication is also seen in the *Croissant d'Or* example above as well as in other occurrences. Since several of these instances concern culture-bound items it could be argued that, at the drafting phase, the translator has not yet decided on a strategy for the rendering of such items.

Various other translation strategies can be identified in D1, explicitation being one of them. This phenomenon is immediately observed in the title⁵⁸ which Aquilina explicates by rendering the ST preposition *du* ('of the') as *fil-* ('in the') thereby giving an extra hint to the TT reader to untangle the title and to demystify Monsieur Ibrahim's curious and recurring utterance "*Je sais ce qu'il y a dans mon Coran*". The ST reader will only discover that in Monsieur Ibrahim's Koran there are two dried flowers towards the end of the tale when Momo inherits his Koran while the TT reader could deduce this earlier on as a result of the explicitation. Another example of explicitation is:

⁵⁸ The ST title *Monsieur Ibrahim et les Fleurs du Coran* ('Mister Ibrahim and the Flowers of the Koran') was translated as *Is-Sur Ibrahim u l-Fjuri fil-Koran* ('Mister Ibrahim and the Flowers in the Koran').

(ST/0015) *elles avaient dû me voir passer et grandir* (D1/0015) *bilfors li kienu rawni g addej fit-triq jien u nikber*: *passer* is rendered as *g addej fit-triq, fit-triq* ('in the street') is an addition.

4.1.1.2 Creative solutions

Creative solutions are another salient characteristic in D1. Idiomatic, resourceful and poetic renderings abound in the initial draft as illustrated by the examples in Table 5:

Table 5. Examples of creative solutions in D1

Segment	ST	Literal translation	D1	Literal translation
0024	<i>faire l'amour</i>	'to make love'	<i>jo rom</i>	'to lust after'
0134	<i>môme</i>	'kid'	<i>sabi</i>	'lad'
0171	<i>une perfection vivante</i>	'a living perfection'	<i>perfezzjoni timxi fl-art</i>	'[a] perfection walking on the ground'
0356	<i>discret</i>	'discreet'	<i>r in</i>	'quiet/discreet'
0513	<i>circoncis</i>	'circumcised'	<i>ma tun</i>	'circumcised'
0517	<i>Ce petit bout de peau</i>	'This little piece of skin'	<i>Din in-naqra liefa tal-bxula</i>	'this little prepuce/foreskin'
0522	<i>le rance</i>	'rancidity'	<i>ir-ri a ta' l-antikalja</i>	'the smell of junk'
0539	<i>robe de chambre</i>	'dressing gown'	<i>ubba</i>	'jacket/dressing gown'
0545	<i>flic</i>	'copper/rozzar'	<i>pjantun</i>	'policeman/soldier'
0592	<i>pots de peinture</i>	'pots of paint'	<i>patalotti ta - ebg a</i>	'large cans of paint'
0624	<i>Elle ravale sa salive.</i>	'She swallows her saliva.'	<i>(Hawn) hi tibla' lg abha.</i>	'(Here) she swallows her dribble.'
0692	<i>Je fais ce que je veux.</i>	'I do what I want.'	<i>Jien rajja f'idejja.</i>	'I decide for myself.'
0783	<i>autoroute</i>	'motorway'	<i>triq sajjara</i>	'motorway'
0849	<i>moines</i>	'monks'	<i>ir ieb</i>	'monks'
0886	<i>le ciel qui devenait violet</i>	'the sky which was becoming violet'	<i>s-sema jsir ik al dag mi</i>	'the sky becoming dark blue'

Although the literal translations cannot do it justice, in Maltese we can tell that he is using uncommon and old-fashioned words, in fact most of these renderings have a poetic feel. For instance, the colloquial *flic* (ST/0545) features as *pjantun* (D1/0545), which is a military term of Romance origin meaning 'policeman' or 'soldier' but hardly ever used in current Maltese. Likewise, *moines* (ST/0849) is translated by the archaic Semitic word *ir ieb*. A third example is *autoroute* (ST/0783): the translator coins *triq sajjara* from Arabic instead of using one of the words used by current Maltese speakers such as *awtostrada* from Italian or *bypass/highway* from English. Apart from attesting to Aquilina's rich and diverse lexis, these choices in D1 suggest the translator's preference for outmoded and Semitic words. Other less marked

renderings also signal that words of Semitic origin are favoured, for example *village* (ST/0832) is translated as *ra al* (D1/0832) while this could have also been rendered by the cognate ‘villa’.⁵⁹

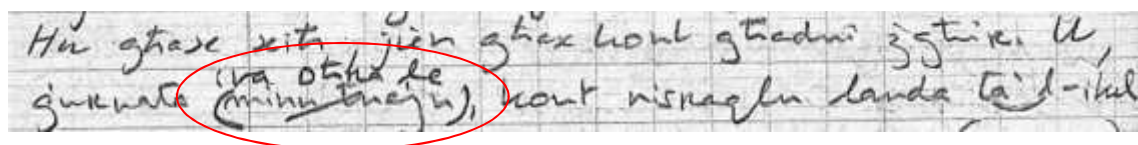
4.1.1.3 Paragraphing and sentence boundaries

As regards paragraphing, there are no changes at the paragraph level and very few changes occur at the sentence level. In fact, out of the 1003 ST sentences, only two ST sentences are merged into one (ST/0188-0189 → D1/0188 & ST/0300-0301 → D1/0300) whereas three ST sentences are split in two shorter sentences in D1 (ST/0101 → D1/0101 & D1/0102; ST/0493 → D1/0493 & D1/0494; ST/0605 → D1/0605 & D1/0606). Three sentences (ST/0214, ST/0772 & ST/0887) have no counterpart in D1. In addition, only the first part of sentence ST/0659 was translated and in sentences ST/0883-0884 part of ST/0884 was joined with D1/0883, while the rest of the sentence features as D1/0884. Therefore only 13 ST sentences undergo changes or have no equivalent in D1, amounting to a mere 1.3% of all the sentences of the original. Consequently, most of the changes in the TT occur within sentence boundaries. Having identified the salient features in D1, the next section focuses on OSRs.

4.1.2 The very first self-revisions: online self-revisions in D1

Since a draft translation evolves into the final product through a series of revisions, self-revisions play a notable role in the translation process. D1 contains a good number of OSRs which will be examined to provide insights into the translation process and the evolution of the TT. OSRs in Aquilina’s draft consist of substitutions, omissions/exclusions⁶⁰ and additions/inclusions. In the manuscript, OSRs in the form of substitutions feature as words or phrases that are struck out or crossed out and replaced by a different solution. The deleted text is generally placed within round or square brackets (see Figure 5).

Figure 5. An example of a substitution in the handwritten draft (p10)

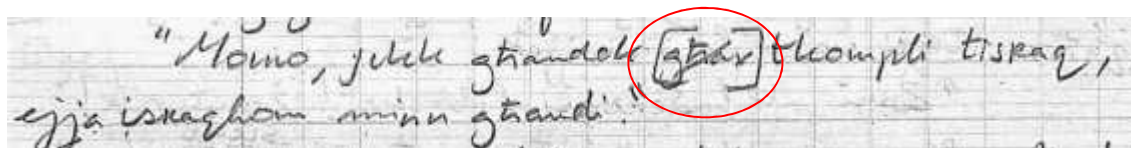


⁵⁹ See section 4.2.2.5 where the fate of some of these creative solutions in D2 is analysed.

⁶⁰ See section 3.2.2.2.

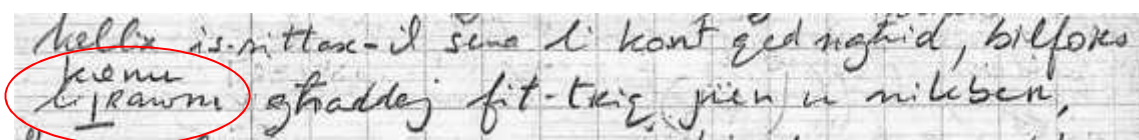
Omissions/exclusions feature in the same way as substitutions but without replacement text as in Figure 6.

Figure 6. An example of an exclusion in the handwritten draft (p13)



Additions/inclusions in the handwritten draft are written in superscript and usually marked with the symbol as shown in Figure 7:

Figure 7. An example of an inclusion in the handwritten draft (p6)

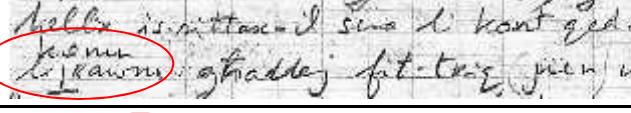
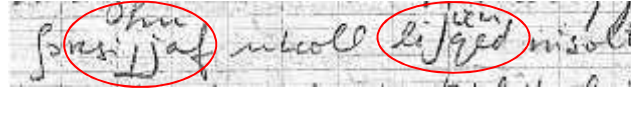

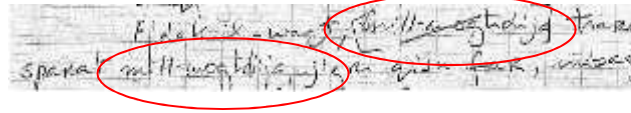


Additions/inclusions placed within brackets were counted as written ATSs not as OSRs since the brackets signal that the decision as to whether to include this item has been postponed (e.g. ATS039).

In the first few pages, corrections are few and far between and, as noted in section 4.1.1, there is evidence of some use of rubber, however, as the TT progresses, OSRs appear which point towards increased spontaneity. This could be because the translator becomes more engrossed in the act of translation and gets carried away with it, thus instead of rubbing out a solution and replacing it with a new one he simply crosses it out and writes a new solution.

Next, all OSRs were enumerated and counted, as per section 3.2.2.1. 113 OSRs were identified in the handwritten draft. Ten out of these were counted as two different revisions, thus the total number of OSRs amounts to 123. Interestingly, almost all are simple self-revisions involving mostly one word changes as exemplified below:

Table 6. Examples of OSRs

Ref No	Segment	Example	Type of revision
OSR002	D1/0015		Inclusion of <i>kien</i> ('were').
OSR004 & OSR005	D1/0052		Inclusion of the pronoun <i>hu</i> ('he'). Inclusion of the pronoun <i>jien</i> ('I').
OSR025	D1/0120		Exclusion of <i>gax</i> ('why').
OSR032	D1/0127		Syntactic OSR - changed the place of <i>mili-mog dija</i> ('from the passage').

As Table 6 demonstrates, most OSRs are minor, generally inserting, deleting or replacing an element in the TT. Some changes are very minor indeed for example OSR004 and OSR005 add a pronoun in the TT which could be ellipted in Maltese. Few OSRs are slightly more complex such as OSR065 (D1/0354) which paraphrases a segment in D1 into a less literal version. After having identified and listed all the OSRs, each one was categorised.

4.1.2.1 Classification I: linguistic categories

The subsequent level of analysis concerned classifying the OSRs according to the linguistic level they pertain to. For this, the classification system elaborated in section 3.2.2.2 was applied. Table 7 provides the results.

Table 7. OSRs in D1 sorted according to linguistic categories

Categories	OSRs	
	Amount	%
Lexical	37	30.1
Syntactic	7	5.7
Morphological	8	6.5
Orthographic	7	5.7
Informativity	63	51.2
Other	1	0.8
Total	123	100.0

As far as OSRs are concerned, over half (51.2%) are related to informativity while 30.1% are lexical. The other four categories are all quite minor: 6.5% involve morphology; syntactic and

orthographic OSRs score 5.7% each; none of the orthographic OSRs concern punctuation. Only one OSR (0.8%) was classified in the category other. A closer look was taken at the informativity category since this encompassed the majority of OSRs and it was observed that informativity OSRs can be subdivided into four further categories: additions, inclusions, omissions and exclusions. Out of the 63 informativity OSRs, 20 add an item in the TT having no equivalent in the ST while 28 include an item with an equivalent in the ST, which implies that OSRs explicitate the TT. On the other hand, 4 OSRs omit an item having an equivalent in the ST and 11 exclude an item in the TT which has no equivalent in the ST.

A third level of analysis ensued where every OSR was examined and compared with the solution it replaced and classified as either i) moving the TT nearer to the ST, ii) moving away from it, or iii) being similar and therefore the move is neutral.

4.1.2.2 Classification II: the effect of OSRs on the TT

The effect of OSRs on the translation was analysed. This was done by examining each OSR to determine whether it moves the TT away from the ST, thus rendering it less literal, or makes it more literal by opting for a solution nearer to the ST or else the OSR is similar to the previous one hence the move is neutral, effecting no change in this regard (see section 3.2.2.4). The results are presented in Table 8:

Table 8. The effect of OSRs on the TT

OSRs	Away	Nearer	Neutral
123	42	61	20
100%	34.1%	49.6%	16.3%

Of the 123 OSRs, 34.1% fall in the away category as they implement less literal solutions while 49.6% move the TT nearer to the ST since the new solutions are more literal than the ones they replaced. 16.3% of the OSRs are neutral: they neither make the TT more literal nor less so. Interestingly, the findings seem to refute the literal hypothesis/the deliteralisation hypothesis (further discussed in section 5.2.2.2). In this section, the main findings related to D1 were outlined; what follows is a rich description of how the translator dealt with the TT.

4.2 Part II: Rich description of the translator's approach to the translation

This section describes and analyses in detail Aquilina's translation approach, particularly the approach he adopted to translate *Is-Sur Ibrahim*. It is divided into eight unequal parts, which generally reflect the time the translator spent on the respective translation phases. It also incorporates two interviews (ISSI and RI) with the translator. The first part examines the initial interview (i.e. the ISSI) carried out with the participant prior to the observation and think-aloud sessions centering on how he envisions his translation process.

4.2.1 Overview of the phases from the initial interview: the translation process as conceived by the translator

The data about the pre-drafting and drafting phases of Aquilina's translation process as well as his approach to translating *Monsieur Ibrahim*'s first draft into Maltese have been obtained through the ISSI. These data answer part of the following questions:

- How does the translator approach this translation?
- How does a literary translation come into being?

During this interview, the translator provided an overview of his literary translation process. He immediately asserted that he has his own translation method: "When I say I have translated it, I always follow my method" (ISSI/TA047).⁶¹ He conceives his translation process in terms of phases. Each one of these phases is described and discussed below, where the phases of Aquilina's translation process as perceived by the translator himself are analysed.

4.2.1.1 Phase 1: preparing the groundwork - the comprehension phase

For Aquilina, the first step in translating a literary work consists of reading and understanding the text. He first reads the whole text, as many times as required to get a full grip of the work and the author's message. He will not quit the ST until he has understood it. A thorough understanding of the text to be translated and a complete grasp of the meaning of words in context are considered crucial:

"[B]ecause my aim is to translate the book, I cannot accept having a word which I do not understand what the author means by it in context, or that I do not have a very clear idea of what the author means by it." (ISSI/TA051)

⁶¹ Interviews and verbalisations were done in Maltese. Quotations and examples used in the thesis were translated literally into English by the researcher.

During this phase, he also carries out research which includes background reading about the author's biography and his writing style, reading other works by the same author, searching words in dictionaries and researching unfamiliar concepts. This is all groundwork in preparation for the translation act, and the main purpose of this phase is an in-depth comprehension of the ST: the research undertaken helps him to better understand and interpret the ST. Only once he is confident of having achieved a good grasp of the text, will he move to the next phase of the process.

4.2.1.2 Phase 2: producing a draft translation

The next step consists of drafting the translation. First, he divides the text into what he calls units of work. This involves segmenting the ST in chunks comprising between five and eight pages, based on the amount of time available for translation and on his average translation output. A unit of work is tackled in one go, in one day, usually between approximately 03:00 and 08:00. He translates every day during this time frame, as he declares himself to be the most productive at this time as far as drafting is concerned. While establishing a deadline to finish the TT is not part of his translation method, the importance of continuity at this phase of the process is emphasised. By this, he means working regularly and steadily on the literary translation at hand until the initial draft is completed, in order to maintain the impetus gained as well as to capitalise on the research done in the previous phase, while this is still fresh in his mind.

No recourse to dictionaries is made during actual drafting. This practice ensures that once he starts drafting a particular unit of work, he will produce it swiftly, in an uninterrupted flow. In this way he will be able to concentrate all his energies and thoughts on rendering that segment into the TL. Furthermore, he specifies that during the production of the draft, he does not necessarily look at the research undertaken because he gets carried away while drafting. It could be argued that in the phase preceding drafting he internalises the research done, stocking up on his internal resources so that the draft TT is produced in a natural burst. The first draft is handwritten:

“With a pencil, a rubber and a sharpener.” (ISSI/TA051)

In the course of the interview he reiterated that this is his preferred and habitual method of working: “That was, remains and I think it will remain” (ISSI/TA051), although recently he is increasingly using the computer.⁶² Once a paragraph is translated, he rereads it and checks whether it can be improved. If the latter is the case, then the rubber comes in handy to revise the

⁶² To prove his point, he pointed towards his most recent publication at the time, *Alla tal- erba* (Reza 2013) and affirmed that even that translation was originally handwritten.

drafted paragraph. He will not move on to the next paragraph until this step is completed. He explained that this helps him to stop mulling over the paragraph he has just translated and enables him to proceed serenely to the subsequent paragraph. However, he clarified that changes (i.e. OSRs) done at this phase are minor:

“[F]or example *d-dar tieg i* [‘my house’, an analytic variant] is changed to *dari* [‘my house’, a synthetic variant], stuff like that, for now there won’t be stuff related to style as such that I would want to refine, not at all.” (ISSI/TA063)

When drafting the TT, he feels driven by an internal impulse to capture the ST, to put on paper the meaning grasped from the original. Consequently, in Phase 2 only slight tweaking of the TT is undertaken. It seems that his major preoccupation during drafting is capturing the spirit of the ST and maintaining the train of thought. D1 is not intended to be perfect, it is not a final product. In D1 he is not concerned with details such as spelling; refinement and optimisation of the TT are reserved for later:

“I fine-tune in other phases, right.” (ISSI/TA067)

He works through the first draft fast because all the required research is undertaken beforehand and also because he finds the time gap between one unit of work and the next beneficial as, in the translator’s own words, “the night brings counsel” (ISSI/TA084). Intriguingly, he asserts that he carries physically the work he is translating around with him and, when he doesn’t, he feels like Simenon without the pipe⁶³ (ISSI/TA054). Moreover, he translates on a daily basis; translation seems to have become a habit for him and he goes as far as saying that it is a “drug” (ISSI/TA041).

4.2.1.3 Phase 3: fine-tuning phase - refining the draft translation

The translator refers to this phase as the second, although in actual fact it is the third phase in his translation process. The first thing Aquilina states about this phase of the process is that he likes to leave an interval between this phase and the previous one, specifying that at times he leaves a three-month gap, at other times six months, sometimes the gap is much longer, so long that occasionally he forgets having translated a text. He maintains that this time lapse is intentional and purposeful: it allows him to approach the draft TT with fresh eyes.

⁶³ George Simenon, the prolific Belgian-French author best known for detective novels (featuring Inspector Maigret) always carried a pipe which became his trademark.

The translator asserts that in this phase the translation is typed and fine-tuned, remarking that he feels very relaxed at this phase of the process. Here, the unit of work concept no longer applies and time slots are not fixed:

“There is no rule, no clock, I fit [it] in, [yet] I know that I need to be focused.” (ISSI/TA079)

Hence, when it comes to the fine-tuning phase, Aquilina does not self-impose a target number of pages to tackle daily nor does he assign a specific time to this task in his daily schedule. He slots it in during the day, working around his schedule. Whereas during drafting he feels inner pressure to produce D1 rapidly, here this is no longer the case; he sets himself no targets and time limits beforehand, because the demanding work of composing the translation has been completed. In fact, he explained that this phase normally takes longer than the preceding one. He works on refining the TT whenever he has an available slot during the day. He therefore adopts a more flexible approach during this phase, nevertheless, he stresses several times the importance of being focused.

Fine-tuning the TT involves carrying out minor and not so minor changes. At this stage, the focus is on improving the text. One way of doing this is putting into practice “translation mechanisms” (ISSI/TA066), in other words strategies such as expansion and shifts acquired through experience. Use of dictionaries and other external resources resurfaces here. The translator reports that due to the time gap between the first draft and the second he is able to distance himself from the TT. This allows him to assume both the role of a writer and a reader and to self-revise the text “without enduring hardship” because the “pain of writing” is no longer there (ISSI/TA084). Interestingly, he envisages this phase not as the revision stage, but as the stage where he improves the writing.

4.2.1.4 Phase 4: polishing the style of the target language

It should be noted that the translator refers to this phase of his translation process as the third one, though in reality this is the fourth. Here, he expounds that attention is paid to style and his focus is now on the Maltese language, i.e. perfecting the style of the TL so that the target readers “will accept that [piece of] writing as if it was written by a Maltese author” (ISSI/TA089). At this stage, he focuses on the Maltese language text, enhancing and polishing it, making it sound as natural as possible, ensuring that it works on its own. All this is done with the potential reader in mind and thereby for acceptability reasons. Reference to the ST is made at this stage too, in order to quickly eliminate any remaining doubts. Aquilina describes this phase as demanding and strenuous since now he steps into the shoes of the author:

“[Y]ou become the author. I am using Gide⁶⁴’s words but as if I am writing in Maltese.”
(ISSI/TA091)

In Aquilina’s words, this step in the translation process requires a great deal of attention and he considers it as being more important than the previous one.

4.2.1.5 Phases 5, 6 and 7: self-proofreading, proofreading and self-correcting the text

During the interview, Phase 5 is only discussed fleetingly; it is nonetheless referred to as a phase. At this point the translator takes on the role of a proofreader and endeavours to spot as many mistakes⁶⁵ as possible before the TT is passed on to the actual proofreader.

The text is then sent for proofreading (Phase 6). Aquilina remarks “I almost always ask the same person”, highlighting that this proofreader has checked most of his work and that he values his advice (ISSI/TA091). This denotes that it is the translator who selects the proofreader, that the proofreader has the translator’s trust. Once the text has been checked, the proofreader and the translator meet to discuss the outcome. Such sessions could be quite lengthy, lasting up to three hours, and they discuss the TT from a linguistic⁶⁶ point of view. Following this, the translator corrects the translation and hands it to the publisher (Phase 7).

4.2.1.6 Phase 8: the publication phase - typesetting, layout and printing

The publisher then sends the translation for typesetting. Aquilina affirms that he demands to be consulted during the publication process, hence when the galley proof is ready, it is passed on to him for review. Once he receives the proof, he goes through it, asserting that he finds many things to correct.⁶⁷ Being involved in the publication process has become a must for Aquilina: there was a time when he accepted not being consulted by the publisher, but now he no longer accepts this. The reason being that:

“[O]nce you are not earning money, at least you find a publisher who is not hard-headed.”
(ISSI/TA093)

⁶⁴ The context indicates that Gide is an example of an author.

⁶⁵ The type of mistakes corrected during this phase is not specified during the interview but textual analysis of D4 (see section 4.2.4) throws light on this, hence the importance of collecting data from multiple methods and of data triangulation.

⁶⁶ The proofreader is an expert in Maltese. He holds a PhD in Maltese Studies, teaches Maltese at the University of Malta and proofreads the work of many Maltese authors and translators.

⁶⁷ Section 4.2.8 sheds light on the types of self-revisions made at this phase of the process as well as on who instigates these revisions.

This therefore seems to be something he negotiates with the publisher, a give-and-take situation, a compensation he expects for the translation. The above statement indicates that he does not receive much financial compensation for the translation⁶⁸ and thus he demands other types of ‘compensation’ such as having a say in the publication phase. Furthermore, when asked whether the publisher carries out changes to the text, he affirmed that when this happened he was “angry” (ISSI/TA094), implying that this is unacceptable for this translator.⁶⁹ Aquilina seems to be in a powerful position as a translator. Now that the salient points concerning how the translator envisages the different phases of his process have been analysed, we will proceed to examine the ISSI data pertaining to the generation of D1 of *Is-Sur Ibrahim*.

4.2.1.7 Translating *Monsieur Ibrahim*

The first draft of *Is-Sur Ibrahim* was created while on holiday in Montpellier, France. He had already read the book in Malta and when he was in Montpellier he bought an annotated copy of the ST and read it again during this vacation; the copybook on which D1 was created was purchased from a stationer in Montpellier, which explains the French-ruled paper. The fact that the book was part of the MATSEC⁷⁰ intermediate level French syllabus motivated the translation. He thought it was the right book at the right time. He estimates having worked on Phases 1 and 2 of the translation process for not more than ten days between three and eight in the morning. As part of the groundwork, he read four or five other books by Schmitt to acquaint himself with the author’s writing style. As he was abroad on vacation he had no access to dictionaries, thus he relied a lot on internal resources (personal communication 25.04.15). Still, he affirms having adopted his normal translation process for the production of D1: dividing it in units of work, working through it at a fast pace during the dedicated early morning time slots etc. Having outlined how D1 came into being, our focus will now shift to Phase 3 of Aquilina’s translation process, where a rich description of this phase is provided.

4.2.2 Phase 3: self-revision of Draft 1, yielding Draft 2

After the ISSI the participant revised D1 of *Is-Sur Ibrahim*. What follows is a rich description of this phase of his process obtained through analysis of the relevant TPPs.⁷¹ Phase 3 transpired to be the longest phase of the translation process, extending over eighteen sessions spread over almost one month. Each session lasted between two and six hours. It was also the lengthiest and

⁶⁸ The translator confirmed that he receives 15% royalties from his current publisher (personal communication 11.05.16) which is in line with the earnings of Maltese authors (see section 1.3.2).

⁶⁹ Section 4.2.8.1 sheds light on who spotted and corrected these mistakes.

⁷⁰ The Matriculation and Secondary Education Certificate (MATSEC) Examinations Board established by the University of Malta in 1991.

⁷¹ In this section only the TPPs relating to Phase 3 are discussed (TPP01-TPP18).

most intensive phase of the fieldwork, and therefore the discussion of this phase is likewise the most lengthy and detailed. Table 9 provides details about Phase 3 sessions; additional details are found in Appendix 6:

Table 9. Phase 3 sessions

Date of session	Data source	Approx. length of session	Total no. of new TT words revised during session	Did he read part of the already revised TT at beginning of session?	Were self-revisions undertaken at beginning of session to the TT part revised during previous session?	Was there a unilingual reading at end of session?	Were self-revisions undertaken during unilingual reading at end of session?
18.07.13	TPP01	2h	252	No	N/A	Yes	Yes
19.07.13	TPP02	2h 30min	340	Yes	No	Yes	Yes
20.07.13	TPP03	4h	451	Yes	No	Yes	Yes
29.07.13	TPP04	3h 15min	375	Yes	Yes	Yes	Yes
30.07.13	TPP05	3h	279	Yes	Yes	Yes	Yes
31.07.13	TPP06	2h	258	Yes	Yes	Yes	Yes
01.08.13	TPP07	4h 30min	508	Yes	No	Yes	Yes
02.08.13	TPP08	4h 30min	495	Yes	No	Yes	Yes
03.08.13	TPP09	3h	430	Yes	No	Yes	Yes
05.08.13	TPP10	4h 50min	437	Yes	No	Yes	Yes
06.08.13	TPP11	4h 30min	380	Yes	Yes	Yes	Yes
07.08.13	TPP12	4h 15min	528	Yes	No	Yes	Yes
08.08.13	TPP13	4h 15min	669	Yes	Yes	Yes	Yes
09.08.13	TPP14	4h 45min	644	Yes	Yes	Yes	Yes
12.08.13	TPP15	5h	802	Yes	Yes	Yes	Yes
13.08.13	TPP16	4h	386	Yes	Yes	Yes	Yes
14.08.13	TPP17	5h	675	Yes	Yes	Yes	Yes
16.08.13	TPP18	6h	1073	Yes	Yes	No	No

In what follows the salient results related to Phase 3 are presented, namely, how the translator tackled D1, the main functions of this phase of the process and other prominent findings.

4.2.2.1 Of routines, patterns and linearity

During this phase, the translator worked from the typed draft, revising on screen in Microsoft Word; the track changes capability was switched on to trace the self-revisions performed. At the beginning of each revision session, he opened the Word file containing the TT; he also opened the handwritten first draft and placed it on his left hand side resting against the computer monitor as well as the ST which was placed just beneath the handwritten draft (see Figure 8). All three texts were always kept on the corresponding page.

Figure 8. The translator self-revising D1



Hence, although the translator worked on the typed draft he still felt the need to have the manuscript close at hand. This could be because during this phase of his translation process he usually types and revises the TT simultaneously, thus reflecting his habitual way of working, with the only difference being that the TT is already typed. In fact, both the handwritten draft and the ST played a role during this phase of Aquilina's process. The handwritten draft remained a point of reference throughout, with the translator consulting it intermittently to double-check a doubtful segment or a mistake in the typed draft (e.g. TPP07/015, TPP09/014, TPP15/037), adding possible written ATs which were either adopted in the TT or else discarded at this stage but might come in handy later on in the process (e.g. TPP02/026, TPP08/014, TPP10/017) and correcting any mistakes spotted (e.g. TPP09/040, TPP10/025, TPP11/006) in the manuscript.

The ST was constantly referred to, as Phase 3 involved a painstaking comparative self-revision: departing from the ST, the translator read a ST chunk, generally a sentence, at times a paragraph, compared it with the corresponding TT segment and revised it when he reckoned it necessary (e.g. TPP03/031, TPP15/061, TPP18/011). Once satisfied with the TT chunk, he moved to the next ST segment and its TT counterpart until the end of the document was

reached. This resulted in a great deal of self-revisions, in extensive rewriting as indicated by Figure 9 further down. It was observed that the ST was processed in larger segments than the TT as, when reading the ST, he operated at the sentence or paragraph level, whereas the TT sentences were often split in smaller segments (phrases/clauses) during self-revision (e.g. TPP01/004, TPP01/007). Sometimes he reread the TT sentence after having amended it. Typically, once a whole paragraph is revised, it is reread and, at times, further amendments are carried out as attested by the following TPP extract:

[...] he rereads this whole TT paragraph, adds a comma after *karus*, states “It seems good for now” and moves on to the next sentence. (TPP01/012)

This means that Phase 3 is cyclical and recursive: a comparative self-revision at the sentence level is followed by a unilingual self-revision at the paragraph level. Once this cycle is completed the translator moves to the next ST-TT segment and a new sequence begins. Moreover, the completion of a cycle is usually marked by utterances such as “OK” or “good”, signalling that the translator is satisfied and/or ready to move on to the next segment.

Other recurrent process routines

This phase was characterised by other recurrent process patterns which the translator seemed to perform as part of a routine developed through years of experience. The main repeated patterns observed are:

- i. From the second session onwards of Phase 3 (i.e. TPP02-TPP18), the translator always started the session by reading part of the TT revised during the previous session. He usually read the last paragraph but sometimes a lengthier part was read; revisions to this already revised TT were at times made too (e.g. TPP04/i; TPP05/i & ii). Naturally, this pattern was observed from the second session onwards (TPP02) as in the first session of Phase 3 (TPP01) there was no previous text to read as a new phase of the process was initiated. This practice serves as a warm-up, an anchor, bridging the current session with the previous one and creating continuity.
- ii. The sessions of Phase 3, excluding the last one, were concluded by a unilingual rereading of the text revised during the session. This entailed scrolling up the document to locate the part of the text to be reread as well as some further, generally minor, refinements (e.g. TPP01/A-B, TPP12/A-F, TPP12/A-R). During this reading the translator checks how the amended TT sounds and continues to fine-tune it.
- iii. Upon encountering a repeated item, the translator backtracks in the TT to check how he has previously rendered it. He does this in two ways, either by scrolling up in the TT and manually locating the item (e.g. TPP02/026, TPP05/008, TPP18/073) or else by searching the document using the Find capability of Microsoft Word (e.g.

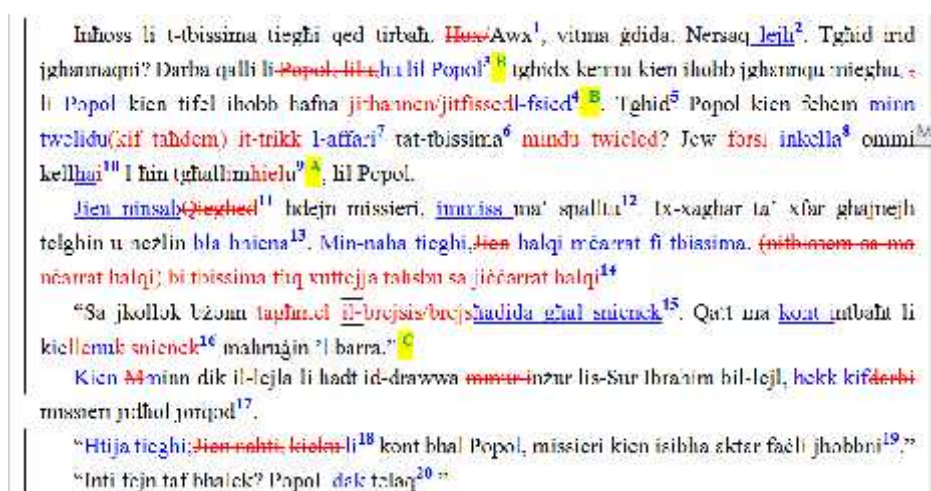
TPP10/020, TPP15/071, TPP17/094). By means of this practice the translator ensures consistency unless he judges that the context justifies a different rendering.

Phase 3 is thus epitomised by systematic and recurring behaviour on the part of the translator.⁷² Moreover, it could be posited that Phase 3 encompasses three revisions in one: a comparative self-revision at the sentence level, a unilingual self-revision at the paragraph level and another unilingual revision of the section revised on the day at the end of the session. These iterative process routines give a non-linear slant to Phase 3: the translator does not approach this phase in an entirely linear fashion but operates in “recursive loops” (Dam-Jensen & Heine 2013: 93).

4.2.2.2 Essentially linear approach

Despite the findings discussed above which bring to light the non-linear aspects of Phase 3, it should be highlighted that most of the time the translator processes the TT linearly, tackling one sentence after the other, sequentially, as evidenced by the TPPs and demonstrated by the extract below from TPP08. The blue superscript numbers correspond to researcher’s notes taken during the observation and indicate the order in which the TT segments were processed. The green superscript letters reflect the chronology of the changes made at the end of the session during the unilingual reading.

Figure 9. Extract from TPP08 showing the self-revisions undertaken in Phase 3 and their chronology



As Figure 9 shows, the translator generally approaches the draft TT in a linear manner (see numbers 1-5 and 11-20). However from time to time linearity is broken. Non-linearity is caused by the routines discussed in section 4.2.2.1, but not only. From time to time, linearity is interrupted at sentence level, with the translator moving back and forth in the sentence (e.g. see

⁷² See Risku (2014: 345-349) who also observed repeated process patterns in her participant’s behaviour.

5 to 9 in Figure 9 and TPP06/013-014). Another example is TPP03/044 where he first tackles the second part of the TT sentence and then moves to the first part. Occasionally, the translator backtracks to an earlier part of the TT to amend an aspect, as in TPP10/51b and TPP14/044, or moves back and forth between sentences (e.g. TPP07/041-044, TPP09/023-024). Therefore, these findings show that the participant's self-revision process is not entirely linear.

4.2.2.3 Decision-making in Phase 3

As outlined in section 4.2.2.1, in Phase 3 the translator reads a ST chunk and compares it with the matching TT segment. This purports that decision-making in this phase of the translation process commences with evaluation. Once the draft TT segment is read, various scenarios ensue, the most common being:

- i. It is evaluated as optimal, thus validated and the translator moves to the next segment, for example:

“There is nothing to change here, it's surely good.” (TPP03/015)

“You cannot find a better solution than *jitqannev*.” (TPP12/016)

- ii. The translator stops on it, reasons things out, at times he develops further solution/s by generating verbal ATS/s but opts not to revise and confirms the draft TT. Thus, evaluation is followed by potential problem identification and/or development of additional solutions, then by confirmation of the draft solution. In this scenario, evaluation triggers off the decision-making process, but after a full circle is made, the solution of the D1 is validated. For example:

Reads *s'g and il-q ab* and comments “this is strong for Maltese, especially given that it is uttered by a boy but *pute* is more colloquial and therefore better leave it *q ab*.” (TPP01/006)

“*Tani* or *provdiēni*? I keep *tani*, I think that I should not play around”. He reads this TT sentences and states “I will leave it as is for now.” (TPP07/056)

- iii. The TT segment is evaluated as non optimal for various reasons (e.g. imprecision, preference for another solution, possibility for improvement, erroneousness), the translator starts searching for a better solution which results in self-revision, hence a different TT solution is selected. Sometimes the new TT is evaluated again (e.g. TPP02/016). The pursuit of improved solutions generally comprises one or a combination of these actions:

- generation of verbal variants;
- consultation of external resources;
- drawing on internal resources;

- engagement in deeper understanding of the ST;
- interpretation of the ST/ST author's intentions;
- definition/consolidation of the macro strategy (e.g. for culture bound items).

Examples:

"I would add a word here *anki*" and he added *ha* to *t oss*. Then he debated the use of *t ossha rasha mistrie a*, stated "this could also be in the negative" then he changed it to *anki biex sserra rasha* and stated "this is better, more direct". (TPP02/016)

"I remove *li* and I will be economising; *kieku kienet*, not *kienet* only" and he deletes the first [*kienet*] with no further comments. (TPP03/052)

- iv. A TT segment is first evaluated as good then at some point the translator backtracks and revises it. This could happen for instance soon after reading the sentence/paragraph just revised, while revising a subsequent TT segment, at the end of the session during the unilingual reading, or at the beginning of the following session when the translator rereads part of the text revised in the previous sitting as exemplified below:

"You see the style of how a boy talks. It is good." (TPP10/022)

He goes back to 022, changes it to *m'g andu x'jaqsam xejn dan ma' Alla* and utters "and I feel that it will be better because that's a tic. I leave it not with an object pronoun but with a verb because *m'g andux x'jaqsam* is a conjugated verb". He reads the TT and states "it is good". (TPP10/023b)

In view of the above findings, it could be postulated that evaluation comes to the fore in this phase of the translation process: here the translator starts by evaluating the draft TT in comparison to the ST and is constantly deciding whether to validate a TT segment or to revise it. During this decision-making process Aquilina applied various methods which helped him arrive at solutions including: visualising a particular scene in the text (e.g. TPP02/049, TPP07/040, TPP16/046), reading out the possible TT solutions once or a number of consecutive times to see how they sound (e.g. TPP03/065, TPP05/006, TPP15/045), taking into account the musicality of the text (e.g. TPP02/028, TPP09/042, TPP17/061) and testing the solutions being considered by drawing on real life experiences, on examples from daily life or emulating established models (e.g. TPP04/015, TPP04/024, TPP10/004, TPP14/P, TPP15/099).

4.2.2.4 Of dictionaries and other influences

In Phase 3 the translator brings into play a combination of internal and external resources. What resources were used and in what way was noted down in the TPPs.⁷³ Being a very experienced

⁷³ Since this is not the focus of this thesis it is only discussed briefly.

translator, he constantly resorts to the internal resources acquired through education, practice, life experiences and so forth. An interesting influence on his translatorial decision-making process is his late mother. He is full of admiration for her and she is an internal resource he draws on from time to time, usually by remembering what she used to say or what she used to call things (e.g. TPP02/038, TPP11/002, TPP17/083). It should be noted that this influence also surfaced in the ISSI where Aquilina stated that he learned Maltese from his mother, who was a skilled storyteller (ISSI/TA099-100). Another intriguing influence he utilises is what the Gozitans⁷⁴ say (TPP10/025, TPP12/048): his wife is Gozitan and they generally spend their weekends in Gozo, therefore he has a good knowledge of the language variety spoken in Gozo. These personal experiences inform Aquilina's translation process.

Extensive use of external resources⁷⁵ was observed. Use of book dictionaries was by far the most dominant, to the point that it could be claimed that dictionaries have a significant role in Aquilina's translation process. This seems to be a particular feature of Phase 3, where reference to dictionaries was frequent and consistent. Every single little doubt is checked, as this TPP excerpt illustrates:

“It's not *ixomm* ['he smells'], it should remain *ixammem* ['sniffing'], this is a particular characteristic pertaining to Monsieur Ibrahim who is different from others. I think this is the solution, but this does not mean that we do not check, because we always check.” (TPP12/060)

Here the translator explicitly states that he always checks translation solutions. This task is mainly reserved for Phase 3, where he continuously resorts to external resources. As a result, this phase of the process is slow and lengthy. To exemplify, in Phase 3 he spent approximately seven and a half minutes pondering on the one item in the above example before he eventually revised it (TPP12/060). The findings also show that dictionaries are a main source of support in the participant's translation process; he relies quite heavily on dictionaries, especially on those he trusts. Dictionaries are used to check spelling (e.g. TPP04/018, TPP12/048, TPP14/063), meaning of words and expressions as well as their nuances and usage (e.g. TPP05/008, TPP07/063, TPP08/038). Dictionaries are also used for inspiration and to find alternative solutions (e.g. TPP05/038, TPP07/039, TPP09/005) but most importantly, they help him settle numerous translatorial decisions (e.g. TPP03/051, TPP07/062, TPP11/J, TPP12/011, see also section 4.3.2.2). Nevertheless, he makes critical use of dictionaries and there were various instances where solutions found in dictionaries were rejected (e.g. TPP09/034a, TPP17/014, TPP18/090). He combines dictionaries with internal resources, which resonates with PACTE's (2009) finding that translators tend to consult external resources but tend to base their decisions on internal ones.

⁷⁴ Inhabitants of Gozo, a smaller island to the North of Malta.

⁷⁵ The external resources he uses most are bilingual dictionaries (French-English-French, English-Maltese-English, French-Maltese) and monolingual dictionaries (French, Maltese).

Figure 10. The translator resorting to dictionaries while revising D1



From time to time he consulted the booklet outlining the decisions on the Maltese language taken by the National Council for the Maltese Language (2008) to check the new spelling of words. Once he consulted a book (TPP13/056), another time he consulted a newspaper article (TPP15/024) and on one occasion he called his wife to inquire about the rendering of a food item in Maltese (TPP07/049). In TPP10/005 he stated that he will consult an expert of Arabic about the spelling of an Arabic name but it is unsure whether this consultation actually took place. Interestingly, no recourse to the Internet was made: no online resources were used at this phase of the process.

As outlined above, dictionaries play an important role in Aquilina's decision-making (e.g. TPP04/040, TPP10/056c, TPP16/016). Think-aloud revealed a whole range of reasons motivating translatorial decisions which are discussed in detail in section 4.3.2.2 and hence here they are only dealt with concisely so as to avoid repetition.⁷⁶ Nonetheless, it should be highlighted that there seems to be two constant preoccupations in Aquilina's decision-making: i) loyalty to the ST/ST author and ii) TL/TT considerations/requirements (e.g. TPP04/028, TPP04/041, TPP05/013, TPP05/015, TPP07/001, TPP07/003, TPP08/017, TPP11/003, TPP12/004). The translator appears to be continuously pulled between these two forces and he is all the time striving to strike a balance between the two. The following example is a clear demonstration of the tension between loyalty to the ST and TL considerations, and the translator's effort to find a balance between the two during decision-making in Phase 3, which is clearly embodied by the utterance "Therefore, let's find a compromise and say *ta' dawk*". Opting for *dawk* is a middle-of-the-road solution between the two pulling forces.

⁷⁶ The data analysed in section 4.3.2.2 is extracted from TPP01-18, thus is a subset of the data being analysed in the current section.

He generates variants: “*il-lista ta’ dawk/il-lista ta’ dawk in-nies/tan-nies/tal-persuni*. The problem is that we associate *nies* with ‘gens’, but in French there is *personnes* (ST/0430), *persuni* is more precise in the context. I’m opting for *nies* even though we understand that this is not a long list. Therefore, let’s find a compromise and say *ta’ dawk*. And we neither say *persuni* nor *nies*”. Then he utters “*Hawn g andek issib*, no you are not going to lengthen it. I can do *Hawn hi l-lista* and we are reducing. Better include *li*” and he changes *bit-tluq* to *dwar it-tluq*, “*dwar* is better. Why not doing it Semitic *tg arraf*?” (TPP11/019a)

In this example, the translator also considers changing the word of Romance origin *tinforma* with its Semitic synonym *tg arraf*, probably because of personal preferences, but finally this self-revision does not take place, which could also be a form of compromise⁷⁷ or balance between the translator’s expressed preference for words of Semitic origin and other more mainstream choices. This brings us to a third significant factor in this translator’s decision-making: personal preferences.

4.2.2.5 Exploring creative solutions and personal preferences

The TPPs are particularly insightful as regards the translator’s preferences. Moreover, they corroborate the findings related to creative solutions in D1 (section 4.1.1). This section will delve into this aspect.

First, analysis of D1 pointed towards Aquilina’s preference for words of Semitic origin and numerous verbalisations and decisions taken in Phase 3 back this up. For example, in TPP01/035 this preference is declared very clearly: “I know that this is Semitic Maltese and that I like it”. Likewise, in TPP10/001 he revises *voldiri* to *jiri ifieri*⁷⁸ stating “it’s a colloquial tone but we avoid the *voldiri* from *vuol dire*”. This self-revision, exchanging an Italian word with its Semitic synonym, stems purely from the translator’s fondness for Semitic words and his attempt to maximise the use of such words, as both synonyms fit well in the context and hence such choices reflect the translator’s personal preferences. Similarly, in TPP10/011 he discards a possible solution because “it is too Italianised” and in TPP10/017 he first states that he will confirm *penombra*, an Italian word but soon after asserts “[l]et’s see if there is something more Maltese for *penombra*” and eventually he opts for a word “from Arabic” because “it is so beautiful, instead of *penombra*, *dawl midliel*” and also because it is poetic.

Consequently, his choices are also driven by poetics. For instance he discards the verbal ATS - *ew sessi* because “it’s not elegant” (TPP12/009) and he replaces *d-dulur* with *l-we g a* as “this is nicer” (TPP13/011). In TPP15/041 he ponders on a revision but discards it so as not to lose the poetic element, and in TPP15/055 he opts for the Semitic *ilsien* instead of *lingwa* because it is “better”. Similarly, in TPP16/033 he amends the TT to be more poetic. The

⁷⁷ “Translators are the artisans of compromise”, Lefevere asserts (1992: 6).

⁷⁸ Standard spelling *ji ifieri*.

indications are that he views Semitic synonyms (e.g. *we g a* and *ilsien*) as being nicer/better/more poetic than their counterparts derived from Italian (e.g. *dulur* and *lingwa*). Amendments are also carried out for idiomaticity's sake (e.g. TPP07/006, TPP07/077) and in TPP16/042 he rejects a verbal ATS because “[s]tylistically it’s not nice”. In fact, from time to time he refers to the style of the TT which is intrinsically related to poetics (e.g. TPP18/027, TPP18/040). Furthermore, in TPP05/009 he makes an explicit statement about the role of style in his translation process: “This should be *Is-sid il- did*. Or *sidt l-ors tieg i l- dida* because I pay attention to style”.

Stylistic considerations of the TT are substantial in Aquilina’s translation process and they are inherently linked to the translator’s preferences, poetics as well as ideology. This manifests itself clearly in TPP07/044 where he validates the Semitic variant in D1 despite “one hears more *exercise tal-matematika*”, a synonym borrowed from English. As the translator puts it “[t]his is a hot debate. But the dictionary is not the cemetery of words and we still use *ta ri* ”.

“[T]he dictionary is not the cemetery of words” is one of the principles Aquilina abides with while translating. It recurred a number of times during fieldwork: first featuring in the initial interview (ISSI/TA100), then in TPP07/044 above and resurfacing again in TPP08/General notes bullet 3 with Aquilina maintaining that this is “a sacred principle for him”. Thus, opting for Semitic and what he considers as more authentic elements of Maltese is not only a matter of translator’s preferences but it also has to do with ideology: reviving words that have sunk or risk sinking into oblivion in order not to be lost. This point is developed further in the following section. His preference for the Semitic and his attitude towards borrowing are obvious in certain verbalisations, e.g.:

“*mifxul* is good. In the French he used the borrowed word *groggy*. I prefer not to borrow because we already tend to borrow left, right and centre, [here] I am borrowing too. Although I may seem to be moving away from the style, I still prefer using Semitic Maltese.” (TPP03/029)

In this particular case Aquilina is adamant not to borrow in spite of the fact that the ST author himself borrows an English word and consequently his choice could be interpreted as tampering with the ST style. Here the translator’s personal preferences prevail; the translator is fully aware of his preferences and from time to time attempts are made to keep them in check. To illustrate, in TPP10/008a when debating verbal ATSs he tells himself: “this is not an issue of not doing it Italian Ton”, nevertheless in TPP10/008b he opts for a Semitic alternative. In a similar vein, in TPP12/017 he considers changing *g a lu* with the more literal but Romance *preferew*; while taking this decision he asks himself “*preferew/g a lu*, is this a question of opting for a verb because it’s Semitic?”. This utterance shows that Aquilina is conscious of the constant Semitic/non-Semitic dichotomy in his translation process, still in this instance he confirms the

Semitic option. It should be noted that not all words of Semitic origin are outmoded, in fact many are not such as *g a lu* in the last example quoted.

In Aquilina's decision-making there seems to be a hierarchy of preferences: his first preference is clearly for Semitic words, followed by words originating from Romance languages, namely Italian and Sicilian. His least preferred words are undoubtedly those of English provenance, although when deemed appropriate these are employed too. Above, various examples already demonstrated his preference for the Semitic. Conversely, in TPP13/033a, TPP13/033b and TPP13/035 he opts for the Romance ATS and in TPP13/073 he swaps the Semitic *jit arrku* with the Romance and more literal *ja itaw* because he considers it to be the most appropriate solution in the circumstances. In TPP14/G he discards the word derived from English *naffordja* and replaces it with the Romance *nippermetti*. The same goes for TPP15/062 where the Anglicism *kexx* is revised to *flus kontanti* because he does not like it. Another example is found in TPP15/064: *gaff* is amended to *ball o xon*. On the other hand, in TPP03/051 he opts for *priserv*, a term derived from English and in TPP15/071 *cash register* is confirmed. These examples thus provide evidence that despite Aquilina's prevalent preference for Semitic words he does not opt for Semitic words at all cost. In fact it is not unusual that he discards a word of Semitic origin and opts for a Romance one (e.g. TPP01/035, TPP04/013, TPP18/026) when necessary.

Hence, he is quite tolerant vis-à-vis Romance words, but less permissive when it comes to Anglicisms. TPP11/v and TPP11/B reveal his attitude towards words of English provenance: in TPP11/v he seems willing to go for *nibbamjahulek* a word borrowed from the English verb 'to bum' because the other possible solutions are not as expressive and "[a] young man is talking". Yet, this is included in the TT with reservations: it is evaluated as "too much" and the verbalisations indicate that it is provisional: "Let me try it and then...". In addition, upon generating this solution, Aquilina affirmed "I do not believe in these", a statement which clearly indicates that he is not a fan of solutions employing words imported and transliterated from English. In fact, during the unilingual reading that closes the session he stopped on this item again, uttered: "*nibbamjah* I don't like it at all; *g ad ikolli nqieg ed idi fuqu/nibbamjahulek*, no, no!" (TPP11/B) and revised the TT to *g ad ikolli nqieg ed idi fuqu l-Koran tieg ek* (D2/0398). Hence, although the translator attempted to be adventurous and opted for a trendy word borrowed from English, like many current Maltese users do, this solution was only tolerated temporarily and in the end it was revised to a solution more in line with the translator's preferences and ideology.

His dislike for transliteration of English words is clear for instance in TPP16/023 and TPP16/C, where he is ready to consider the Italian option *arterjali* but certainly not *mowtorwej*. It could be

argued that his aversion for words transliterated from English is as strong as his penchant for Semitic, outmoded and poetic words. TPP18/090 illustrates this well: here he debates how the word ‘envelope’ is spelt in Maltese and when he discovers its spelling in Serracino-Inglott’s (2011) dictionary he rejects it and instructs himself: “So do it as I have always said it, but remove the ‘s’. In the past we used to say *l-invilopps*”. Ideology visibly plays a role here as such words are progressively replacing more authentic words and thus it could be argued that the translator feels that the Maltese language is being impaired. This point is expounded in the subsequent section which investigates the fate of the creative solutions identified in D1.

What happened to the creative solutions in D1 and what is their raison d’être?

Examination of D1 identified various creative solutions (see section 4.1.1.2), some of which were listed in Table 5. It is interesting to see what happened to several of these creative solutions during the translation process as well as to have a look at the verbalisations accompanying them. Table 10 below replicates Table 5 (excluding the literal translations) and adds two further columns: column ‘D2 till final TT’ displays how these solutions appear in D2 and any changes undertaken thereafter, while ‘Outcome’ assesses whether the creative solutions after D1 are confirmed or amended to a similarly creative solution or to a less creative one.

Table 10. Examples of creative solutions in D1 and their trajectory in the translation process

Segment	ST	D1	D2 till final TT	Outcome
0024	<i>faire l’amour</i>	<i>jo rom</i>	<i>jag-mel-biex-jo-rom</i> <i>jsir l-att</i> *	Less creative
0134	<i>môme</i>	<i>sabi</i>	<i>sabi</i> *	Confirmed
0171	<i>une perfection vivante</i>	<i>perfezzjoni timxi fl-art</i>	<i>perfezzjoni timxi fl-art</i> *	Confirmed
0356	<i>discret</i>	<i>r in</i>	<i>r in</i> in D2 & D3, in D4 changed to <i>wejjed</i> and then no more changes *	Similarly creative
0513	<i>circoncis</i>	<i>ma tun</i>	<i>ma tun</i> *	Confirmed
0517	<i>Ce petit bout de peau</i>	<i>Din in-naqra liefa tal-bxula</i>	<i>Din in-naqra-nitfa-liefa-tal-bxula-ilda</i> *	Less creative
0522	<i>le rance</i>	<i>ir-ri a ta’ l-antikalja</i>	<i>ir-ri-a (tinten)-ta’ l-antikalja-it-tran it</i> *	Similarly creative
0539	<i>robe de chambre</i>	<i>ubba</i>	<i>ubba</i> in D2, D3 & D4. In D5 the proofreader suggested <i>agaga</i> . In D6 the translator changed this to <i>agaga</i> *	Less creative
0545	<i>flic</i>	<i>pjantun</i>	<i>pjantun</i> *	Confirmed
0592	<i>pots de peinture</i>	<i>patalotti ta - ebg a</i>	<i>patalotti ta - ebg a</i> *	Confirmed

0624	<i>Elle ravale sa salive.</i>	<i>(Hawn) hi tibra' lg abha.</i>	<i>(Hawn)-hHi tibra' riegħalg-abha lura. *</i>	Similarly creative
0692	<i>Je fais ce que je veux.</i>	<i>Jien rajja f'idejja.</i>	<i>Jien rajja f'idejja. *</i>	Confirmed
0783	<i>autoroute</i>	<i>triq sajjara</i>	In D2: <i>triq is-sajjara</i> ; in D4: <i>triq is-sajjara *</i>	Similarly creative
0849	<i>moines</i>	<i>ir ieb</i>	<i>ir ieb *</i>	Confirmed
0886	<i>le ciel qui devenait violet</i>	<i>s-sema jsir ik al dag mi</i>	<i>s-sema jsir ik al dag mi *</i>	Confirmed

* No more changes done to this segment during the translation process; this is how it appears in the final TT.

The results show that most of the creative solutions listed in the Table 10 have been confirmed and feature in the final TT: most creative solutions survived the self-revision process and were not replaced by more commonplace solutions. The TPPs elucidate the reasons behind such decisions. To exemplify, when revising D1, *ma tun* (D1/0513) is validated because this word “should not be lost” (TPP13/004). The verbalisations hence unveil a conscious strategy on the part of the translator to protect and/or revive words that risk being lost because they are no longer in use or hardly so. The translator’s objective seems clear and is indicative of his ideology: the loss of such words impoverishes the Maltese language and consequently they are to be protected. In line with this and particularly revealing are the verbalisations associated with the self-revision of the Romance and standard term *irkon i joni* (D1) to the creative and Semitic *ta tin* (D2) found a few lines beneath *ma tun* in segment 0518:⁷⁹

“Now here I preferred the Romance word *irkon i joni*. Well the reason seems obvious because if you go for *ta tin* they will tell you that you are being too purist; the other one above *kien ma tun* fits and sounds better as an adjective. Let me check a bit Aquilina [’s dictionary]” and he checks this word in Aquilina’s dictionary. “There it is [...] I had no doubt about its meaning, the problem is whether as a noun..., I will keep that one, I will keep the Semitic, even if no one says it. Now I am in two minds about this, rather than being doubtful because... if I find it, but I will not find it in the updated thesaurus, *ta tin* is better” and he consults Serracino-Inglott. “You see, it’s not there, so, for the strength of the argument it is found in Aquilina p1383, Volume Two of the Maltese-English dictionary, crystal clear ‘it’s the act of circumcision’. I am aware that you do not hear it, [but] I do not see why slightly further up the adjective *ma tun* is being used, which for sure fits better than *ie irkon i* [...], some will cringe but this is certainly not a valid reason why an author should be conditioned” and he types *g at-ta tin*, “at the most they look it up. There is no credo as far as the Maltese language is concerned which says that nothing should be written if the use of a dictionary is required. These things are time-wasting.” (TPP13/009)

This TPP extract contains many explicit statements: first, it provides additional evidence of the translator’s preference for Semitic and old-fashioned words. In fact, he revised to the more creative *ta tin* despite acknowledging that this word is no longer in use and it does not feature in the updated thesaurus. He is therefore ready to take bold decisions, although being conscious that criticism could be levelled at such translatorial choices. In fact he admits that in D1 he

⁷⁹ *Ma tun* (ST *circoncis*) is the past participle of the Semitic verb, *irkon i* is its Romance synonym while *irkon i joni* (ST *circoncision*) is the Romance noun and *ta tin* is the Semitic synonym.

opted for *irkon i joni* so as to avoid being labelled as “too purist”. However, the fact that it figures in the dictionary he trusts most probably provides reassurance and heartens him to validate this solution. This is a clear example where the translator puts into practice his conviction that “the dictionary is not the cemetery of words” (TPP07/044). This excerpt encapsulates the translator’s preferences, ideology and poetics.

His aims and ideology are also evident in TPP16/023 where he validates the creative solution *triq is-sajjara* (Table 10, D2/0783), a phrase Aquilina coined by drawing on Arabic. Aware that this is a daring solution that could attract criticism he states “I will keep this, I have the courage to do it”. TPP16/023 also reveals his intention to leave an imprint on the Maltese language by introducing new words to enrich the language. A further example is offered by TPP17/044: “I will proudly introduce this in Maltese, even if it is not found in Aquilina [’s dictionary]”. This verbalisation highlights his pride and joy to bring the word *tekké* in Maltese, seen as a contribution to the enrichment of the national language. Then further down *tekké* is encountered in the plural and he amends the plural suffix used in D1: the English plural suffix *-s* is corrected to the Semitic plural suffix *-ijiet* because of aesthetic and ideological reasons: “*fit-tekkejiet* is nicer and in this way it is introduced in the right way” (TPP17/077). This decision therefore reflects both the translator’s ideology and poetics.

Hence, the draft versions and the TPPs shed valuable light on Aquilina’s ideology and its role in his translation process, as illustrated clearly by the next example. In D1, ATS181 encompasses a word borrowed from English *cash register* and a word coined by the translator *flusiera*. Although in D2 he opts for the Anglicism and standard *cash register*, his ideology is still evident via both the set of ATSS in D1 and the verbalisations: “*flusiera* was my attempt to create a word for *cash register*. But today I realise” (TPP18/069). Even when creative solutions are not taken on board, verbalisations are still insightful as regards translatorial decisions (e.g. TPP18/082) and their underlying reasons.

Earlier on in TPP02/038 when he first encountered *cash register* he commented: “I remember that this used to be called *kexxun tal-flus* but *cash register* was so nice that we jumped on it, to be a bit sarcastic”. Similarly, in TPP12/061 he exchanges the Semitic *ta ri* with its Romance synonym *e er izz* because “nowadays it has been accepted, in earnest too”. The last part of the comment, pronounced in an ironic tone, criticises the promptness with which the Maltese are espousing words of English provenance at the expense of the Semitic elements, which are being progressively wiped out of Maltese. Such self-revisions or validations are generally done half-heartedly, as exposed by the accompanying verbalisations. In fact, in TPP17/017 although he opts for the less marked option (*post* instead of *mkien*) he does so reluctantly and later on in the translation process he eventually succumbs to *imkien* (TPP17/060) for poetic reasons.

It could be argued that the translator sees himself as guardian of the Maltese language and feels that as a translator/author it is his duty to protect the national language. His translatorial choices give a timbre to his award⁸⁰ winning translation work. However, apart from awards, such choices also earn him criticism (see section 5.2.2.4). He is well aware of this as evidenced by the statement “they will tell you that you are being too purist” (TPP13/009). Thus, at times he tries to mitigate criticism by opting for less marked solutions to eradicate this idea:

“I am going to use the Italian word *ja itaw* [...] we say *ja itaw* because I found it. At least we will eliminate the notion that I am a purist. Anyway, the notion will not be eliminated, but it has seeped in a bit. The truth is that you will find the best word in the circumstances.” (TPP13/073)

At other times, he puts his foot down and does not give heed to criticism: “some will cringe but this is certainly not a valid reason why an author should be conditioned” (TPP13/009).

Relating back to Table 10, some of the creative solutions in D1 were revised to a less creative choice during the translation process (e.g. segments 0024, 0517 & 0539 in Table 10 above). A further example is found below:

Table 11. An example of a less creative choice opted for during the translation process

Segment	ST	D1	D2	D3-9	Final TT
0450	du repas	(tal-fatra)	tal-ikla (tal-fatra) TPP11/038, TPP11/L	tal-ikla	tal-ikla

Although here he opts for a more standard choice, letting go of creative solutions is usually difficult for Aquilina: the verbalisation “we have *fatra*” (TPP11/038) exposes his attachment to archaic words. These are words that risk vanishing in Maltese since they are hardly used nowadays, hence employing them could resuscitate their usage which explains his reluctance to give up such solutions. Again, this ties in with his ideology.

Correspondingly, when it came to choosing between the written ATs in D1,⁸¹ in certain sets the translator opted for the less marked solution (e.g. ATS008: TPP01/035, ATS106: TPP11/014a). To exemplify, in ATS104 (TPP10/056a, TPP10/056c), he opts for the more

⁸⁰ Books submitted for the National Book Prize are adjudicated by an independent board of judges composed of “academics from different schools of thought and critics coming from different literary traditions so as to ensure a well balanced and diversified adjudication system.” (National Book Council 2016: 8).

⁸¹ Analysis of the written ATs in D1 revealed that 21.1% of these are related to preferences/ideology/poetics (see section 4.3.1.4).

common *fettuqa* (TPP10/056c) since he is concerned that the readers might not understand *fieqa* and this word does not feature in the two dictionaries he trusts most. Nonetheless, he makes clear his preference for outlandish and outmoded words:

“I like *fieqa* but who will understand it? They understand more *fettuqa*. I feel that I am sacrificing it.” (TPP10/056a)

Despite having chosen the more regular option because of target readers’ needs, the verbalisations contain a significant revelation about the translator’s ideology: having to let go the marked solution *fieqa* is considered a sacrifice because he feels duty-bound to protect and preserve the more authentic elements of the Maltese language. In fact, this is crystal clear in TPP17/019:

“I feel it’s my duty to use these [words] so they won’t vanish.” (TPP17/019)

While some creative solutions were neutralised during the translation process others crept in. One such example was already discussed above (*irkon i joni* revised to *ta tin* segment 0518: TPP13/009). The next example is another good illustration:

Table 12. An example of a more creative choice opted for during the translation process

Segment	ST	D1	D2	D3-9	Final TT
0008	cahier	pitazz	il-pitazzit- takkwin TPP01/017	No changes	takkwin

He stops on this and deliberates on it for quite some time. First he states “people most probably will go for the English [word] but I don’t see why we should fall for this because *pitazz ta’ k ina* should be comprehensible, *pitazz* is not only associated with schoolchildren”. Then he comes up with the variant *kalepin* and checks this first in Mario Serracino-Inglott’s dictionary, then he checks Aquilina’s dictionary. Then he generates *takkwin* and asserts “I was confusing *takkwin* with *kalepin*”. Consults Serracino-Inglott again and asserts “That is it mate *takkwin*”. Asks “Which is the best *il-pitazz tal-k ina* or *it-takkwin tal-k ina*? We wasted time? I’m going to take the risk despite that they will tell you that you no longer hear it and I will opt for *it-takkwin*” and opts for *takkwin* “the reason being that *pitazz* is too associated with schoolchildren.” (TPP01/017)

His preference for outdated words emerges clearly here as does his resistance to English words: he generates two verbal solutions *kalepin* and *takkwin* both old-fashioned and no longer in use, opts for *takkwin* and discards the English word. He is also critical of the readiness with which current Maltese speakers embrace words of English provenance at the detriment of what he views as the more genuine aspects of the Maltese language. He sees this as a trap Maltese users are being caught in: “I don’t see why we should fall for this”. This verbalisation and choice are

very telling about the translator's ideology: he is proud of the national language and is protective of its old-fashioned elements. Another example of a standard word replaced with an old-fashioned one in D2 is found in TPP11/002:

Table 13. Another example of a more creative choice opted for during the translation process

Segment	ST	D1	D2	D3-9	Final TT
0408	ses chaussures	arbun	arbun qorqu TPP11/002	No changes	qorqu

The reasons behind this self-revision are various: poetic as *qorqu* ('his sandals') rhymes with *soddu*, the utterance resembles a proverb reflecting Monsieur Ibrahim's wise words, the translator's mother used to employ this word and with this word the Maltese understand *arbun* ('shoes'). This self-revision is therefore motivated by the translator's preferences, ideology and poetics: first the translator's preference for Arabic and old-fashioned words, second his effort to protect the Semitic elements in Maltese, in fact this self-revision did not only involve a lexical change but also an addition of the possessive pronoun as a suffix attached to the noun (*qorq + u* ('his sandals')) which is a morphological structure inherited from Arabic, third it rhymes and hence is more poetic. These are therefore deliberate decisions the translator makes in the translation process as a result of three factors: personal preferences, ideology and poetics which are intertwined and hard to separate, as evidenced by the abundant examples cited above.

Interestingly, the verbalisations do not always go in the same direction and might appear somewhat contradictory. For instance in TPP01/035 he discards the Semitic, archaic ATS and opts for the more conventional solution for various reasons: this is a contemporary novella, the ATS *riebja* is an archaism and this statement is being uttered by a boy. However, in other instances he unhesitatingly opts for old-fashioned words and practically extinct words such as *takkwin* (TPP01/017) and *r ieb* (TPP17/053). In TPP10/024 (Segment 0377) he revises *sempli iment* (Romance) with *biss* (Semitic) while in TPP11/038 (Segment 0450) he substitutes *biss* with *sempli iment*. In TPP13/009 he opts for the unfamiliar *ta tin* because readers can look it up in the dictionary whereas soon after in TPP13/010 (Segment 0517 in Table 10 above) he amends to a more wanted solution "so that everyone understands it without a dictionary". This point is taken up in section 5.2.2.3 and the links between personal preferences, ideology and poetics are explored further in section 5.2.2.4. Next, a short analysis of lexical variety is undertaken.

4.2.2.6 Lexical variety

The succinct analysis of D1 shows that certain recurrent lexical items in the ST are rendered variously in the manuscript. As a result D1 contains a larger lexical diversity than the ST. Examination of the three examples cited in section 4.1.1.1 indicates that in D2 this variety decreases and the TT segments are harmonised, reflecting the repetition of the ST:

In D2, *Croissant d'Or* (ST/0049, ST/0054, ST/0696) is rendered uniformly as *Nofs Qamar Dehbi* (D2/0049, D2/0054, D2/0696). The four instances of *boîte(s)* (ST/0053, ST/0117, ST/0119, ST/0202) and the two occurrences of *boîte(s) de conserve* (ST/0042, ST/0071, ST/0086) in D2 feature as: *landa*⁸² (D2/0202), *laned* (D2/0117, D2/0119); *landa tal-priserv* (D2/0053, D2/0071), *laned tal-priserv* (D2/0042, D2/0086). Lexical variety is reduced in the title too, although in D2 there are still two versions of the title (*Is-Sur Ibrahim u l-Fjuri fil-Koran* & *Is-Sur Ibrahim u ffur fil-Koran*). However, TPP01/002 indicates that the translator overlooked *Is-Sur Ibrahim u ffur fil-Koran*, in other words he skipped it but then harmonised it in D3, where the three D1 versions have been uniformed. Apart from the last example mentioned, all the other lexical items mentioned are fixed in D2 and this is how they appear in the final TT. This brief analysis hence indicates that lexical variety is reduced in D2. The next section presents some salient findings related to think-aloud.

4.2.2.7 Thinking about think-aloud

One recurring observation was that while thinking aloud, the translator frequently addressed himself as Ton. The following examples demonstrate this:

“*hekku*, I remove both and I will put *hekku*. You see that it fits, Ton, dear.” (TPP06/034)

“*tg idx kemm*. Come on Ton, you can’t decide.” (TPP09/M)

“*Les filles* (ST/0590), how did we do this? You’ve already forgotten Ton?” (TPP14/020)

“That’s wrong Ton.” (TPP15/046)

“For some reason I deleted *f’siktu*, I think that Toni of the first draft is right.” (TPP15/085)

It is as if through think-aloud he engages in an imaginary conversation which helps him reach solutions. Although in reality he is working on his own and only debating with himself, it sounds as if he is discussing with a translating partner called Ton whom he reassures, challenges, admonishes, corrects, praises, contradicts, compliments, gives instructions to, objects to and all the things people do when working in a team. It is not unusual for people to

⁸² *Landa* (‘tin’ is the singular form, *laned* ‘tins’ the plural form).

talk to themselves; by means of think-aloud, this internal dialogue is externalised and takes the form of a conversation as in the example below:

“Now don’t tell me that nowadays the Maltese don’t know this word.” (TPP07/013)

In fact he often talks in the first person plural, using the ‘we’, as is customary in collaborations (e.g. TPP03/048, TPP14/020, TPP09/030) for instance:

“and in this way we reduced repetition.” (TPP02/047)

“So we agree to use *hawn*.” (TPP03/059)

It seems that in Phase 3 the translator attempts to distance himself from the draft TT in order to inject some objectivity. One way of doing this is by playing the devil’s advocate as he does in example TPP07/013 above. Here, it is as if he is objecting to his partner’s decision to use an outmoded word, which reflects what Aquilina’s potential readers/critics might object to in real life. Similarly, in TPP09/034a the translator scolds his imaginary partner and tells him that just because a word features in the dictionary is not a good enough reason to employ it. Hence, the ‘translation duo’ often challenge and contradict each other in an effort to iron out problematic segments and to anticipate criticism. Besides, while thinking aloud the translator often utters “OK” and “all right”, two interjections regularly employed in conversations. In Aquilina’s case, “OK”/“all right” generally signal that he is satisfied with the TT segment he has just revised and is ready to move to the next segment (e.g. TPP05/033, TPP17/074, TPP18/050).

Thinking aloud provided some noteworthy data not only about the translation process but also about the think-aloud method itself. Of significant importance is the translator’s assertion that “[t]his is the advantage of think-aloud, you hear yourself” indicating that he views thinking aloud as positive and useful as it helps him arrive at solutions (TPP03/051).⁸³

During the observation sessions, the translator verbalised in a continuous flow; there were only sporadic instances when it was necessary to remind him to verbalise or to raise his voice in order to be heard (e.g. TPP02/028) and when this occurred generally it was decided not to interfere so as to create the least disruption possible (e.g. TPP15/ii). Despite being a very talkative translator, in one of the TPPs, the translator admits that he does not verbalise everything that goes through his mind: “[a]bout three [solutions] have crossed my mind but they did not strike me” (TPP08/049). On the other hand, TPP06/017 indicates the contrary as he

⁸³ This echoes Jakobsen’s finding (2003: 80) that think-aloud could have a positive effect on self-revision; he suggests that hearing one’s own feedback while thinking aloud could be beneficial and could affect positively the quality of the translation. In a similar vein, Hubscher-Davidson (2007: 317) found that the student translators participating in her study considered think-aloud as helpful and beneficial for their work.

affirms that he considered the literal solution *assidwu* only because he is thinking aloud. In TPP15/101 he confesses having completely forgotten that he was being recorded.

This brings us to another finding: the translator seemed immediately at ease with the research situation. He gave little attention to the camera and seemed comfortable with the researcher's presence (e.g. TPP01/General Notes bullet 9, TPP11/038).⁸⁴ During the first few sessions, he stopped when the camera beeped to signal low disc space (e.g. TPP01/041), a technical fault (e.g. TPP11/023) or during the disc changing procedure (e.g. TPP04/029). But then he became accustomed to the recording equipment to the point of ignoring it and kept on working in spite of the bleeps, changing of discs etc. (e.g. TPP02/052, TPP05/038, TPP10/024, TPP12/056c, TPP16/014). And as TPP15/101 attests, at one point he totally forgot that he was being recorded: while engrossed in his work, he uttered a very pointed criticism, then remembered that he was being recorded and asked the researcher to edit it out because he forgot about the camera. This proves two things about the research setting: the translator was comfortable working in this research environment and its ecological validity.

In fact, throughout the fieldwork the translator commented several times on the authenticity of the study (e.g. TPP02/E, TPP03/E, TPP04/I, TPP17/G). For instance at the end of observation session 14 as I was packing up the recording equipment, the translator out of his own free will stated that the research environment is "very authentic", it is very true to his normal way of working. At this point I ventured that a keylogging software program could have been used to gather data instead of the research methods adopted. His reaction was significant: he shook his head and said "no thank you, no thank you, I prefer this way" (TPP14/General Notes, bullet 5). Indeed, thinking aloud seems to be Aquilina's cup of tea and well-suited to his personality as evidenced by the following TPP extracts:

While we were preparing to leave, Aquilina stated that he loves using the think-aloud method and finds it very useful because think-aloud allows the use of trial and error as well, that is a word leads him to another, for instance *traqqad* led him to *tlaqqam*, and yesterday *kalepin* to *takkwin*. Then he said that the way he is working [for this research] is very similar to his normal way of working and he pinpointed two differences: usually he thinks aloud in lower voice and maybe he thinks aloud a bit less, otherwise it is very authentic and he uses this method often with his students. (TPP02/F)

It can't be more natural than this. (TPP04/J)

This section has analysed the TPPs related to Phase 3 of Aquilina's translation process and presented the main findings. Next, the TPPs pertaining to Phase 4 are scrutinised and the main results are presented.

⁸⁴ Ehrensberger-Dow (2014: 372) also reported that participants were comfortable with being observed.

4.2.3 Phase 4: self-revision of Draft 2, yielding Draft 3

Phase 3 was concluded on 16.08.13. Self-revision of D2, i.e. Phase 4 of Aquilina's translation process commenced on 07.09.13 and ended on 09.09.13: it was completed in two sessions, each lasting approximately 4.5 hours. This means that there was a three-week gap between the end of Phase 3 and the start of Phase 4 and that the fieldwork sessions of the current phase encompassed a total of 9 hours with Aquilina spending slightly over 7 hours revising D2. Table 14 provides details about Phase 4 sessions; additional details are found in Appendix 7:

Table 14. Phase 4 sessions

Date of session	Data source	Approx. length of session	Total no. of TT words revised during session	Did he read part of the already revised TT at beginning of session?	Was there a unilingual reading at end of session?
07.09.13	TPP19	4h 30min	4288	No	No
09.09.13	TPP20	4h 30min	4636	No	No

4.2.3.1 The translator's approach to Draft 2

As stated above, Phases 3 and 4 were separated by a three-week gap. This interval is indeed intentional: the translator explained that he always leaves a time gap of several weeks between these two phases (TPP19/General notes, bullet 2). Tying in with this, at the beginning of the first session of Phase 4 Aquilina declared that in the meantime he reached a decision on how to translate the recurring ST item *Vlan*. While revising D1 he had voiced discontent with his rendering of this interjection and by the end of Phase 3, it was clear that he had not yet found an optimal solution. But now a satisfactory solution was found: *Trinn*. Additionally, in this interim period between phases he decided upon the strategy to adopt regarding the translation of names: he confirmed the decision to translate the recurrent *monsieur* as *Sur* and decided to maintain the names of the protagonists in their original form, thus opting for *Ibrahim* and *Momo* but accentuating the last 'o' of *Momò*. This finding demonstrates that in this planned interval the translator keeps ruminating over translatorial decisions and that this period serves to iron out certain doubts. As the translator puts it "thoughts continue ripening" (TPP19/General notes, bullet 3).

At the beginning of Phase 4, the translator had a printed copy of D2 on his desk. Neither the handwritten draft nor the ST were on his desk at this point. Until TPP19/041 he revised the electronic draft without referring to the ST; it is only in TPP19/042 after having revised 1000

words or so of D3 that the translator felt the need to check something against the ST and, as a result, fetched the book to consult it. From here onwards he started consulting the ST regularly and continued doing so until D3 was fully revised. This means that the first 1000 words of D3 were self-revised without referring to the ST but once the need to check the ST was triggered, consultation of the ST continued throughout. It could be argued that once a doubt concerning loyalty to the ST occurred, the translator felt bound to continue checking the ST.

4.2.3.2 Type of self-revisions made and underlying motivations

In line with the above, fifty-eight TPP notes (e.g. TPP19/043, TPP19/091, TPP20/004) record that the translator consulted the ST in Phase 4 and thirty-six TPP notes (e.g. TPP19/118, TPP20/009, TPP20/041) were coded under Loyalty. Hence, during this phase the ST still played a role in Aquilina's translation process and loyalty to the ST/ST author remained a concern at this stage. Yet, it should be noted that consultation of ST was not as frequent as in the previous phase (TPP19/047b); think-aloud also indicated that loyalty to the ST seemed to be a lesser concern here too. In fact, in the previous phase there were 282 TPPs coded under Loyalty, while here these were much lower.

On the other hand, twenty-four TPP notes relate explicitly to TL/TT considerations, for instance in TPP20/077 he added *ta'* because it is better in Maltese. Moreover, the TPPs indicate that there were fifty-six instances in Phase 4 where the translator revised the level of informativity of the TT by inserting (forty-three instances) or deleting⁸⁵ (thirteen instances) TT elements with the TPPs indicating that these are done in view of the TT/TL. For example in TPP19/003 he inserted *li kelli* without consulting the ST. Thus, although the translator did not verbalise a reason for this insertion, he simply stated he is adding it, it seems that its necessity arose from the TT. On the whole the forty-three insertions render the TT more explicit as in the example just cited or else add emphasis by inserting elements that are optional in the TL such as personal pronouns (e.g. TPP20/021). In contrast, thirteen self-revisions involve deletions, yet these are still largely made with the TT in mind (e.g. TPP19/037). Thirty-two TPPs concern the word order of the TT: the translator self-revised the word order and most of these changes are also made for the benefit of the TT (e.g. TPP19/029, TPP19/037, TPP20/065).

Forty-four TPPs refer to changes in punctuation: Aquilina either corrected erroneous punctuation marks such as omitted full stops (e.g. TPP19/035) and inverted commas (e.g. TPP20/098) or amended punctuation marks for other reasons, mainly because of TL requirements or considerations (e.g. TPP20/144, TPP20/074). In view of the above, it could be argued that in Phase 4, target language considerations are frequent and a main focus for the

⁸⁵ See section 3.2.2.2.

translator. As the translation process progresses, the translator's focus slowly shifts from the ST to the TT, becoming increasingly TT-oriented.

Attention to detail also intensifies as the translation process advances, with the translator focusing more and more on microscopic details such as punctuation, spelling, and spaces between words (e.g. TPP19/007, TPP20/049, TPP20/095). In fact, the highest number of self-revisions in D3 pertain to orthography.⁸⁶ Further, when compared to the previous phase, the self-revisions carried out in Phase 4 are less complex involving mainly orthography, informativity, minor changes in word order as well as several lexical changes (e.g. TPP19/008, TPP19/019, TPP20/041). Most of D3's self-revisions would fall in the minor doubt category (see section 3.2.2.3). Notably, only fifteen verbalisations relate to the translator's preferences, ideology or poetics while in the previous phase these were overriding concerns. In this phase, self-revisions are less frequent with the result that Phase 4 was completed in a much shorter timespan than Phase 3.

Likewise, it was observed that although the translator did generate verbal ATSS, these were much less frequent⁸⁷ when compared to the previous phase where there was a continuous generation of verbal ATSS. Recourse to external resources decreased too: the translator resorted to external resources in fifteen instances. These findings indicate that, as the translation process advances, the translator's satisfaction with the TT grows and problematic segments become less numerous.

As regards linearity, it was found that the self-revision process in Phase 4 is more linear when compared to the previous phase. At this stage of the process, no looping occurred:⁸⁸ there was no unilingual reading at the end of the sessions, and at the beginning of the second and last session he did not read part of the text revised during the previous session. The translator only broke the linearity by backtracking or moving forward in the TT at rare instances. Three such instances occurred in TPP19/020, TPP19/028, TPP19/078 when the translator used the Find capability in Microsoft Word to ensure that all the instances of *Sur* are capitalised, to add an accent on the last 'o' of *Momò* and to change *Pumm* to *Trinn* respectively. The TPPs also provide evidence that Phase 4 is more linear than Phase 3: the TPP notes, inserted in D3 and corresponding to the order in which self-revisions were undertaken, are very much sequential (see Figure 11). Their chronology was interrupted only thirteen times throughout the whole of D3.

⁸⁶ Fifty-six self-revisions concern spelling and forty-four involve punctuation; these figures do not include addition and deletion of spaces in D3.

⁸⁷ In Phase 4, the generation of verbal variants is recorded in forty-nine TPP notes.

⁸⁸ See section 4.2.2.1.

Figure 11. Extract from TPP19 illustrating the self-revisions undertaken in Phase 4 and their chronology

Ta' l-dax-il suna, kessirt il-karus lornia ta' hanzira li kelli³ u wasalt wasla s'ghand il-qlab.
 Il-hanzira tiegħi, kienet karus tal-porcellana miżbugħ bil-vernié, lewn il-vornu, b'felha li
 kienet f'halla l-flus jidfilu iżda le jofiorgu. Missieri għażlu hekk, dak il-karus, jgħidni l-oħer.⁴ Fu
 hiss, għax dan kien jaqbel mal-kunċett tiegħi dwar il-hajja : il-flus magħmulin biex jinzammni,
 mhux biex jintefgu.
 Kien hemm mitejn frank f'zaqq il-hanzira, f'ha' xhur xogħol.
 Għodwa wafida, qabel tlaql lejn l-iskola, missieri qalli :
 "Mosé Moïse", mu mistax nilhem... Ilaww xi llus neqsin... minn issa 'l quddiem, irridex
 mizzel fuq it-takkwin tal-kèina dak kollu li tonfoq meta tmur tixxi.
 Allura, ma kienx biżżejjed jgħajtu miegħi l-iskola kif ukoll id-dar, li mudda? u nabsel⁶,
 nistudja, insajjar, nitgħanna bix-xirja :⁷ ma kienx biżżejjed ngħix wahdi f'appartament khir u
 mudlam, vojti u bla minnha nhabbu⁸, li nkun⁹ iskejv ukur mill-i ben avukat bla xogħol u bla
 mara :¹¹ ~~niegħi~~¹⁰ kien jinhlietli wkoll ngħaddi ta' halliel! Ladarba digħi kont qed nigi
 ssuspettat¹² b'serq, ma rajtx il-ghala ma kellix nisraġ tabilhaqq¹³ ~~ssaw~~¹³
 Kien hemm mela mitejn frank f'zaqq il-hanzira. Mitejn frank kien il-prezz biex tmur ma'
 wafida, f'rac de Paradis¹⁴. Il prezz x'jitkallus biex turi li sir, rugel¹⁵.

In the course of Phase 4, the protagonists' names are revised in line with what he declared at the beginning of the phase (see above; TPP19/General notes, bullet 3): the domesticated *Mosè* in D2 is changed to *Moïse* (TPP19/005; see 5 in Figure 11), *Momo* is accentuated to *Momò* (e.g. TPP19/028) and *sur Ibrahim* was amended to *Sur Ibrahim* (TPP19/020). Thus the macro decision concerning the rendering of names seems to have been finalised at this point of the process, when the text has taken shape and the translator acquired a very clear idea of the emerging product.

The above observations were based on the TPPs. In addition to the qualitative analysis outlined above, a quantitative analysis of each self-revision performed in D3 was undertaken in line with the categorisation system described in section 3.2.2.2; the qualitative and quantitative analyses enable the triangulation of results. Table 15 presents the findings.

Table 15. Self-revisions in D3

Categories	Self-revisions - D3	
	Amount	%
Lexical	57	13.2
Syntactic	38	8.8
Morphological	9	2.1
Orthographic	267	61.8
Informativity	61	14.1
Other	0	0.0
Total	432	100.0

According to these results, the great majority (61.8%) of self-revisions in D3 pertain to orthography, over half of which concern modification of spacing, thus involving very minor self-revisions. Informativity self-revisions rank second at 14.1% of the total amount. These are followed closely by lexical self-revisions (13.2%). Syntactic changes amount to 8.8%, while morphological self-revisions stand at 2.1%.

4.2.3.3 Alternating between reading aloud and thinking aloud

In the current phase, the translator read the TT aloud. He seemed to be listening to the text, hearing how it reads out, how it sounds. At this stage, importance is thus given to the acoustic texture of the Maltese text, attributing attention to the rhythm of the words, the cadence of sentences, the tempo of the text. This could explain the care attributed to punctuation during this phase of the process as punctuation regulates the rhythm of the text. The reading aloud was accompanied by non-verbals: the translator gesticulated, nodded, smiled, shrugged his shoulders... Upon encountering a typographic mistake or an inadequate segment, the reading aloud is interrupted and thinking aloud commences. Some pauses in the reading were very short (e.g. 3 seconds) such as when extra spaces were spotted in the text and the translator stopped reading, verbalised “There is an extra space” (TPP19/004), deleted the space and resumed the reading straightaway. Others were longer for instance when self-revisions involved lexical or syntactic changes or when the translator resorted to external resources. During these instances the translator thought aloud while debating and/or carrying out changes in the text. The switch from reading aloud to thinking aloud and vice-versa was generally seamless: the translator alternated between the two effortlessly. In this phase too, the translator addressed a certain Ton/Toni (e.g. TPP19/119; TPP20/111), his imagined translation partner with whom he debated his translatorial decisions and he seemed at ease with the researcher’s presence and her recording equipment. For instance the fact that he continued revising while discs were being changed indicates that he was not disturbed much by this procedure.

Figure 12. The translator self-revising D2



4.2.3.4 The next step

At the end of Phase 4, while printing a copy of the freshly revised D3, the translator stated that from here onwards he will consult the ST only if the need arises, otherwise he feels that this is no longer required (TPP19/General notes, bullet 5). When asked about the next stage of the process, the participant stated that the translation will now be handed to the proofreader, specifying that the proofreader will mainly focus on orthography. A meeting is set for Monday 16.09.13 to give him the translation. Once the proofreading is ready, the translator and the proofreader will meet to discuss the outcome. The current section presented the main findings related to Phase 4. We will now turn to Phase 5.

4.2.4 Phase 5: self-revision of Draft 3, yielding Draft 4

Only sparse ethnographic data⁸⁹ are available on this phase of the process and consequently it will be discussed quite briefly. D3, revised in the previous phase (Phase 4), was completed on 09.09.13 and on 16.09.13 the translator was scheduled to meet the proofreader to give him the translation for proofreading. However, the day before his appointment with the proofreader was due (15.09.13), Aquilina called to inform the researcher that earlier on during the day he printed a copy of the TT, read it again, did some amendments on the printout which were later inputted on the computer and that a copy of the new version (D4)⁹⁰ will be provided. The researcher inquired whether the ST was consulted during today's self-revision and he answered in the negative affirming that the phase when the ST is consulted is now over; from now on he will

⁸⁹ A telephone conversation and the ISSI.

⁹⁰ Received on the same day by email.

only look at the ST if he suspects a case of mistranslation. He explained that the changes done mainly consist of changes in punctuation and word order and were “mostly dictated by the harmony experienced during the reading aloud of the text” (personal communication 15.09.13). To illustrate his point he quoted an example: the colloquial *ntik* was revised to the standard *nag tik* because as he was reading the TT *ntik* did not sound harmonious. At the end of the conversation he also reported that the publisher has acquired the foreign rights from Albin Michel to publish the Maltese translation for a fee of EUR400.⁹¹

Although it could be argued that this phase was unplanned as the translator did not mention it at the end of Phase 4, it should be pointed out that it was designated as one of the phases in the initial interview during which Aquilina delineated the phases composing his translation process (ISSI/TA091, see section 4.2.1.5). From what could be gathered from the telephone conversation, this phase was short: it was completed in one session lasting a few hours, the time required to read through a text of 8891 words and carry out the changes.

The self-revisions undertaken in D4 have been counted and categorised according to the categorisation system presented in section 3.2.2.2 and the results are outlined in Table 16:

Table 16. Self-revisions in D4

Categories	Self-revisions - D4	
	Amount	%
Lexical	17	14.5
Syntactic	14	12.0
Morphological	7	6.0
Orthographic	55	47.0
Informativity	24	20.5
Other	0	0.0
Total	117	100.0

As shown in the above table, almost half (47.0%) of the self-revisions in D4 concern orthography. These fifty-five orthographic corrections comprise nineteen self-revisions made to spelling, sixteen self-revisions correct punctuation and another twenty delete extra spaces or add missing spaces. The second largest category of self-revisions in this phase is informativity (20.5%): in twenty-two instances the translator inserted information thereby rendering the TT more explicit while in the two remaining cases he deleted items from the TT. Lexical self-

⁹¹ The publisher confirmed the fee paid and asserted that it is considered a normal fee, that is neither cheap nor expensive, for the acquisition of translation rights into Maltese (personal communication 11.07.16).

revisions amount to 14.5%. These are closely followed by syntactic self-revisions (12.0%), all involving word order. The smallest amount of self-revisions in D4 are morphological (6.0%).

The results indicate that most of the self-revisions in D4 are minor. Since the translator concentrated on the TT allegedly without consulting the ST, they were performed because of TT and TL considerations. For instance, the flexibility of Maltese syntax allows reordering of sentence components, hence the several changes in word order. Moreover, this phase also points to the perfectionist nature of the translator: attention to detail matters a lot to Aquilina. Accordingly, he strives to give the proofreader a draft with the least amount of mistakes possible, thus he self-proofreads the TT before handing it to the proofreader. These all form part of the translator's self-concept which will be discussed in section 5.2.3. Turning now to Phase 6 in Aquilina's extended translation process, the proofreading phase.

4.2.5 Phase 6: proofreading of Draft 4, yielding Draft 5

The proofreader read the translation; no reference was made to the ST. There are two data sources available for this phase of the translation process: the proofreader's version including the revisions made (D5) and the transcript of the retrospective session carried out with the translator centring on his discussion with the proofreader (RS1). First, a textual analysis of the proofreader's revisions was made, then the RS1's transcript was analysed.

4.2.5.1 Classification of other-revisions in Draft 5

The revisions carried out by the proofreader were counted and categorised (see section 3.2.2.2). Table 17 illustrates the findings:

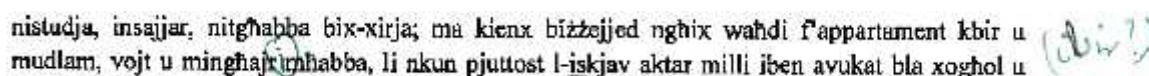
Table 17. Revisions carried out by proofreader

Categories	Other-revisions - D5	
	Amount	%
Lexical	17	7.0
Syntactic	1	0.4
Morphological	5	2.1
Orthographic	213	88.0
Informativity	3	1.2
Other	3	1.2
Total	242	100.0

The vast majority (88.0%) of the proofreader's corrections involve orthography. This category totals 213 other-revisions and subsumes corrections made to punctuation (69), spelling (98) and spacing (46). Only 7.0% of the other-revisions are related to lexis, while the other categories are negligible: corrections concerning morphology, informativity and syntax amount to 2.1%, 1.2% and 0.4% respectively. 1.2% were placed under the category other.

Close inspection of the proofreader's corrections indicates that lexical revisions are generally enclosed within brackets and/or followed by a question mark whereas the other types of other-revisions are not, for example in Figure 13 the proofreader corrects the spelling of *m abba* by adding an *i* in front, and proposes a Semitic synonym (*ilsir?*) to the Romance *skjav*, which he underlines.

Figure 13. Example of an ATS suggested by the proofreader (D5 - hard copy, p3)



As a result, the proofreader's revisions concerning lexis seem to be mere suggestions of alternative solutions proposed rather than impositions on the translator. This does not only show cautiousness and discretion on the part of the proofreader but is also indicative of how the proofreader envisages his role and his expertise: he is a linguist specialising in Maltese and thus he corrects grammar, punctuation, spelling and word order with confidence but he is not a translator and it could be that he sees lexical choices as falling within the translator's remit. Hence, by proposing ATSs he may feel that he is impinging on the translator's expertise. In fact, these are few in number and discreet. Further, this stance also shows respect for translator's choices and, by extension, for the translation profession, if not in general at least for the work of this particular translator.

4.2.5.2 Analysis of the first retrospective session (RS1)

Background

The translator selected the proofreader himself and he personally handed him a hard copy of the translation (D4) on 16.09.13. A week later (23.09.13) the proofreader and the translator met to discuss the outcome of the proofreading. Their meeting lasted approximately one and a half hours during which they went over the TT and discussed the proposed amendments; the translator also raised some doubts he encountered during the translation process (RS1/TA002). The ST was not available during their discussion.

The retrospective session with the translator about his meeting with the proofreader took place the following day (24.09.13). The translator had the proofread text (D5) in front of him; he went through it chronologically, page by page and commented on it. D5 served as cue and facilitated recollection. The recorded session is 1hr10min long, which is of similar duration to the translator-proofreader session. Accordingly, the translator was quite thorough during the retrospective verbalisation.

Findings: changes approved, changes rejected

From the retrospective verbalisation, it was immediately clear that the translator classifies the proofreader's revisions in two categories: "those of substance" (RS1/TA004) and other corrections. In effect, at the beginning of the session he stated that "there is no need to stop on each" correction (RS1/TA003), and asserted that most of the corrections made by the proofreader concern punctuation, resulting from the differences in SL and TL conventions, as well as spelling. Indeed, he eventually elaborated on the changes he deemed significant, skipping the others. Consequently, during the RS1 the translator filtered the proofreader's corrections, which in itself is insightful on how he views and positions the proofreader's amendments. The retrospection is also insightful on how he conceives the proofreader's role in his own translation process.

Interestingly, of the seventeen lexical other-revisions (see Table 17) the translator commented on sixteen,⁹² which indicates that he regards lexical other-revisions as substantial. More interestingly, of these he accepted ten, conditionally accepted one and rejected six.⁹³ It was observed that the ten lexical changes were endorsed for a variety of reasons:

- these are in line with the translator's preferences (D5&D6/0009, D5&D6/0166, D5&D6/0453, D5&D6/0659, D5&D6/0987). These five ATs proposed by the proofreader offer a Semitic variant for a Romance solution. For example for the Romance *skjav*, the proofreader suggested the Semitic *ilsir* and the translator accepted it because in Aquilina's own words "[t]his is a matter of choice" (RS1/TA009, D5&D6/0009);
- because of the context (D5&D6/0166, D5&D6/0234);
- these are considered an improvement (D5&D6/0234, D5&D6/0539, D5&D6/0987);
- the proposed solution is closer to the ST (D5&D6/0166), thus for loyalty reasons;

⁹² According to the classification applied in this study; the translator did not use this designation to refer to such revisions.

⁹³ This section analyses what the translator declared he is going to do. What he does in reality is analysed in section 4.2.6 which examines the actual revisions undertaken in D6.

- the proposed changes are deemed minor, meaning that these do not change the macro strategy or because he feels that the modifications are within the proofreader's remit (D5&D6/0038, D5&D6/0555 & D5&D6/0787);
- because of TL considerations, such as collocations (D5&D6/0787) and naturalness/what the Maltese say (D5&D6/0453, D5&D6/0987).

In the case of the ATS proposed for segment D5/0003, the translator agreed that a literal translation is rigid, consequently he agreed to revise but opted for a different solution than that suggested by the proofreader, so as to be more precise (D6/0003). On the other hand, six lexical ATSS were discarded. The reasons being:

- to preserve the foreign colour of the text (D5&D6/0012);
- to remain as close as possible to the ST, hence for loyalty reasons (D5&D6/0013, D5&D6/0144, D5&D6/0456);
- because of the context (D5&D6/0541).

A similar trend is observed for the proofreader's amendments categorised under morphology and informativity but these will not be elaborated upon because of space constraints.

Concerning orthography, there seemed to be a bone of contention between the translator and the proofreader relating to the use of *ser/sa* before another verb to denote the future. The proofreader corrected ten instances of *ser* to *sa* (e.g. D5/0123 & D5/0289) but the translator disagreed and stood his ground refusing to revise these instances of *ser* to *sa* because according to him *ser* is the colloquial abbreviation of *sejjer* implying future intention rather than the future. Aquilina likewise considers *se* as colloquial for *sa* to indicate the future agreeing in this regard with Saydon⁹⁴ (RS1/TA025). Nevertheless, in these ten instances he conceded to opt for *se* in case of direct speech and *sejjer* in the other cases (e.g. D6/0289 & D6/0435 respectively). Thus, in a way he did take into account the proofreader's suggestions as he revised *ser* while remaining faithful to his principles, which is a kind of compromise. The two other orthographic revisions that were overruled by the translator concern the italisation of brand names in segments D5&D6/0333 and D5&D6/0346. Although the translator confessed that he did not quibble with the proofreader where these two revisions are concerned, as he does not have a position on this aspect, he still rejected the corrections to keep close to the ST (RS1/TA038-039). Although this does not seem to be a major issue for the translator, in the end he still favoured loyalty to the ST over TT norms. Again, the translator had the final say here.

The above examples were the only orthographic revisions declined by the translator; all the others were accepted and, as shown in Table 17, there were 213 orthographic other-revisions in all. Thus, in general, the translator relies on the proofreader as far as orthography is concerned

⁹⁴ Peter Paul Saydon (1895-1971) was a Maltese scholar who translated the Bible into Maltese.

which signifies that he considers orthography to be the proofreader's domain of expertise. Moreover, he also regards orthographic changes as minor ("there aren't big things", RS1/TA033). It could be argued that while they do not affect the macro strategy, they do improve the translation.

Other findings related to Phase 6

A number of other observations were made:

- Reference to the ST:
 - o The proofreader did not read the ST, he only read D5 of the TT. As a result, the proofreading was TL-oriented;
 - o The ST was not available during the translator-proofreader session;
 - o Despite having declared, at the beginning of the retrospective session, that at this stage there is no need to refer to the ST, in actual fact, the ST was consulted a number of times along RS1. It could be argued that having the ST accessible is too tempting not to double-check a doubt prompted by the proofreader. Yet, he perceives consultation of the ST at this stage of the process unnecessary, a waste of time (RS1/TA044). This indicates two things, first that the translator is indeed a perfectionist, second the great importance he attributes to ST loyalty.
- Listening to the translation:
 - o According to the translator, during the proofreader-translator meeting, attention was paid to how the text sounds, to its musicality (RS1/TA019). It was explicitly stated that particular attention was paid to the resonances of the dialogue as this novella originated as a play and later on was made into a film;
 - o This strategy is echoed in a number of changes, mainly involving punctuation but not only (e.g. RS1/TA064), which increase the naturalness of the TT. The translator declared that both the proofreader and himself have a good ear (RS1/TA064); these "good ear[s]" seem to guide translatorial decisions.
- The proofreader:
 - o For Aquilina, the proofreader mainly corrects orthography and acts as a first reader of the translation; in so doing he obtains the proofreader's feedback on certain translatorial doubts (e.g. the use of the participle *fil-* in the title, RS1/TA002) and gauges daring solutions (e.g. *Toroq sajjara*, D5/0784) hence testing the readability and reception of the TT;
 - o What is interesting is that the proofreader and the translator seem to share the same aesthetic and ideological preferences: they are both fond of the Semitic aspect and privilege Semitic words over Romance and English alternatives ("even Mario prefers the Semitic when it comes to choosing between two

[possible solutions]” RS1/TA007). In fact, as mentioned in the previous section, the proofreader suggested several Semitic ATs which the translator happily accepted.

The way forward

Questioned about the way forward, the translator answered “[n]ow nothing more” (RS1/TA068). In view of this, the translator considers the translation to be ready, the next phase is seen as minor: simply inputting the changes as discussed today: “From my end, all I need to do is inputting these [changes] exactly as I told you” (RS1/TA071). Once this task is completed, the text will then be sent to the publisher who in turn will take it to the printer. This work is planned for 27.09.13 and I was given an appointment for the same day to be handed a copy of the revised text.

In actual fact, Phases 6 and 7 fuse together as the proofreader corrects the translation and the two negotiate the text during the proofreader-translator meeting. Only few decisions are left pending after this meeting and Aquilina seemed to have resolved them as he went over the TT during the retrospective session. It could hence be said that RS1 covers not only D5 but also sheds light on D6 as the translator specified which of the proofreader’s revisions he approved and which he discarded, along with some of the reasons why. In a way, this session was not merely retrospective but also forward-looking, providing insights on the next phase, which is discussed in the following section.

4.2.6 Phase 7: self-correcting the proofreader’s version

In Phase 7, the translator inputted the proofreader’s revisions, a process that yielded D6. In what follows, the actual revisions carried out by the translator in D6 are analysed. The table below illustrates the results:

Table 18. Total revisions undertaken in D6

Categories	Total revisions - D6	
	Amount	%
Lexical	14	5.9
Syntactic	6	2.5
Morphological	1	0.4
Orthographic	206	86.9
Informativity	8	3.4
Other	2	0.8
Total	237	100.0

In actual fact, the translator made a total of 237 revisions in D6. Unsurprisingly, the highest number of revisions were orthographic (86.9%). At this stage of the process, there were only fourteen lexical revisions (5.9%) and revisions in the remaining categories are all below 3%, except those related to informativity, which are slightly higher (3.4%).

A closer look at the data reveals that of the 242 proofreader's revisions, the translator validated 207 and also accepted the suggestion to revise the lexical item *jīn ammu* (D6/0003) but changed the ATS proposed by the proofreader. Conversely, twenty-three revisions were overruled; a further eleven were not accepted, although the latter were still amended but not according to the proofreader's suggestion.

Table 19. Number of proofreader's revisions accepted or rejected by the translator

	Amount	%
Accepted	207	85.5
Accepted but amended	1	0.4
Rejected	23	9.5
Rejected but still amended	11	4.5
Total (proofreader's revisions)	242	100.0

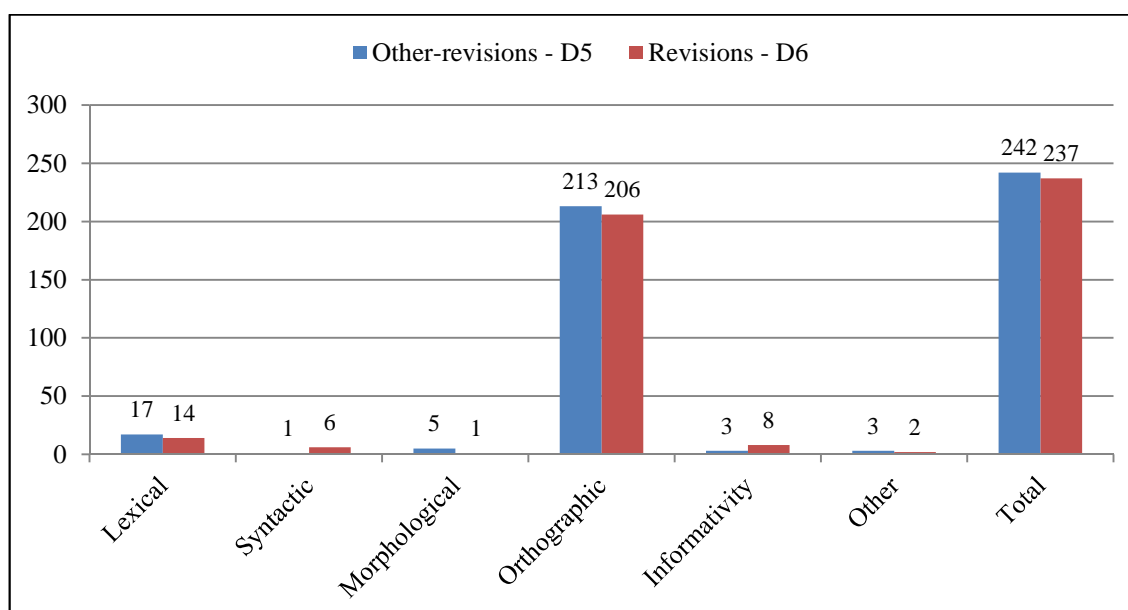
Moreover, in D6 the translator introduced eighteen new self-revisions as detailed in Table 20:

Table 20. New self-revisions introduced in D6

Categories	New self-revisions - D6	
	Amount	%
Lexical	2	11.1
Syntactic	6	33.3
Morphological	0	0.0
Orthographic	5	27.8
Informativity	5	27.8
Other	0	0.0
Total	18	100.0

Figure 14 compares the proofreader's revisions in D5 with the actual revisions undertaken by the translator in D6.

Figure 14. The number of other-revisions in D5 compared with revisions in D6



The results show that the translator fully accepted 207 proofreader's revisions, partially accepted one, rejected thirty-four (23 + 11) and introduced eighteen further self-revisions in D6.⁹⁵ Thus, in D6 the translator retained control of the translation, having the freedom to decide which of the proofreader's revisions to accept and which to discard and continued refining the TT by undertaking eighteen additional self-revisions. In view of this, the changes in D6 were not simply inputted "exactly" (RS1/TA071) as per the retrospective meeting (see section

⁹⁵ The twenty-three rejected other-revisions neutralise the eighteen new self-revisions in D6 and thus these are not clearly reflected in the total revisions in D6 (number of other-revisions in D5 is 242, minus twenty-three rejected plus eighteen new self-revision amounts to 237 revisions in D6).

4.2.5.2) but the translator continued fine-tuning the TT by undertaking several other self-revisions. Again, this points to the perfectionist nature of the translator. However, the proofreader's input and consequently his influence on the TT should not be dismissed; 207 of the revisions undertaken in D6 were put forward by the proofreader and thus D6 incorporates most of the proofreader's input.

The translator carried out these changes to D6 on 27.09.13; in the afternoon the researcher visited his office as instructed and was provided with hard and soft copies of D6. While at his office he emailed the translation (D6) to his publisher. Hence, the publication phase begins here. It should also be noted that at the end of this meeting, the translator remarked once again on the authenticity of the current study (personal communication 27.09.13). This section has analysed Phase 7; in the following section, the retrospective interview carried out with the translator at the end of Phase 7 (RI) will be examined.

4.2.7 The retrospective interview: looking back at the translator's experience in this project and at his process up to Phase 7

Once the translation was submitted to the publisher (D6), a retrospective interview was held with the translator to look back at the translator's experience during this research study and at his translation process until Phase 7. The first few questions tackled how the participant felt being observed and thinking aloud while working. He reported feeling at ease and ventured that this is probably because he is somewhat of an extrovert but also because he has stage experience, thus accustomed to being observed. Through stage training he also learnt to talk aloud to himself, so thinking aloud during this project was not difficult for him:

“[...] I felt comfortable [...]. [...] stage training [...] turns you into an extrovert and thus you do not mind verbalising your thoughts as you go along, some do this with ease, others less so, I think once you get used to it, it shouldn't be too problematic, this shouldn't make you feel edgy.” (RI/TA004)

Besides, he also estimates that being a teacher might also have contributed in this regard (RI/TA007). Hence, it could be postulated that thinking aloud with ease is linked with his personality; it is also the result of a mix of experiences on the professional and non-professional level. When asked (RI/CB005) about whether he thinks that think-aloud has affected his translation process, he answered categorically:

“In a negative way certainly not, because as I said, it is not something that I am not familiar with.” (RI/TA005)

“[...] it was certainly not affecting me in a negative way.” (RI/TA007)

Rather than a nuisance, think-aloud seems to be a tool for this translator, a resource that helps him to formulate his thoughts. An unexpected finding was that he enjoys having company while working, as the following comments illustrate:

“someone else’s presence, even yours in this case that you were filming and what, even if quietly, even if you were not saying a word, you kept me company.” (RI/TA007)

“[...] I think that yes, even a silent presence is comforting and it’s not true that this distracts you. You never distracted me.” (RI/TA009)

Thus, the researcher’s presence was not perceived as a constraint but rather positive. Nor did he seem to have been bothered by the camera. He conceded however that the fact that we knew each other beforehand might have helped in this regard:

“I don’t feel that in any way, maybe also because we know each other, you impeded me from being natural.” (RI/TA009)

From the translator’s comments it transpired that participation in this research project was regarded as an opportunity to finalise *Is-Sur Ibrahim*: this research project drove him to conclude this translation and resulted in a publication. As he puts it:

“thanks to you this will see the light of day.” (RI/TA031)

Again, this sustains the point that the translator viewed the current research project as an opportunity, not as an encumbrance. Something that the translator appreciated was the fact that the manuscript was typed for him. He felt that this did not impinge on his translation process because he seems to view typing as a mechanical process. In line with this, the interview revealed that sometimes the handwritten text is passed on to the publishing company for typing, which further sustains the ecological validity of the current project. Moreover, he asserted that the manuscript was faithfully and accurately typed.

On the other hand, the translator mentioned the time of the sessions as a potential drawback. As stated in the initial interview (ISSI/TA051), he prefers fulfilling translation tasks in the early hours of the morning, between 03:00 and 08:00 but for practical reasons these had to be adjusted for the purpose of the research project:

“that is the only thing that could have affected negatively, not your presence, not the camera.” (RI/TA012)

A possible impact of this is a slowdown of the process, hence employing more time to complete the task. Still, the translator ascertained that the quality of the product was not affected:

“The quality no, because I am the kind of person that keeps going on until it falls into place.” (RI/TA016)

In relation to his *modus operandi*, Aquilina indicated that in his practice the production of the second draft (Phase 3) is always longer than the drafting phase (Phase 2). He asserted that in the drafting phase he is guided by inspiration, ponders very little and proceeds at a quick pace. On the other hand, when he is revising D1 (Phase 3) he dwells much more on the translation because in this phase:

“[...] you will be basing yourself on what the dictionary says, to be one hundred percent precise.” (RI/TA018)

He considers the production of the first draft as the main phase of his translation process and maintained that he will not change his work method. By this, he means that the phases of his translation process remain constant throughout his practice. However, he is aware that other translators approach the translation task differently and achieve good results too.

When asked whether there is any difference between the variants written next to each other and those beneath each other in D1,⁹⁶ the translator reported that both types are variants that occurred to him during the production process and elaborated that:

“I write them down because I would still be undecided. When I’m writing I wouldn’t want to waste too much time, to keep the momentum of the translation. I wouldn’t want to stop as I’m afraid to lose the rhythm. The first draft is done really fast because I do not stop much, I do little research at this stage. What could have happened is a very simple thing: [in] one [case] the variants occur to you there and then and thus you put them one next to the other, and the other I would have proceeded further and my mind goes back to [a] previous [segment] and so there will be no more space and I am not going to pick up a rubber and erase paragraphs, so I list them one below the other in that way. It’s logical, it’s not a question of choice of when they are horizontal they are better inspired than the vertical ones (he smiles), it has nothing to do [with that].” (RI/TA036)

The above provides various insights on written ATSs as well as on the drafting process and will be discussed further in section 5.1.1.1 where the results obtained from the various research methods will be triangulated and discussed. In addition, he stated that variants are written down “pêle mêle” (RI/TA043), simply writing them down as they cross his mind, in no particular order. Another statement revealed that the production of variants is an ongoing process: he keeps generating variants till the very end “but you won’t have many, because [...] it passed the ear test” (RI/TA038). In other words, although producing variants occurs throughout the whole translation process, the number of variants generated diminishes as the translation process advances. What is more interesting is the statement “it passed the ear test” (RI/TA038), which

⁹⁶ In the thesis these are labelled horizontal and vertical ATSs (see section 4.3.1.1) but during the interview the wording “variants written next to each other and those beneath each other” was applied.

suggests that one of the factors guiding choice between alternative solutions is how they sound. In response to the question: “What are the elements that guide the choice between variants?” (RI/CB041), the translator reported that he is guided by “cultural function” (RI/TA041). He promptly elaborated on this and provided the example of how he would translate in Maltese the idiom ‘like a bull in a china shop’. From this it can be deduced that by “cultural function” he understands that if a literal translation is deemed not adequate for the target language, he will opt for what in TS is termed equivalence, although he did not apply this term here. This is indeed interesting as it indicates the TS scholars that influence him (see section 5.2.3).

In a similar vein, he asserted:

“[...] I see that things make sense in the context of the target language. There are expressions that you can translate them word for word but if I see that I am losing somewhere, I am ready to change. [...] One knows that through tools that the translator has, once you learn [them], you know that these are not extraordinary things, you should do them. These are, and many more, things you pay attention to when you are translating.” (RI/TA042)

Two things are significant in this statement. First, that the translator takes the TL into consideration during translatorial decisions, yet it seems that a less literal translation is opted for only if a literal one is deemed inadequate: he is “ready to change” if a loss is incurred somewhere. Second, this statement revealed that he sees translation as an acquirable skill which is in accordance with his full-time job as a translator trainer. An earlier statement can also be linked with this: “I didn’t have the abilities that I now have” (RI/TA021), embodying his belief that translation improves through practice and experience.

A surprising finding is that during the publication phase (Drafts 7-9) attention is attributed to the visual aspect of the translation. In other words, Aquilina pays attention to how the translated words look once the book has been laid out, asserting that this could lead to certain revisions such as regrouping of words. At this stage, the translator takes into account where the reader would pause, whether there is anything that could potentially confuse the reader and these considerations could result in self-revisions so as “[t]o ensure that the reader will be delighted” (RI/TA038). Attention to target readers seems to come to the fore in the later phases of the process. These comments threw light on motivations underlying self-revisions in later drafts. He reported that:

“now I would want coordination of what I see, what I say and what I hear [...] now I [pay attention] to cohesion, not regarding words but regarding the senses, you have the eyes, the ears, what you are hearing etc.” (RI/TA039)

“[N]ow” refers to the publication phase, when he received the proofs from the publisher. What is intriguing here is that the translator aims to offer a holistic experience to his readers, not just a

reading experience but a more complete one. It could be argued that when he is reviewing the proofs (the publication phase, Drafts 7-9), the meaning is no longer the main focus but other factors come into play; the focus shifts from the meaning of the words (which was given due importance in earlier stages) to a more macro level where the visual and aural aspects come in. Hence, towards the end of the process, attention shifts from the meaning of words to how they look and sound.

At the end of the interview, unprompted, he added that this was “a nice experience” (RI/TA050) and that he enjoyed it (RI/TA051). He also ascertained that he believes in this project and in think-aloud protocols. This could explain why he accepted to partake in this intensive and time consuming project. In this section the main themes emerging in the retrospective interview have been examined; in the next section the focus will shift to the last phase of Aquilina’s extended translation process, the publication phase.

4.2.8 Phase 8: the publication phase

The publisher provided three successive galley proofs⁹⁷ to the translator, the first one being dated 16.01.14. This implies that there was a hiatus of almost four months from when the translation reached the publisher and the production of the first galley proof (henceforth D7). The translator reviewed D7 as soon as he received it and handed it back to the publisher by the established deadline, that is 21.01.14. In the next two sections, D7 and the accompanying retrospective verbalisation (RS2) carried out on 20.01.14 soon after he finished reviewing D7, are examined.

4.2.8.1 Analysis of Draft 7

The self-revisions in D7 were analysed and categorised as per section 3.2.2.2 and the results are illustrated in the table below:

⁹⁷ For the purpose of this study, henceforth they will be referred to as Drafts 7, 8 and 9.

Table 21. Self-revisions undertaken in D7

Categories	Self-revisions - D7	
	Amount	%
Lexical	9	21.4
Syntactic	5	11.9
Morphological	1	2.4
Orthographic	15	35.7
Informativity	12	28.6
Other	0	0.0
Total	42	100.0

A total of forty-two self-revisions were made to D7. Orthographic self-revisions are once again the highest at 35.7%, however their percentage is not as high as in the previous two drafts. Twelve⁹⁸ (28.6%) self-revisions concern informativity, nine lexis (21.4%) and five syntax (11.9%) whereas only one self-revision is related to morphology. Most of these self-revisions could be labelled as minor: all the five syntactic revisions are small changes in word order; eight out of the nine lexical changes reflect minor synonym doubts and most of the changes done in the informativity categories are minimal. It could be hypothesised that their main aim is to continue perfecting the translation. Yet, the eleven insertions do serve to increase the explicitness of the TT. Additionally, the lexical self-revision in D7/0864 exchanged an unmarked Semitic solution with an archaic one (*tiḡbattal/tissawweb*), while the one in D7/0024 replaced a Semitic with an Italian variant (*Fehmitni/Spjegatli*), though both are frequently used words.

Furthermore, during detailed examination of D7 it was noticed that the galley proof encompasses some orthographic changes; twenty-one were spotted in total and these are all very minor involving formatting of punctuation marks (e.g. D7/0128 from " to “) and deletion of extra spaces (e.g. D7/0128). Having been carried out between D6 and D7, they could point out the quiet presence of a third party, perhaps a quality controller who has an eye for detail and who discreetly improves the text. However, only at the formatting level, as there seems to be no interference with translatorial decisions as such. A question arises here: Who carried out these changes?⁹⁹

⁹⁸ Eleven insertions and one deletion. At this stage, analysis was done based solely on the TT, not in comparison to the ST.

⁹⁹ The translator confirmed that these revisions were carried out by a third party during the publication phase and that he has approved them (personal communication 31.08.16).

In addition to self-revisions, the first page of D7 (hardcopy) features several instructions in two different handwritings, the translator's and someone else's, probably the publisher's. The translator's instructions to the publisher include:

- i) cover: photo of Whirling Dervish;
 - ii) bigger font.
- In the other handwriting, there is written:
- iii) check paragraph spacing
 - iv) prelims – list of publications from L-Alla tal- erba¹⁰⁰
 - v) add 1 or 2 pgs for map. front or back.
 - vi) author's photo (from internet) + info.
 - vii) Toni's photo + info. from L-Alla tal- erba.
 - viii) font size 12pt.

Furthermore, pp. vii-x include the preface, written by the researcher upon invitation by the translator.

'[C]heck paragraph spacing' (point iii above), the only note on the first page of D7 written in pencil, is probably an instruction given by the publisher to the translator when D7 was handed to him for review. On the other hand, the other notes appear to be instructions given by the translator to the publisher after having reviewed D7. Aquilina seems to be calling the shots even at this stage of the process: determining the font size, the preliminary material,¹⁰¹ as well as giving instructions regarding the picture of the book cover.

Analysis of the retrospective verbalisation on Draft 7

The RS2 elucidated the reasons behind the self-revisions in D7. The reasons emerging during the retrospective verbalisation were coded and categorised as elaborated in section 3.2.2.5.¹⁰² Some new reasons underpinning self-revisions emerged here which did not feature in section 4.3.2.2. These were thus reflected in new codes, indicated in bold typescript in the codes' column in Table 37 found in Appendix 4; the categories remain the same though. Correction of spelling mistakes or other obvious inaccuracies such as deletion of extra spaces or correction of formatting of inverted commas have been excluded unless these were backed up by a reason. The results are summarised in Table 22:

¹⁰⁰ *L-Alla tal- erba* (Yasmina Reza's *Le Dieu du Carnage*) was the last translation published by Aquilina before *Is-Sur Ibrahim*.

¹⁰¹ 'Preliminary material' denotes all the elements of a book that come before the body text (<https://publishingterms.wordpress.com/2009/09/07/prelims/>). The analysis focuses on the translation; the preliminary material and end pages will not be analysed due to space constraints but are an avenue for further research.

¹⁰² See also section 4.3.2.2 which analyses the reasons behind the choice of ATs in D2. Although presented in a later section, the data in section 4.3.2.2 were analysed first as they relate to D2.

Table 22. Reasons behind self-revisions in D7

Categories	Amount	%
TL/TT considerations/ requirements	12	26.7
The plot/character/setting	7	15.6
Loyalty	4	8.9
Target readership/Reception considerations	4	8.9
TL/TT considerations/ requirements: The Maltese say this	2	4.4
Personal preferences/poetics/ ideology	1	2.2
Other	8	17.8
Reason unknown	7	15.6
Total	45	100.0

Slightly over one-fourth (26.7%) of all the reasons provided for self-revisions in D7 are related to target language or target text considerations and/or requirements, for instance to increase the readability or the naturalness of the translation. Seven self-revisions were driven by the plot or the characters in the novella (15.6%). Four changes were undertaken because of loyalty reasons (8.9%) and another four take the potential readers into account (8.9%). Two further amendments take into consideration what the Maltese say (4.4%);¹⁰³ interestingly one of these self-revisions also draws on what the Gozitans say. At this stage of the process, only one self-revision was made because of personal preferences: a current verb was exchanged with an archaic ATS because “it is more poetic” (RS2/TA018, D7/0864). Eight self-revisions were guided by miscellaneous reasons (17.8%) which were subsumed under the category other, whereas seven self-revisions were not substantiated by a reason and these were categorised as reason unknown.

Other observations from the retrospective verbalisation

Loyalty to the ST is still evident during this phase of the process. Apart from featuring in 8.9% of the reasons provided for the self-revisions undertaken here, the translator also consulted the ST several times during RS2. Yet, while checking the book, he affirmed that at this stage it is not about the ST. It could be argued that although he is aware that referring to the ST is not a requisite during this phase, the impulse to double-check is too strong and ends up checking anyway. And once he starts checking, he continues doing so and fine-tuning. To exemplify, soon after having declared that the ST is not important at this stage, he realised that there is a comma in the ST and so he added a semi-colon in the TT to reflect this.

¹⁰³ Which is also related to TL considerations but slightly more specific and hence were subsumed under a separate, albeit related category.

This goes to show that the translator keeps perfecting his text till the very end. He also keeps pondering on it. In fact, from the verbalisation it emerges that sometime after having sent the translation (D6) to his publisher on 27.09.13, he changed his mind on a lexical item and called the publisher instructing her to carry out the change (D7/0003 *jin emg u* to *jitrekknu*), which she did. When checking D7, the translator realised that the wrong word was changed and amended this mistake (D7/0003). This points to two things: first, that sometimes misunderstandings do occur during the extended translation process between the parties involved, giving rise to errors and hence highlights the importance of sending the proof to the translator, and second, the eye for detail this translator has.

A recurring comment, occurring three times, concerns sound. D7/0554 was revised because it sounded strange; in D7/0502 two orthographic changes were guided by the ear (“It’s a question of ear” (RS2/TA010) and the word order was changed in D7/0511 “purely because of the ear, to sound better” (RS2/TA011)). Sound and musicality seem to play a role in Aquilina’s decision-making.

Another observation concerns the translator’s use of metalanguage: to explain the addition of *ukoll* (D7/0484) he employed the specific name of the translation technique applied (*étoffement*) and explained what he did and why (RS2/TA010). This indicates his familiarity with aspects of translation theory, and particularly with Vinay and Darbelnet’s (1958) work, partly because he is also a translator trainer.

A notable finding is that the publisher did not intrude in translatorial decisions. According to the translator, all the self-revisions undertaken in the process originated from him. At the end of the session he stated that these were the very last changes made to the translation, elaborating that the book will now go to print and should soon be ready. In actual fact, the data show that D7 was followed by two more proofs, which the translator continued to polish. In the following section, D8 is examined.

4.2.8.2 Analysis of Draft 8

D8, dated 31.01.14, encompasses a coloured copy of the front and back cover, preliminary material, end pages as well as several further self-revisions. The translation is now taking the shape of a book and the translator continues to fine-tune it, and he continues being in charge.

D8 features a further twenty-two self-revisions (see Table 23). Most of these are refinements and, once again, the majority are orthographic (59.1%): the translator corrected the spelling of

eight words and tweaked the punctuation in five instances, carried out a slight change in word order, a minor lexical change, and added four insertions. These insertions explicitated slightly the TT. Only two self-revisions are conspicuous: the sentence in D8/0178 is split into two, which is a rare happening in this translator's practice as he hardly ever split sentences into two or merged two sentences into one, and in D8/0783 he inserted *le* at the end of the sentence, which seems to have been erroneously omitted by the publisher while carrying out the changes stipulated in the previous proof. Interestingly, the translator detected this mistake and corrected it: he clearly has an eye for detail.

Table 23. Self-revisions undertaken in D8

Categories	Self-revisions - D8	
	Amount	%
Lexical	1	4.5
Syntactic	2	9.1
Morphological	1	4.5
Orthographic	13	59.1
Informativity	4	18.2
Other	1	4.5
Total	22	100.0

In addition to the translation, he also proofread the paratexts. No detail is overlooked and the publisher seems happy to acquiesce to the translator's instructions: for instance the font size in D8 is bigger and the book cover features an image of a whirling dervish as the translator specified in D7.

4.2.8.3 Analysis of Draft 9

D9 carries the date 11.02.14 and is the very last proof before the book was printed. Although untrimmed and unbound, it is a complete copy: along with the translation, it features a black and white print of the front and back cover, all the preliminary material and the end pages. Once more, the translator seems to have gone through it meticulously, correcting certain inaccuracies such as the page numbers of the preliminary material and certain spelling mistakes contained therein. What is interesting is that only two very minor orthographic self-revisions were done to the translation itself: a comma was deleted and a space was added in D9/0219 and D9/0354 respectively. This indicates that the translator seems to be satisfied with his work and the book is ready to go to print.

4.2.8.4 The final product

The book was published in February 2014 by Faraxa Publishing and the launch event took place on 26.02.14. On 30.09.15 *Is-Sur Ibrahim u l-Fjuri fil-Koran* was shortlisted for the National Book Prize 2015 in the translation category for books published in 2014. Seven translators submitted eight books in this category; Aquilina submitted two translations and both works were shortlisted together with two other translations by two different translators.

This section presented the findings related to the publication phase and concludes Part II of this chapter where a rich description of the translator's approach to the TT and of the evolution of the translation was provided. In Part III the focus is shifted to written ATSs.

4.3 Part III: Written alternative translation solutions

Analysis of D1 (section 4.1.1) brought to light a phenomenon in the translation process of this study's participant: during the drafting stage he generated an abundance of written ATSs. Applying the definition delineated in section 2.4, a total of 188 sets of written ATSs for a ST of 10,969 words were identified in D1.

Since at the D1 stage the translator postponed 188 solutions, at some point of the translation process a decision imposes itself. At which point of the process are the written ATSs dealt with, i.e. a solution is chosen? Are all written ATSs tackled during a specific point in the translation process, or are some tackled in a specific draft while others are postponed to a later phase? How does the translator arrive at his choices? What governs his choices and what do the choices he settles for reveal? These are the questions which the following sections seek to address. First, written ATSs in D1 are analysed.

4.3.1 Written ATSs in Draft 1

4.3.1.1 Classification I: written ATSs come in different shapes and sizes

The first level of analysis concerned the way alternative solutions surfaced in D1. Interestingly, not all written ATSs featured in the same way. Depending on their appearance in the manuscript, four types of written ATSs were identified:

- i) Horizontal ATSs: possible solutions written next to each other (see Figure 15, circled in purple);

- ii) Vertical ATs: possible solutions written above and/or below each other (see Figure 16, circled in orange);
- iii) Wavy ATs: possible solutions marked by a wavy symbol, proposing different word order (see Figure 17, circled in blue);
- iv) Complex ATs: possible solutions composed of two or more of the abovementioned types (see Figure 18).

Figure 15. An example of horizontal ATs in D1

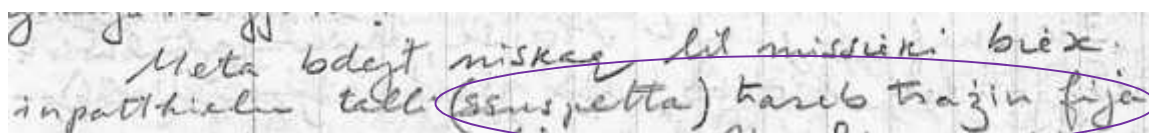


Figure 16. An example of vertical ATs in D1

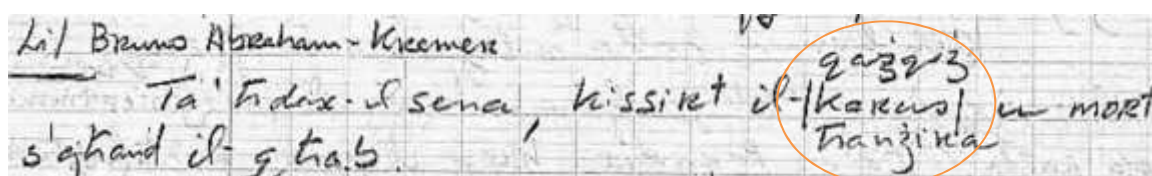


Figure 17. An example of wavy ATs in D1

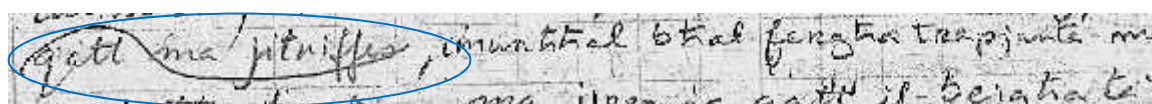


Figure 18. An example of complex ATs in D1

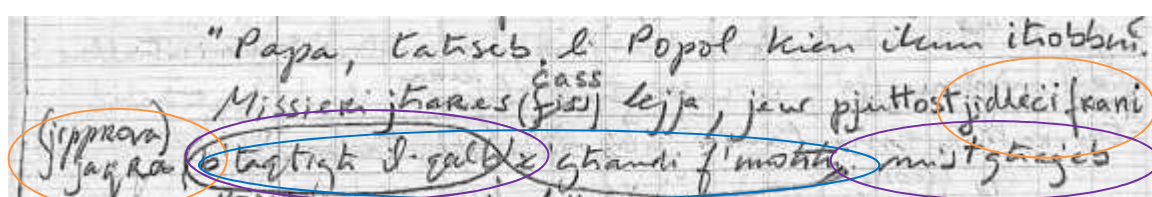


Table 24 reveals that one hundred and two (54.3%) ATs are horizontal, seventy-one (37.8%) vertical, ten (5.3%) wavy and five (2.7%) complex.

Table 24. Amount and percentages of written ATSs in D1

ATS Type	Amount	%
Horizontal	102	54.3
Vertical	71	37.8
Wavy	10	5.3
Complex	5	2.7
Total	188	100

Furthermore, certain ATSs are enclosed within brackets denoting that this is not the translator's preferred option during the drafting stage. For example in ATS018 (*ssuspetta*)/ *aseb a in*, the first ATS (*ssuspetta*) (Figure 15 above) is within brackets while *aseb a in fija* is not. Other sets of ATSs, for instance ATS002 in Figure 16 above, *karus/qa qu / an ira* ascertain no preference on the part of the translator for a particular solution in D1.

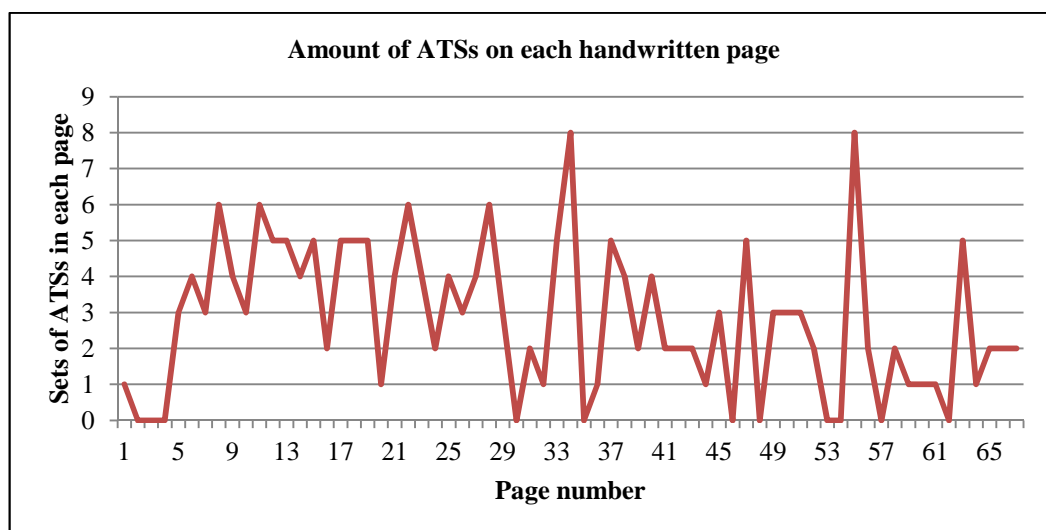
The four types of written ATSs throw light on the drafting process as well as on the translation process at large. Horizontal, vertical and wavy ATSs are indicative of the drafting process (Phase 2) as horizontal ATSs seem more spontaneous or automatic than vertical ATSs. It is probable that they were produced in a spontaneous manner, one after the other, one solution triggering the next and generated immediately while the TT segment was first being drafted. Conversely, vertical ATSs and wavy ATSs are probably less impulsive, more deliberate, perhaps added after the translator had already produced a subsequent TT segment and then went back to a stretch of text to add a variant. This is indicated by the way they are incorporated in the TT: it is clear that there was no space to include them one after the other since the following part of the TT was already created. Consequently, they were added above or below the segment in question or a different word order possibility was indicated by means of a wave due to lack of horizontal space. Vertical ATSs provide evidence that the translator backtracks during the drafting process, hence translation drafting is not completely linear. Complex ATSs point towards exceptionally difficult segments and highlight the complexity involved in the translation act. The results in Table 24 show that most of the ATSs were spontaneously produced during the drafting process as horizontal variants are the most abundant (54.3%).

4.3.1.2 Distribution of written ATSs in D1

As a next step, the distribution of ATSs in the handwritten draft was examined to see whether written ATSs are evenly spread or not throughout D1. Figure 19 depicts the distribution of ATSs along D1; it portrays the number of ATSs present in each page of the manuscript. Page 1 contains just the title and has one set of ATSs. Pages 2 and 4 are blank while page 3 is the title

page therefore henceforth pages 2 to 4 will be eliminated and it will be assumed that the handwritten draft contains 64 pages. The translation of the novella occupies 63 full pages (17x22cm).

Figure 19. Distribution of ATSS in D1



As seen in the chart above, pages 34 and 55 have the highest sets of written ATSSs, with eight sets on each page suggesting that these two pages contained the highest number of problematic segments and uncertainties, while eight pages (pages 30, 35, 46, 48, 53, 54, 57 & 62) comprise no ATSSs, implying a more straightforward process. It is interesting to note that the pages with no written ATSSs are all found towards the latter part of the translation, which could indicate that doubts get fewer as the first draft progresses.

Table 25. Distribution of ATSSs in the first part and the second part of D1

	Amount	%
ATSSs in Part 1 of the TT: the first 32 pages	106	56.4
ATSSs Part 2 of the TT: the second 32 pages	82	43.6
Total	188	100

In addition, if D1 is divided in two parts, the first 32 pages and the second 32 pages and the distribution of the ATSSs in these two parts is examined, one finds that one hundred and six sets of ATSSs (56.4%) are situated in the first part of D1 while eighty-two (43.6%) are found in the second part. This also suggests that uncertainty decreases as the translation unfolds: as the translator progresses with the TT, certain doubts are cleared and more decisions are made. In order to cast further light on ATSSs and the reasons behind their production, all written ATSSs

were examined from different angles and various categorisation systems were created as detailed in the following sections.

4.3.1.3 Classification II: Linguistic categories

Classification II sorts written ATs according to the linguistic level to which they belong. Table 26 depicts the results of this classification, where the ATs in D1 were organised according to the categories defined in section 3.2.2.2. The great majority (58.5%) of the written ATs generated in D1 fall in the lexical category, which demonstrates that the major doubt in D1 concerns the choice of wording in the TL. The second largest category is informativity: 21.5% of ATs involve reservations regarding the level of informativity of the TT, i.e. whether an item should be inserted or not. Interestingly, only 9.8% of ATs are syntactic, demonstrating that during the drafting stage syntax is not a major source of concern in Aquilina's translation process. Morphological ATs follow suit with 6.3%. Orthographic ATs amount to 2.4%; these ATs all relate to abbreviated/non abbreviated forms, thus indicating that neither spelling nor punctuation are a preoccupation at the drafting stage. Very few ATs were vague and thus subsumed under the category other (1.5%).

Table 26. Written ATs in D1 sorted according to linguistic categories

Categories	Written ATs	
	Amount	%
Lexical	121	58.5
Syntactic	20	9.8
Morphological	13	6.3
Orthographic	5	2.4
Informativity	44	21.5
Other	3	1.5
Total	205	100.0

4.3.1.4 Classification III: Going beyond the linguistic categories

Next, written ATs in D1 were categorised according to the classification system detailed in section 3.2.2.3. This exercise revealed that strategy ATs constitute the largest set (48.7%, see Table 27 below). This result is significant as it unveils that almost half of all the written ATs encompass doubts related to translation strategies. Three translation strategies have been identified as sources of doubt:

- i) more literal/less literal. In Phase 2 (D1) the translator has not yet decided the degree of literalness to adopt in certain TT segments and, therefore, he produces a more literal option and a less literal one or vice-versa as in:

ATS004 *comprends* (*naqbad art*)/*nifhem*: The first option is an idiomatic, non-literal rendering, the second is a more literal translation;

ATS013 *à l'agitation ordinaire* (*mit-tbaqbiq tas-soltu*)/*mis-soltu tbaqbiq*: Although both are non-literal, the first ATS is closer to the ST word order, thus more literal.

- ii) explicitation. The translator hesitates about explicating an item or not, in other words he hesitates about the level of informativity, so he puts the explicitation within brackets. For example:

ATS012 *sa peau brune tachée par la sagesse* *ilda kannella ittikkjata bl-g erf* (*li j ib i - mien*).

- iii) foreignisation/domestication. He is unsure whether to foreignise or domesticate a ST item, consequently he lists them both and postpones the decision to a later stage of the translation process such as:

ATS020 *Croissant d'Or* *pajji tan-Nofs Qamar Dehbi*/(*Croissant d'Or*);

21.1% of written ATSs concern preferences/poetics/ideology. These ATSs are more loaded than straightforward synonyms and stem from the translator's preferences and/or his ideology, and/or from poetic considerations as he produces two or more (near-)synonyms with different linguistic origins, generally of Semitic and Romance origin, or a standard and a creative alternative.

Minor doubt ATSs compose the third largest group (18.1%) consisting of alternatives exhibiting only minor uncertainties such as hesitations between a noun in the singular and the same noun in the plural (e.g. ATS073); a word in full or its abbreviated version (e.g. ATS069); and 'innocent' synonyms, in that they do not overtly reflect the translator's subjectivity.

8% of ATSs relate to accuracy of ST comprehension and rendering. These are comprehension or rendering problems stemming from the ST. The remaining 4% have been classified under the category TL rendering and consideration, and consist of difficulties linked to the TT or the TL.

Table 27. Categorisation III: Number and percentages of ATSs in each category

Categories	Amount	%	Micro/ Macro	%
Minor doubt	36	18.1	Micro	30.2
Accuracy of ST comprehension and rendering	16	8.0		
TL rendering and consideration	8	4.0		
Strategy	97	48.7	Macro	69.8
Preferences/poetics/ideology	42	21.1		
Total	199	100		100

Moreover, further analysis suggested that these five categories can be clustered together to form two larger groups: micro ATSs and macro ATSs. It was noted that the categories minor doubt, accuracy of ST comprehension and rendering, and TL rendering and consideration pertain to uncertainties at the micro level, i.e. the level of the word or phrase and their implication is more or less restricted to that particular segment. For this reason they have been grouped together and termed micro ATSs. On the other hand, the categories entitled strategy and preferences/poetics/ideology seem to have wider repercussion, possibly a cumulative effect that could bear on the global level of the text and are thus labelled macro ATSs. Hence, it seems that there is a hierarchy of doubts: doubts that are confined to the word or phrase level, therefore their impact is limited to that level, and doubts that concern the text, relating to the translator's approach to the text. Taken together, micro ATSs amount to 30.2% while almost 70% of the written ATSs belong to the macro level. Section 4.3.1 investigated ATSs in D1; the next section examines ATSs in the subsequent drafts.

4.3.2 Written ATSs: from Draft 2 onwards

Analysis of D2 uncovers that all the 188 sets of written ATSs in D1 were tackled in the process of generating D2 (Phase 3), which means that in D2 there are no more written ATSs simultaneously present in the TT. In other words, from the second draft onwards only one solution is present in the TT for a corresponding ST segment: a choice between the competing written ATSs is made in Phase 3. ATSs and postponed solutions are thus a distinctive feature of D1 in the translation process of this translator. With regards to written ATSs in Aquilina's process, two steps could be identified:

i) Step 1: Choosing between competing ATSs

Out of the 188 sets of ATSs in D1, 156 survived the translation process and made it to the published translation. This means that 83% of the solutions appearing in the final product were

chosen from among the written ATSs produced in D1; out of these, 110 (58.5%) feature in the final TT intact, while 46 (24.5%) were amended in the process. Only 32 (17.0%) sets were completely scrapped and replaced by an entirely different solution than those produced in D1. As a result, the majority of the tentative solutions in D1 were durable because a solution from within the set of ATSs featuring in D1 appears in the published TT.

ii) Step 2: From written ATSs to self-revision

As stated above, from D2 onwards there are no more written ATSs simultaneously present in the TT; all subsequent drafts contain only one solution for any corresponding ST segment. Hence, in D2 written ATSs disappear and subsequent changes made to these segments take the form of self-revisions.

As a next step, the 188 segments containing written ATSs in D1 were traced in all the subsequent drafts to examine what happened to the solution chosen in D2 as the translation process progressed. It was found that 167 (88.8%) segments were fixed in D2 and this is how they figure in the published TT. However, 21 (11.2%) were revised in further drafts, indicating persisting problematic segments. Table 28 shows that nine segments (4.8%) were last revised in D3, three (1.6%) were revised last in D4, six (3.2%) in D6 and three (1.6%) were last revised in D7.

Table 28. Segments containing written ATSs and the draft version they were last amended in

Segments containing ATSs last amended in:	Amount	%	%
D2	167	88.8	88.8
D3	9	4.8	11.2
D4	3	1.6	
D5	0 ¹⁰⁴	0.0	
D6	6	3.2	
D7	3	1.6	
D8	0	0.0	
D9	0	0.0	
Final TT	N/A		
Total	188	100.0	100.0

¹⁰⁴ See also the paragraph beneath Table 28. This could have been counted as one instead of zero, however since the translator ignored this proofreader's correction, it could be argued that the last actual change took place in D2.

It is interesting to note that in D5 the proof-reader amended the place of the word *skars* in ATS036 to where it was originally placed in D1, but the translator rejected this revision and, thus, the last actual change to this ATS was in D2. This was the only amendment suggested by the proof-reader to the 167 segments sorted in D2.

Out of the 21 segments that were revised after D2, 11 consisted of minor revisions, mostly orthographic, whereas 6 segments were revised more than once after D2:

- ATS054 was revised in Drafts 3 & 7;
- ATS062 was revised in Drafts 3, 4, 5, 6 & 7;
- ATS081 was revised in Drafts 3 & 4;
- ATS124 was revised in Drafts 3 & 7;
- ATS137 was revised in Drafts 3, 5 & 6;
- ATS166 was revised in Drafts 3 & 4.

As shown above, after D2, four segments were revised twice, one segment was revised thrice and another one was revised five times. Hence, only very few segments containing written ATSS in D1 presented persevering translation difficulties. The above highlights that D2 is a crucial stage in the translation process of this translator:

- all written ATSS are tackled at this stage of his translation process – all contending written variants disappear after D2.
- The vast majority (88.8%) of the solutions chosen or produced in D2 for the segments under discussion were not revised any further: hence most of these solutions are resilient, they survive up to the published version – it is in D2 that these segments are fixed. This is the stage where the TT starts to really take shape.
- Delaying the choice of ATSS to a later phase of the translation process seems to be an efficient strategy for this translator, hence it reflects strategic behaviour.

4.3.2.1 The effect of written ATSS on the TT: literality of the solutions in the published TT

Furthermore, the solutions selected in the published translation for those segments exhibiting a set of written ATSS in D1 were examined to establish whether the final solution is more literal, thus bringing the TT nearer to the ST, or less literal thereby increasing the distance between the ST and the TT. Cases where the selected solution is similarly literal or similarly non-literal to the previous solution were qualified as neutral. Table 29 displays the findings, which help examining the effect of self-revision on the TT:

Table 29. Analysis of the final solution chosen for segments containing written ATs in D1

Segments	Away	Nearer	Neutral
188	69	92	27
100%	36.7%	48.9%	14.4%

In the final TT, 36.7% of the segments containing ATs in D1 bring the TT away from the ST whereas 48.9% move the TT nearer to the ST. The remaining 14.4% are neutral. Interestingly, these results also seem to go against the literal hypothesis. So far, the investigation into written ATs has been done via the analysis of textual data. In what follows, the TPPs related to the segments containing written ATs are studied and the findings are presented.

4.3.2.2 Tackling the written ATs: reasons behind the solutions chosen in Draft 2

The data discussed above have been obtained from analysis of the draft versions and the final TT. As a next step, the draft data related to the 188 segments under discussion were triangulated with the relevant TPP data in an effort to learn more about choice behaviour and the motivations underlying the solutions chosen.

The analysis in section 4.3.2 above has revealed that in Phase 3 (D2) the translator tackled all the written ATs; therefore one of the functions of D2 is to solve the postponed solutions. The latter contributes towards answering the research question: Which decisions and choices does the translator make during the post-drafting phase? The next section answers the research question: What are the motivations underlying translatorial choices? The procedure adopted to analyse the data and count the reasons behind the choice of written ATs is explained in section 3.2.2.5. Table 30 summarises the findings; Appendix 4 contains an expanded table (Table 36) featuring data related to codes.

Table 30. Reasons underlying choice of written ATs in D2

Categories	Amount	%
Loyalty	48	17.1
Personal preferences/poetics/ideology	22	7.9
The plot/character/setting	21	7.5
A fitting/good/correct solution	18	6.4
Better/best	16	5.7
Choice motivated by the dictionary	15	5.4
TL/TT considerations/requirements	14	5.0
TL/TT considerations/requirements: The Maltese say this	14	5.0

Not needed	14	5.0
Target readership/Reception considerations	13	4.6
A solution has been reached in a similar/repeated TT segment	8	2.9
Chose the other ATSs or opted for a different solution because the discarded ATS/ATSs is/are deemed unfit	8	2.9
Influence of the surrounding co-text	7	2.5
Directness of solution	6	2.1
A literal translation is not an option here/does not fit here/is not apt here	5	1.8
Other	16	5.7
Reason unknown	35	12.5
Total	280	100.0

Not all solutions were backed by a reason: thirty five sets of written ATSs were tackled and a solution was reached without being supported by a reason. Such choices were made either without being accompanied by verbalisations (e.g. ATS037 & ATS041) or else the verbalisations were not informative in this regard. A case in point is ATS155 where the translator read out both options and simply chose *t allas* (TPP15/058) without uttering anything else of interest. These were categorised as reason unknown and amount to 12.5% of the categorised comments.

Remarkably, 17.1% of the solutions chosen were driven by loyalty, which is the chief category. Four comments were related to loyalty towards the ST author or his presumed intentions, for example, “the author does not have that in mind” (ATS045 TPP05/021) and “the author does not add *ta’ kon entrament* and I am not going to add it neither” (ATS140 TPP14/09b). An additional forty four comments indicated that choices were made in order to be closer to the ST as in ATS049 where he opted for *mrieg xa* because in the ST “there is *outrée* and not *fâchée*” (TPP05/031). A couple more examples are: “This is closer to the original” (ATS142 TPP14/021a), and “My first attempt is more colourful, I like it but I do not want to move away from the original” (ATS164 TPP16/035).

Another important factor influencing Aquilina’s choices was personal preferences: he opted for one solution and discarded the other/s because “*mis-soltu tbaqbiq tan-nies mortali*, I like it better than *mit-tbaqbiq tas-soltu*” (ATS013 TPP02/046), “I prefer *pubexxent*” (ATS117 TPP12/012), “it will be nicer *bla qatt ma jitniffes*” (ATS014 TPP02/048), “I don’t like *kexx*” (ATS156 TPP15/062) etc. Twenty-two comments (7.9%) went in this direction. These reflect idiosyncratic behaviour in choice making: certain choices were thus based on the translator’s personal preferences. Moreover, some of the verbalisations clearly revealed that certain personal

preferences are related to the translator's ideology and/or poetics. This aspect is discussed further in the section 5.2.2.4 (see also section 4.2.2.5).

Twenty one choices (7.5% of the utterances) were guided by the plot, the action taking place, the characters or the setting of the novella. They were therefore grounded in the story; the translator drew on the literary context to arrive at a decision. Amongst these are: "Let me do it *ma naqtax qalbi*, the context leads me to this" (ATS070 TPP07/083), "But not in this way, this is a game they are playing, so I remove *hawn*" (ATS170 TPP17/7), "but a boy is talking; let's leave it *ihom dubju*, we choose that not *riebja*" (ATS008 TPP01/035), and "it is more in character, concise, let's not forget that Monsieur Ibrahim was rather concise" (ATS031 TPP04/011).

Eighteen (6.4%) comments indicated that a solution was chosen because it was deemed fitting. Some such verbalisations included "You see that it fits" (ATS054 TPP06/034), "I think that the expression *oll xag rek u ib i - ejt* fits in this context" (ATS033 TPP04/019), "Leave it *uvnott* Ton, it is good, *uvnott*" (ATS176 TPP18/026). Similarly, sixteen comments (5.7%) showed that a choice was made because one solution was evaluated as being better than the other or as being the best one. Some examples are: "*waslet irrakata*, that is better than *ikkargata*" (ATS045 TPP05/021), "*a ng idlek, Momo*, this makes more sense" (ATS162 TPP16/029) and "I think that *i alli warajh* is the best, instead of *jinfatam minnhom*" (ATS186 TPP18/112).

Dictionaries also played a role in Aquilina's choices: fifteen (5.4%) extracts from the TPPs attested that certain choices were motivated by the dictionary. To exemplify, some solutions were chosen because they were validated by the dictionary (e.g. ATS010 TPP02/027), others were inspired by the dictionary (e.g. ATS028 TPP03/069), and certain ATs were discarded because they were not corroborated by the dictionary (e.g. ATS104 TPP10/056c). Dictionaries seemed to give the green or the red light to several translatorial choices.

Certain choices were made with the TL and/or TT in mind as fourteen (5%) verbalisations revealed. For instance the translator chose a solution in view of the naturalness of the TT (ATS121 TPP12/049) or because it is more flowing (ATS148 TPP16/iv &). During choice making he also took into account the TL, its possibilities and its requirements as exemplified by the following comment: "in Maltese you are not going to do just a preposition [...], somehow there must be a noun *ma' tal-mer a*. No, I will leave it as is, with the addition of the word *settur*" (ATS055 TPP07/003). One of the reasons, and sometimes the sole reason, behind fourteen solutions was related to what the TL users say. In 5% of the reasons verbalised, in order to arrive at a decision, Aquilina drew on what the Maltese say/tend to say, for example: "I

hear them say *adida*” (ATS073 TPP08/015) and “in Maltese we say *labra* and not *xag ra*” (ATS089 TPP09/013). This is intrinsically linked with TL/TT considerations, as reflected in the name of the category, but since such comments are quite prominent they have been subsumed under a separate category.

Another recurrent comment (5%) featuring in fourteen choices is “not needed” (e.g. ATS038 TPP04/031, ATS074 TPP08/021). These instances involved TT segments which in Phase 2 are deemed redundant, unnecessary. ATS088 demonstrated this very clearly: “I leave out what is not needed” (TPP09/012). Thirteen verbalisations (4.6%) took the target readership into consideration during choice making such as: “in this way the reader will not read it in a different way” (ATS057 TPP07/012), “Let me do *ar a* so I keep it within the acceptable parameters, for the reader we are saying” (ATS087 TPP08/063) and “I need to specify it by adding *snienek* so they won’t tell me what kind of piece of iron is this” (ATS073 TPP08/015). Therefore, in taking certain decisions, the translator kept the potential reader in mind. Prospective readers include critics and, in fact certain verbalisations made reference to potential criticism. At times the translator attempts to pre-empt criticism as in ATS076 where he opted for a solution so as to “eliminate criticism” (TPP08/026a) while in other instances he went ahead and opted for a solution in spite of the criticism it may provoke. For example, in ATS021 he chose a marked solution and uttered: “They will have a lot to say about this!” (TPP03/036).

Eight (2.9%) utterances indicated that a solution has been reached in a similar/repeated segment in the text, therefore the choice between these sets of ATs was resolved earlier or later on in the TT (e.g. ATS015, ATS030). Another eight comments (2.9%) revealed that the translator opted for the other ATs in the set or discarded the set of ATs in D1 and chose a completely different solution in D2 because during self-revision the rejected ATs were deemed unfit for purpose. In other words, here he arrived at a solution by elimination (e.g. ATS019, ATS123).

Seven choices (2.5%) were influenced by the surrounding co-text, for instance in ATS099 he chose *r in* because it matches *kuxjenza* (TPP10/009). Furthermore, 2.1% of the comments demonstrated that certain choices were made because they were evaluated as being direct (e.g. “I think it is direct” ATS001 TPP01/001). On the other hand, five (1.8%) verbalisations showed that the translator opted for a non-literal translation as a literal translation was not deemed appropriate (e.g. “It is not the case of translating it word for word” ATS033 TPP04/019).

Moreover, the sixteen (5.7%) comments gathered under the category other encompassed twelve further reasons motivating translatorial choices. All of these reasons occurred three times or less (nine featuring only once) while the translator was tackling the 188 sets of ATs. As Table 36 in

Appendix 4 shows, this category subsumes a multitude of one-off reasons why certain choices were made.

From these results it is clear that the reasons motivating Aquilina's choices when deciding upon the ATs in D2 were wide-ranging. He drew on a wide variety of factors to take decisions, which highlights the richness and intricacy of translatorial decisions and choices. It is however significant that 17.1% of the reasons concerned loyalty towards the ST and the ST author. Therefore, loyalty seems to be a considerable preoccupation in Phase 3 (D2) of Aquilina's translation process. This will be discussed further in section 5.2.2.3.

4.4 Summary and concluding remarks

This chapter aimed to provide insights into the making of a literary translation focusing in particular on what, in TS literature, is variously called the post-drafting (Mossop 2000), the post-writing (Englund Dimitrova 2005) or the revision phase (Jakobsen 2002). It described how the translator approached the TT and the different phases of his extended translation process. It was found that this translation went through a total of eight phases and that each phase has a specific function in Aquilina's extended translation process. Particular focus was given to self-revisions and written ATs, as well as to the motivations governing the translator's decisions along the process. Loyalty to the ST/ST author, TL/TT considerations/requirements, and personal preferences, ideology and poetics surfaced as the dominant reasons underlying Aquilina's translatorial choices and decisions. These results were obtained with think-aloud which proved to be a useful tool. Furthermore, this chapter described the actors involved in the process, as well as their role, and the translator emerged as being in a powerful position. The current chapter was organised chronologically; the data were analysed in the order they were produced and collected. The next chapter is structured around themes, bringing together common aspects from the different sections of the present chapter, discussing and delving deeper into them as well as linking them to TS literature.

Chapter 5 – Thematic Discussion

This chapter discusses and expands on some of the findings outlined in the previous chapter. While Chapter 4 was organised chronologically, the current one is organised thematically. It triangulates the results, weighs the evidence and creates links with previous TS findings, drawing mainly on TPR but also on the literary translation literature. Since very few process studies focus on literary texts, writings on literary translation were referred to in order to contextualise and consolidate the findings. For reasons of space, only the most salient results are discussed. The chapter is organised in two main sections. The first one focuses on the phases of the participant's process and attempts to answer the following research questions: i) How does a literary translation come into being? ii) What happens in the translation process after the first draft of a translation is produced? iii) How does the translator in question approach the target text? The second section centres on translatorial decision-making, mainly explored through ATSS and self-revisions. It addresses the following research questions: iv) How does the translator under study arrive at his decisions? v) Which decisions and choices does the translator make during the post-drafting phase? What are the underlying motivations? vi) How does the revision process shape the translation?

5.1 The coming into being of the translation and the translator's approach to the TT

From the translator's account, it emerged that the participant envisages his literary translation process in terms of phases, and analysis of the various data sources showed that the translation *Is-Sur Ibrahim* came into being in eight distinct phases and went through nine prior drafts. As will be seen, only slight differences were discerned between how the translator described the phases of his process and how these have been observed by the researcher. Section 2.2 discussed how TS scholars (e.g. Mossop 2000; Jakobsen 2002; Englund Dimitrova 2005; Carl et al. 2010) traditionally divide the translation process in three phases: pre-drafting, drafting and post-drafting, while section 2.5.1 tackled the notion of the post-translation process. Table 31 compares the phases in Aquilina's extended translation process as emerged in the analysis with the phases identified in TS literature. It also lists the persons driving each phase of the participant's process:

Table 31. Comparison of the phases of the extended translation process in TS literature and in this study

Phases in Aquilina's extended translation process	Draft version/s yielded at end of each phase	Phases of the translation process in TS literature	Owner of the phase in Aquilina's process
Phase 1: preparing the groundwork - the comprehension phase	N/A	pre-drafting	translator
Phase 2: producing a draft translation	D1	drafting	translator
Phase 3: redrafting - fine-tuning the draft translation	D2	post-drafting (subphase 1)	translator
Phase 4: polishing the style of the target language	D3	post-drafting (subphase 2)	translator
Phase 5: self-proofreading	D4	post-drafting (subphase 3)	translator
Phase 6: proofreading	D5	post-translation process: other-revision	proofreader
Phase 7: self-correcting the text	D6	post-translation process	translator
Phase 8: the publication phase - typesetting, (layout) and printing	D7, D8, D9	post-translation process: publication phase	publisher and translator

It could be argued that Phases 1 to 5 are what in Chapter 2 has been defined as the translation process; here Aquilina is the sole player, while Phases 6 to 8 form part of the post-translation process, where third parties come into play. These two arguments are expounded below. First, the participant's five-phased translation process is discussed, and then the discussion turns to his post-translation process.

5.1.1 The translation process

As noted above, TPR research divides the translation process into three phases. In cases where several phases succeed the drafting phase, these are grouped as subphases under one phase, the post-drafting phase (e.g. Englund Dimitrova 2005; Shih 2013). Now, in Aquilina's process Phases 3-5 seem to be three distinct phases. Consequently, his translation process emerges as consisting of five phases, not three. From the analysis, it is evident that each phase has specific purposes, its own pace, and builds on the previous one.

5.1.1.1 Phases: their function and pace

Phase 1: Preparing the groundwork - the comprehension phase

In Phase 1 the preparatory work for the translation is done: the translator acquaints himself with the ST, engages deeply with it and lays the foundations for the translation. This phase precedes

the drafting of the TT although the translator stated that he jots down some notes after looking up words in dictionaries. The research carried out on and around the ST and the multiple readings of the entire text highlight the importance attributed to understanding the ST, which is the main purpose of this phase of Aquilina's process. These findings are consistent with previous studies showing that: i) this phase comes before the systematic writing of the translation (e.g. Mossop 2000; Englund Dimitrova 2005), ii) certain translators resort to aids and write notes during this phase (e.g. Englund Dimitrova 2005), iii) it serves as an orientation/planning phase (e.g. Jakobsen 2002; Carl et al. 2011) and iv) it "is dominated by comprehension" (Jakobsen 2002: 192). Linked with this, the fact that Aquilina reads the book with the intention of translating it demands a deeper understanding of the ST than when reading for other purposes. This is also in line with TPR literature which postulates that reading for translation is more cognitively demanding than reading for other tasks (e.g. Shreve et al. 1993; Jakobsen & Jensen 2008). The several readings of the entire ST accompanied by research indicate that this phase is not short in Aquilina's case. However, it should be pointed out that not all translators read the whole ST before starting to translate (e.g. Jakobsen 2002; Englund Dimitrova 2005; Alves et al. 2009) and this counts both for non-literary and literary (e.g. Rabassa 2005) translators. Hence, reading the whole ST in the initial phase does not seem to depend on genre,¹⁰⁵ which further emphasises the importance the participant gives to understanding the ST in Phase 1: he wants to approach Phase 2 with the certainty of having mastered the meaning of the ST.

Phase 2: Producing a draft translation

Three data sources (D1, ISSI and RI) indicate that in Phase 2 Aquilina produces a handwritten first draft swiftly with the aim of capturing the spirit of the ST gleaned from Phase 1 and transferring it to the TT. In his process, Phase 2 is not the longest which contrasts with previous TPR findings showing that most professional participants dedicate the largest part of the task time to drafting (e.g. Jakobsen 2002; Englund Dimitrova 2005; Dragsted & Carl 2013; Shih 2013). However, in the same studies Jakobsen (2002: 194), Englund Dimitrova (2005: 88) and Shih (2013: 37) all report at least one experienced translator not spending most of their time drafting. Moreover, literary translator Susan Bernofsky (2013: 223-224) affirms that her first draft is handwritten, "intentionally sloppy and quickly executed; it is meant to be discarded but at the same time to serve as a seedbed for ideas worth preserving". Ros Schwartz (Schwartz & de Lange 2006: 10), who translates contemporary Francophone prose, also works very rapidly on her first draft and sets daily targets, something Aquilina does too. Therefore, there are translators who, like Aquilina, actually produce the first draft quite fast. It is, however, likely

¹⁰⁵ It may depend on a number of things, such as prior familiarity with the work to be translated, the deadline or the translator's approach.

that since in previous TPR studies these translators were in a minority, they were lost in the crowd despite authors highlighting significant individual differences in approaching the task (e.g. Jakobsen 2002; Englund Dimitrova 2005; Antunovi & Pavlovi 2011).

In D1, Aquilina sketches the outline of his translation; his main priority seems to be to produce a fluid first full draft instinctively and to rely mainly on inspiration. To this effect, while he is writing D1 he does not resort to dictionaries and generates many written ATs without stopping to choose among them: the findings indicate that this is done strategically so as not to lose the flow of writing; instead he draws on the research done in the previous phase and writes down all the possible solutions that cross his mind. It seems that through practice he has developed a number of process strategies to facilitate the drafting process and to work more efficiently and effectively. Two other examples of process strategies identified are i) dividing the ST into units of work, and ii) revising a paragraph soon after it has been translated. The former allows him to maintain a steady pace while drafting a TT as well as to be self-disciplined to reach the target number of pages set for the day; the latter to take that paragraph off his mind, and move on to the next paragraph and concentrate on drafting it.

Further, it seems that attention to detail does not pertain to D1; in Phase 2 he does not let himself get bogged down with details and microlevel decisions, hence the lack of fixed strategies, the missing punctuation, the lexical variety and some inconsistencies in D1. Basic errors present in the first draft such as spelling mistakes, unfinished words, verbs not agreeing with the subject, could also be indicative of lapses in attention: during this phase the translator is engrossed in the translation act, focusing more on macro aspects and demanding cognitive tasks such as transfer of meaning and problem solving. This is in accordance with Muñoz Martín's (2009a: 169) argument that "[h]ighly demanding tasks reduce spare cognitive resources, and at peaks they may dramatically lower attention to monitoring the environment" resulting in typing errors. In Aquilina's case they seem to result in orthographic mistakes. In Phase 2, only slight corrections are done since fine-tuning is reserved for the next phases (see section 4.2.1.2). Besides, D1 encompasses various bold, creative and experimental solutions. It could be argued that during the drafting phase he lets his creativity flow. He lets himself go, giving way to personal preferences and muse, knowing full well that this is not a final version. Hence, similarly to Bernofsky (2013: 223-224) it seems that D1 is treated as a raw draft, with further work still to be carried out further on, therefore uncertainties, playfulness, whims, written ATs are allowed in this phase of the process as part of the translator's strategic behaviour. As Peter Bush puts it "[t]he first draft is the first stab at the rewriting" (2006: 30).

Phase 3: Redrafting - fine-tuning the draft translation

There is a clear change of pace and approach in Phase 3 reflecting the functions of this phase in this translator's process. The TPPs have revealed that Phase 3 involves a thorough comparison of the ST with the TT and a conscientious self-revision of D1. The comparative revision is generally followed by two unilingual revisions, one at the paragraph level and another one at the end of the self-revision session.¹⁰⁶ Phase 3 thus encompasses several levels of monitoring; it is also characterised by heavy use of dictionaries and constant generation of verbal ATs. As a result, the translator proceeds very slowly, working meticulously, with no detail overlooked or deemed too trivial. This is the lengthiest phase in Aquilina's process and comprises substantial rewriting. In the ISSI the translator affirmed that, in this phase, he refines the TT and improves the writing; D2 and the TPPs actually showed that he rewrites substantial parts of the TT. Since it may be said that he finetunes through redrafting, this phase is being labelled as *Redrafting - fine-tuning the draft translation*. Reworking parts of the draft TT is not unusual in literary translation. For instance, D.H. Lawrence rewrote whole sections of his first draft translation of Verga's *Mastro-don Gesualdo* (Arnold 1968: 391) as did August Wilhelm Schlegel, German translator of Shakespeare's plays (Bernofsky 2013: 225). David Bellos also seems to self-revise his drafts extensively as Munday's (2012: 123-124) case study illustrates.

Clearly, Phase 3 is significant in Aquilina's process, both in terms of length and role. As stated above, this goes against previous studies' results which found that D1 is generally the most time-consuming. Yet, as already hinted, researchers report important individual variation, for instance, "[i]n one task, one of the professionals spent more time end revising the draft than actually drafting it" (Jakobsen 2002: 194). Anna, the professional translator in Englund Dimitrova's (2005: 117-120) study who spent more time self-revising than drafting, undertook four times more self-revisions in the post-drafting phase than in the drafting phase.¹⁰⁷ It is also interesting to note the striking similarity between Aquilina's approach in D2 and Bernofsky's (2013: 224): "I produce a painstakingly meticulous second draft, still working at the computer, but with frequent pauses to consult multiple bilingual and German-language dictionaries". After all, Aquilina's approach is not so exceptional: there are translators who share similarities with his approach but it is likely that such aspects were not as pronounced in previous process studies and were hence neglected.

¹⁰⁶ D1 was self-revised in 18 sessions (see Appendix 8).

¹⁰⁷ However, Englund Dimitrova does not subdivide these self-revisions according to the post-drafting sub-phases but gathers them all under the post-drafting phase; thus we do not know in which of the subphases these were performed.

This is the phase where Aquilina's TT really takes shape, where most translation solutions acquire durability and survive till the final product. The findings demonstrate that all written ATs are tackled in D2 and 88.8% thereof are finalised here too, appearing in the final TT as they featured in D2 which means that most uncertainties are dealt with at this stage (see section 4.3.2). The analysis indicates that the main aims of this phase are to refine the TT by increasing its accuracy in relation to the ST but also its fluency. In fact, two main preoccupations are evident in Aquilina's decision-making during Phase 3: i) loyalty to the ST and, ii) considerations of the TT/TL. It seems that after letting the creativity flow in Phase 2, in Phase 3 the translator reins himself in for example by continuously consulting the ST, checking with the dictionaries, reducing lexical variety and revising various translatorial decisions for loyalty reasons. However, TT/TL considerations are also given importance, as the TPPs show and as attested by the unilingual revision at the end of the Phase 3 sessions which focused on the TT. Interestingly, another main focus in Phase 3 are personal preferences which emerge as having a central role in this translator's decision-making and which result in several creative translatorial solutions. The implications of the latter are discussed in section 5.2.2.4. The translator spends a great deal of time dealing with such factors which contributes to making Phase 3 slow and lengthy.

Phase 4: Polishing the style of the target language

Phase 4 is much shorter than the preceding one, lasting 7 hours as opposed to the 56 hours dedicated to Phase 3, which correlates with the tasks and functions attributed to it. While in D2 he was more concerned with macro aspects, in D3 he switches gears focusing more on the microlevel of the text, paying attention to details such as spelling and punctuation, which are less complex and hence less time-consuming. Accordingly, much less attention is given to personal preferences as these aspects were mostly settled in the previous draft. Focus is also shifted to the TT and TL which is in line with the translator's assertion during the initial interview that, at this stage, he pays attention to style and to Maltese. In Englund Dimitrova's (2005: 111) study, certain participants too had different aims for their different subphases of the post-drafting phase. One example is Anna who dedicated one of her subphases to TT and TL considerations.

In this phase, both the generation of verbal ATs and the consultation of external resources diminishes whereas linearity increases. As self-revisions, ATs, recourse to external resources and non-linearity are all associated with problematic segments and uncertainty (e.g. Tirkkonen-Condit 2000; Angelone 2010; Shih 2015), this provides evidence that problematic segments decrease as the TT unfolds, and corroborates Shih's (2013: 38) findings that translators backtrack less and proceed in a more linear fashion as the translation process advances. Shorter

phases and less numerous self-revisions also indicate that the translator's satisfaction with the TT is increasing.

Phase 5: Self-proofreading

Phase 5 was short, lasting a couple of hours, but with precise aims nonetheless: to increase the readability of the translation and to eliminate as many mistakes as possible from the TT. Here the translator assumes the role of a proofreader: he proofreads his own text before sending it for actual proofreading. Phase 5 appears to be completely TT-oriented as the translator declared not having referred to the ST during this phase and having focused on rendering the TT more readable, more harmonious. In view of this, the translator read the TT aloud which denotes that sound plays an important role, guiding self-revisions at this stage of the process (see section 5.2.2.3). Another interesting observation is that the translator went back to pencil and paper. While Phases 3 and 4 were completed on screen, in Phase 5 the translation was printed out. Bernofsky (2013: 224) reports a similar *modus operandi*:¹⁰⁸

I try to avoid looking at the original text as much as possible – the point of this draft is to ensure the English-language text works on its own terms. I read the text aloud to myself, since a surprisingly large number of problems that the eye overlooks reveal themselves to the ear.

5.1.1.2 A compartmentalised and incremental process resulting from strategic behaviour

In view of the above, Aquilina's translation process could be described as compartmentalised and incremental, each phase having specific purposes and building on the former one. The translator seems to be very much aware of this and, in fact, he compares the making of a translation with the process of constructing a house:

“[In the drafting phase], you are looking to keep on going so as to build the house step by step, the plasterer does not come before the plumber. The plumber will not come before the builder [...]. The building is constructed step by step and everything at its proper time. The tile layer comes later, nearer to the finishing [process].” (ISSI/TA066)

Assigning different tasks to each of the phases seems to help him be more self-disciplined, methodical and focused on the task at hand. This division of tasks points towards strategic behaviour on the translator's part: through experience he has learnt how best to approach the TT and distribute tasks throughout the production process. Various other instances of strategic behaviour were observed in Aquilina's process. A notable example is the production of written ATs in D1. It can be said that strategic behaviour is developed through practice and results from years of translation experience. It also attests to strategic competence in translation (see

¹⁰⁸ She applies this approach in her third draft though.

e.g. Göpferich's (2009) and PACTE's (2003) translation competence models). In the following section, questions are raised about the division of the translation process in three phases.

5.1.1.3 Questioning the phases of the translation process

Scrutinising the findings of the current study and of previous ones raises questions about whether the translation process is always composed of three phases. Previous research has shown that the translation process is characterised by significant individual variation (e.g. Jakobsen 2002; Englund Dimitrova 2005; Carl et al. 2011; Dragsted & Carl 2013; Hansen 2013). For instance, certain translators read the entire ST before commencing drafting, others familiarise themselves quickly with the text or the first part of it while others skip this phase altogether and start drafting immediately (e.g. Jakobsen 2002; Carl et al. 2011). Inevitably, all translators have a drafting phase, although individual variation occurs here too (e.g. Englund Dimitrova 2005). Researchers report that translators generally perform a post-drafting phase (e.g. Jakobsen 2002; Englund Dimitrova 2005), although not all translators carry out changes to the TT during this phase (e.g. Carl et al. 2011) and the length of the post-drafting may vary considerably among translators (e.g. Englund Dimitrova 2005; Shih 2013). Moreover, some translators check their draft more than once. For example, Englund Dimitrova (2005: 87) reported that two of her participants had five subphases in the post-drafting phases and several of Shih's (2013: 37) participants had four subphases. Yet, although translators seem to allocate different functions to the different subphases they are all subsumed under post-drafting.

As things stand, whether a translator performs a pre-drafting phase or not, it is assumed that there is a pre-drafting phase in his/her process and, if a translator meticulously checks the draft several times, these are all counted as one phase. In view of this and of the significant individual variation found in how translators handle texts, should we start questioning whether the translation process is always divided into three phases? Jakobsen's (2002: 192) assertion that "[w]hether or not the initial orientation phase is treated as a separate phase or as part of drafting (Phase 2) is a matter of definition" strengthens the point as it allows for alternative definitions of the phases and hence for alternative divisions of the process depending on how translators spread the tasks over the phases and on the approach they adopt. It is being posited that Aquilina translated *Is-Sur Ibrahim* in five phases and each phase had its own particular function; consequently each phase could be considered a phase in its own right. Interestingly, Göpferich (2010: 10) seems to think along similar lines as she does not speak of subphases of the post-drafting phase but asserts that "[t]here may be one or several post-phases depending on the number of revisions (*post-phase 1, post-phase 2*, etc. in the TPPs)". If the translation process has a "pre-phase", a "main phase" and possibly "several post-phases" (Göpferich 2010: 10), then it follows that the phases are not necessarily limited to three. Johnsen's (2014: 78) study

also provides empirical evidence of an additional phase, therefore signalling that the phases of the translation process are not always three.

Generalisation is of course not possible from the present case study yet, in view of its results, previous studies' results, and assertions by various scholars that the translation process is characterised by variability (e.g. Séguinot 1997; Breedveld 2002), the question being raised seems legitimate. Englund Dimitrova (2005: 22) asserts that "[t]he relative allocation of time for the phases is a consequence of how the main cognitive process components of the task are distributed and applied throughout the task". To this, one could add that another consequence is the number of phases in a translator's process. If cognitive process components¹⁰⁹ are distributed by a translator over two phases, then it could be argued that his/her translation process consists of two phases; if on the other hand, they are distributed say over five, as in the participant's case, then his translation process consists of five phases.

This variety in the handling of the task has been linked to what in the literature is variously referred to as individual process profiles¹¹⁰ (e.g. Englund Dimitrova 2005: 151-153), translator styles (e.g. Pym 2009; Antunovi & Pavlovi 2011) and writing strategies (Mossop 2001/2010: 18-19 quoting Chandler 1993). In a long-term study exploring translators' individual working styles, Hansen (2013) observed that student translators develop their own way of working early on in their career and they maintain their approach throughout their career, as well as across tasks. Similarly, Dragsted and Carl (2013: 149) found that a translator's behaviour does not change much from one translation to another "and that one may thus postulate that translators are characterised by individual translator profiles which are independent of text complexity [...], and possibly also of other external factors". In line with this, Aquilina confirms twice (ISSI/TA139 & RI/TA044-045) that his translation process remains constant across his practice; other translators too seem to have their own steady way of working (e.g. Schwartz & de Lange 2006). It may thus be suggested that the number of phases and their length in a translator's process are related to his/her process profile. In this scenario, Aquilina's process would consist of five phases and he would be considered an oil painter, or a second draft writer, according to writing researchers (e.g. Chandler 1993; Van Waes & Schellens 2003) as he dedicates good time to Phase 1, produces a quick first draft and then engages in major self-revision in the subsequent phases. Mossop (2001/2010: 19) affirms that:

¹⁰⁹ In monolingual writing it has been suggested that the writing process is composed of three main components: planning, text generation and revision (Hayes et al. 1987) and TS scholars have applied this to translation (e.g. Englund Dimitrova 2005: 4).

¹¹⁰ The present study applies the term 'process profiles' to refer to how translators approach a task and distribute the activities performed over the different phases of the translation process (Antunovi & Pavlovi 2011: 216).

Regarding self-revision, some people ‘steamroll’ through the text, not stopping to make corrections as they go. If a passage is difficult, they may leave a blank, or make a guess preceded by a question mark, or write down alternative translations separated by a slash. They do almost all their self-revision after drafting is complete.

This is very similar to how Aquilina approaches the task which goes to show that his translational behaviour is not completely idiosyncratic but is in many ways similar to other translators’ (and writers’) approach as Mossop observed in his extensive career. Since the vast majority of process studies carried out so far focused on identifying patterns common to all translators, translators who approach the task in a different way were overlooked because of the need to generalise from research studies, although significant individual variation in how the task is approached was consistently highlighted by the same studies. As “translation [...] necessarily involve[s] variation” (Séguinot 1997: 104), studying in-depth the translatorial behaviour of individual translators and taking into consideration individual differences seems a natural next step for TRP. An analogous argument was recently put forward by Halverson (2014: 132) who advocated “an ongoing reorientation of the field towards the translating individuals and towards naturalistic investigations of the situated networks in which they do their work”.

5.1.2 The post-translation process

While in TPR the translation process and the post-translation process are usually considered distinct, so much so that most studies either tackle one or the other, in Aquilina’s case, the boundary between these two seems to be blurred: the two processes interlace as the translator retains control of the process. This is significant as in TS literature the post-translation process comes across as being the realm of the publisher who is generally portrayed as almighty, imposing decisions on translators (e.g. Woods 2006; Munday 2008a; Venuti 2013). However, in this process study a different image of the translator develops: he is the driver of the entire process and seems to be in quite a powerful position at this stage of the process. The sections below explore the three phases of Aquilina’s post-translation process, focusing on his relationship with the proofreader and the publisher.

Phases 6 and 7: Dealing with the proofreader and his revisions

Phase 6 is the proofreading stage. Although it is named the proofreading phase because this is what the translator calls it, it tallies with other-revision in previous process studies. The results show that the proofreader undertook a unilingual other-revision as he did not merely correct orthographic mistakes but also suggested certain improvements (Mossop 2001/2010: 200), albeit few and discreet. However, the other-revisions were not imposed on the translator: the

alternative solutions suggested were placed within brackets and the results of Phases 6 and 7 show that the translator had the last say, picking and choosing the other-revisions proposed. This is similar to Siponkoski's (2013) study which reports that i) Werner Söderström Osakeyhtiö, a major publishing company in Finland, allowed translators involved in the project of translating Shakespeare's plays into Finnish to have the final say irrespective of the suggestions dispensed by the editor and consultant, and ii) established translators tend to modify or reject suggestions put forward by copyeditors while less established translators tend to accept the solutions proposed by third parties. It could be argued that with experience translators gain more confidence in their work and they become more assertive when dealing with third parties. The present study and Siponkoski's (2013) also suggest that certain publishing houses are increasingly allowing translators more autonomy and power which is a step in the right direction for the profession when considering pronouncements in the literature claiming that the translator is generally overruled by revisers and publishers (e.g. Rabassa 2005; Woods 2006; Munday 2008a; Venuti 2013). Allowing the translator to make final decisions makes perfect sense in literary translation as unlike in non-literary translation, which is normally anonymous, the publication usually bears the translator's name and hence the translator is ultimately responsible for the translation.

Moreover, interaction between reviser and translator does not seem to be commonplace as both Mossop (2007: 8) and Künzli (2006: 194) report. Künzli (2006: 194) points out that this lack of interaction could engender uncertainties in the process and asserts that "the reviser may also want to know if he or she can trust the original translator when it comes to the accuracy" (2006: 209). In the present study the translator and proofreader interact, they know each other and hold each others' work in high esteem. They both acknowledge each other's expertise: the proofreader trusts Aquilina's translation competence (M. Cassar, personal communication 03.06.15) and Aquilina respects the proofreader's expertise in the TL, in fact this proofreader has revised almost all of Aquilina's work (ISSI/TA092). Hence, there is mutual trust and they do not step much on each other's toes, which results in a smooth process with very few disagreements. The indications from this study are that communication between translator and reviser is healthy and commendable. The analysis also revealed that Aquilina and his proofreader are on the same wavelength: they both favour the Semitic aspect in Maltese which makes for a smoother process but, on the other hand, it could be argued that this does not offer a real debate on certain translatorial choices. This could perhaps explain why the translator calls the proofreader 'proofreader' and not 'reviser': he does not want to have his translatorial choices revised as he may not be ready to budge much on these but his main expectation of this phase of the process is to have his text checked for linguistic mistakes. This also signals that the translator is confident of his translation competence.

Nevertheless, the proofreader's role in the process cannot be dismissed: he proposed 242 other-revisions, most of which were endorsed by the translator. The translator clearly values his input and respects him. In fact, proofreading is a fixed and essential phase in Aquilina's process and the fact that he discusses certain translatorial doubts with him proves that the proofreader's role is not restricted to simply correcting orthography. In fact, he also serves as a target reader, a sounding board who helps the translator see things with fresh eyes, and from a reader's perspective, which could explain the self-revisions introduced in Phase 7.

Notably, in Phase 7 the translation goes back to the translator who decides what to retain and what to discard from the proofreader's suggestions. Until Phase 7 the translator remained in control of his work and it could be postulated that while in previous process studies the translation process and other-revision were treated as distinct processes, the former driven by the translator and the latter by the reviser (e.g. Hansen 2008), proofreading is envisaged by Aquilina as an extension of his translation process. Furthermore, as earlier studies revealed that other-revision is a source of frustration and conflict generated by gratuitous revisions (e.g. Künzli 2007; Hansen 2008), this study demonstrates that knowing who is ultimately responsible for the translation and what is expected of the reviser could reduce conflict and uncertainties in the process.

Phase 8: Dealing with the publisher

From the results it could be gathered that this translator also has considerable say in the publication phase. The publisher does not impose a reviser or proofreader on him but trusts him enough to let him select the proofreader. The reason for this could be the translator's status: he is a university professor in Translation, has many years of experience as a translator, has published many translations and won several translation awards. Further, the proofreader he works with is trustworthy, experienced and constantly collaborates with various established Maltese authors and translators. It seems that in Aquilina's case the publisher feels confident enough not to impose a reviser on him nor does she intervene in translatorial decisions, but this does not mean that all translators working with this publishing house receive the same treatment because their status is not the same as Aquilina's.¹¹¹ Having said this, reputable translators in other countries do not necessarily receive the same treatment. To illustrate, Maureen Freely (2013: 121-122) is a professor at Warwick University and a respected journalist, novelist and translator, yet publishers edit her translations and intervene in translatorial decisions. Michelle Woods (2006: vii) in her monograph entitled *Translating Milan Kundera* argues that "[t]he ultimate commercial intent behind the translations clearly affected the editing, and the editing

¹¹¹ In fact, most do not as Aquilina acts as an editor for the Translation Series at Faraxa Publishing. He edits other translator's work published by this publishing house.

radically changed the translation”. Interestingly, both Freely and the translators in Woods’ study as well as in other studies (e.g. Munday 2008a) translate for big markets, where commercial stakes are equally big. A question imposes itself: Could it be that in contexts where commercial stakes are significant the translator has little or no say in the publication process because exigencies of the market and profits take precedence, while in small markets like Malta - where risks and profits are minimal - the translator has more power? This is an interesting question which warrants further research.

According to the results, Aquilina is involved throughout the whole publication process: the publisher provides him with three proofs to check and correct, she does not intervene in translation decisions and even lets him determine the font size and the image of the book cover. Importantly, the translator’s name is featured on the book cover and the published translation encompasses the translator’s photo and biographical note, which precede those of the ST author. In addition, it was Aquilina who proposed the translation to the publisher. As a translator, he seems to be in a powerful position, but the data indicated that this was not always the case. For instance, there were times when publishers intervened in Aquilina’s work (ISSI/TA094). His current position has thus been negotiated and acquired as his experience and status increased. Being consulted during the publication process and being in command of translatorial decisions are demands Aquilina now makes on the publisher. He might be able to do this for two reasons: i) he has asserted and established himself as a translator, thus his negotiation power has increased, and ii) because of the context he operates in. Indeed, if in large markets like the United States literary translation is “a poorly compensated activity” (Guzmán 2012: 94), in miniscule markets like Malta financial gains for translators are even smaller because of the size of the market. Thus, it may be that since Aquilina cannot negotiate a bigger fee because the Maltese market does not allow it, he has bargained a bigger role and say in the post-translation process. It is likely that he accepts a minimal monetary fee against more power in the process, and the publisher acquiesces to the translator’s requests because of his status and possibly also because her risks and profits are not huge, whereas in bigger markets publishers’ risks and profits are bigger and, as a result, they supersede the translator. Again the correlation between the size of the market and the translator’s power, and possibly the translator’s status is interesting to explore in future studies. Munday (2015) maintained that we need to study different language combinations to understand better how translation is done in different parts of the world. The current study fills part of this gap.

Furthermore, roping in translators in the post-translation process is important because it is not unusual that mistakes are introduced in the translation by third parties, as the current study (section 4.2.8.1) and previous studies (e.g. Freely 2013: 122) illustrate. These show that it is good practice to involve translators more in the publication process in order to give them the

opportunity to identify and rectify such mistakes. Another good practice is to consult translators on other-revisions performed to their text, as the translation will bear the translator's name and they will be the ones credited or discredited for it. Freely (2013: 122) demanded to be consulted and eventually got her way, and Aquilina negotiated this involvement with his current publisher. From these two studies we learn that it pays to be assertive. One should therefore consider training budding translators in this skill.¹¹² This brings us to another point: translatorial decisions are automatically attributed to translators whereas TS research has shown that not all decisions are actually made by the translator but by “an amalgam of publisher, editor, translator, copy-editor, and other players” (Munday 2008a: 228). Knowing who made which decisions and why is clearly of interest for the discipline. The current study tracked who made decisions, why, and at which point of the process these were made in order to achieve a better understanding of the translatorial decision-making process. Next, another feature of this translator's process is discussed: time gaps.

5.1.3 A process characterised by time gaps

It could be said that Aquilina's translation process is characterised by time gaps. Each draft is followed by an interval of uneven length. For instance, a gap of five years separates the production of D1 and D2, while a three-week interval was registered between D2 and D3 (see Table 3). According to the results, some of these gaps are intentional and purposeful; they are factored in by the translator in order to distance himself from the text, while others are imposed by circumstances or a mix of both. The most conspicuous hiatus is the one between D1 and D2, due to its length. Although the translator always plans a relatively long time gap between the creation of D1 and its self-revision, its length varies according to the circumstances (see section 3.1.1). This five year gap implies that D1 was evaluated and revised with the benefit of hindsight. It may be said that he had detached himself from the translation, and during self-revision the TT was no longer in his short term memory; thus it was approached with increased objectivity and maturity, which could partly explain the high number of self-revisions in D2. Extensive redrafting in D2 seems to be part of his process profile¹¹³ but the long pause between D1 and D2 possibly also impacted the number of self-revisions. In addition, the translator has in the meantime accumulated more years of experience in translation. He was, therefore five years wiser, and more experienced during the self-revision process.

Hansen (2008: 263) underlines the importance of separating drafting and self-revision by a period of time. Interestingly, in relation to self-revision, she speaks of “the *ability to abstract or*

¹¹² Negotiation also features in Kiraly's (2006: 74) model of translator competence, subsumed under the social competences skill set.

¹¹³ The translator confirmed that in D2 he rewrites the TT (personal communication 11.05.16).

distance oneself from one's own [...] previous formulations" (2008: 275, emphasis in original). The participant seems to have recognised the importance of this distance, of this ability, and devised a process strategy for it: leaving a relatively long time gap between D1 and D2. Since the translator seems to be aware of the benefits time gaps bring, so much so that he plans them in his translation process, it could be argued that these planned intervals are an integral part of his translation process and reflect strategic behaviour. The findings indicate that the planned intervals between the different drafts are beneficial. They allow translatorial decisions to mature, awkward parts in the TT to be smoothed out and problematic segments to be resolved. As Jennings and Wattam (1998: 1) point out "many decisions are taken over long periods of time in which there are many starts and stops to the development of the issue and its resolution".

Apart from time gaps between the different phases, there are also intervals between the different sessions of the same draft, due to the length of the text. Being a long text, it was drafted in several sittings and self-revised in many: D2 was produced in eighteen sessions and D3 in two. These pauses are also viewed positively: "the night brings counsel" (ISSI/TA084). Of course, in these interim periods, be they shorter (a coffee break, a phone call, the night gap, etc.) or longer (the gaps between the phases), the translator's mind keeps on working, mulling over unsatisfactory segments. Consistent with previous studies (e.g. Ku 1995; Hubscher-Davidson 2013; Kolb 2013), the results show that certain decisions are reached and certain problems are solved during these intervals when the translator is doing other activities not related to translation. Ku 1995 calls these off periods from translation activities the "incubation phase", arguing that during such periods translators relax physically and mentally by doing parallel activities which help them resolve translation problems (1995: 43; Ku 1995 & Tirkkonen-Condit 1995: 188). Similarly, Hubscher-Davidson (2013) highlights that some decisions are achieved after unconscious processing, while translators are accomplishing other tasks not related to translation. This unconscious processing occurring simultaneously with non-translation activities aids in the resolution of challenging translation segments. These intervals seem to be beneficial. They also imply a limitation to the undertaking of process studies and, as such of the current research project, as researchers cannot access this part of the process. Since the translator does not switch off his mind outside of the observation periods, there are many blind spots which are not captured by process studies.

It is noteworthy that Aquilina worked at his own pace, without any time pressure or imposed deadlines. He was in a position to regulate the rhythm of his translation process including the length of the time gaps. Not being tied to a strict deadline nor earning a living from literary translation, he could dedicate as much time as he deemed necessary to this translation, given that his main priority appeared to be producing the best translation possible, probably also because publishing translations is important for his academic career. The minimax principle

(Levy 1967/2000: 156), that is opting for “that one of the possible solutions which promises a maximum of effect with a minimum of effort” does not apply in this case. In fact, this case study differs from how things happen in the business world where deadlines and daily word counts are the order of the day. Yet, the literature abounds with examples of literary translators whose main source of income comes from other professional activities (e.g. Fock et al. 2008; Kolb 2013). For instance, akin to Aquilina, most of the literary translators writing about their work in Allen and Bernofsky (2013: 247-251) hold academic positions in universities. Therefore, in cases where literary translators do not earn a living from translating literature, considerations other than time and money might take priority, and deadlines might not be so important. In fact, Bernofsky (2013: 232) reports having left a gap of “a year or two” between the initial draft of one of her literary translations and its self-revision for publication and argues in favour of leaving a time gap between drafts. Schwartz and de Lange (2006: 16) too emphasise the importance of putting the draft away, arguing that it benefits translations. Similar findings were made in TPR, such as by Shih (2013: 42) who found that pauses in between phases were advantageous. This section has discussed the participant’s translation process, the next part of the chapter focuses on aspects of translatorial decision-making.

5.2 Decision-making

This section of the Thematic Discussion centres mostly on translatorial decision-making, which in the present study is mainly examined through ATs and self-revision. By delving deeper into these two aspects, this section discusses how the translator arrived at his decisions and choices as well as the factors influencing them. The last two sections then explore two slightly different yet related topics that have emerged as particularly significant: the translator self-concept and how the translator’s intentions and actions relate to each other.

5.2.1 Alternative translation solutions

According to Krings (2001: 417), ATs are a core and abundant element of the translation process. It is clear that this is also the case in Aquilina’s process: several data sources indicate that he falls in Krings’ (2001: 530) category of those translators who consider many variants, particularly in D1 and D2, externalised as written ATs in the former and verbal ATs in the latter. The TPPs show that as he is self-revising D1 he constantly generates verbal ATs which not only supports the assertions that producing copious ATs attests to translation competence (Pym 1992: 281; Angelone & Shreve 2011: 122) and process creativity (Göpferich 2009: 33) but it also leads us to posit that it is an important aspect in several phases of the process, not just

in the drafting phase. The ability to generate an abundance of ATSS puts many choices at the translator's disposal and enables him to improve the TT as he is reviewing it.

One of the most intriguing findings is the written ATSS which are scattered throughout Aquilina's D1. This is an interesting occurrence because although TPR scholars (e.g. Tirkkonen-Condit 2000; Krings 2001; Dragsted 2012) frequently discuss the production of translation variants and their role in the translation process, they report that these are mostly generated verbally, not written as is the case in Aquilina's D1. In his monograph, Krings (2001: 530) identified two ways in which translators process variants: mentally or as self-revisions.¹¹⁴ The participant in this study also produces ATSS in a third way not identified by Krings: during the first draft he produces different solutions, writes some of them down and postpones the choice between the possible variants to the subsequent phase.

Though written ATSS hardly feature in TPR literature, writing down ATSS while drafting does not seem to be an uncommon translatorial behaviour as there is plenty of evidence in the literature that other translators work in this way. Susan Bernofsky (2013: 230), George Davis (Munday 2012: 118) and Avraham Shlonsky (Toury 1995: 198) are but a few examples. Another one is Ros Schwartz (Schwartz & de Lange 2006: 10) who, upon encountering a demanding segment, will type "three, four, five alternatives" in her first draft. The lack of thorough discussions of written ATSS in TPR could be due to the nature of process studies conducted so far, as this phenomenon may not manifest itself very clearly in short texts (e.g. Dragsted 2012) and hence it might go unnoticed or was not frequent enough to attract the attention of researchers. Possibly, the translator when working on a short text might not feel the need to postpone decisions to a later phase and processes ATSS mentally and on the spot, while in the case of longer texts different approaches might be adopted. This highlights the need for additional thorough case studies investigating how individual translators approach long translation tasks because, although translators deal regularly with these kinds of tasks, few or no previous process studies have dealt with this aspect. As this study demonstrates, this approach could help us gain new insights into translator behaviour. One could be tempted to explain written ATSS in terms of text genre as most translators mentioned above are literary translators but Mossop (2001/2010: 19) also noted this behaviour in non-literary translators. Writing down various ATSS in the draft is therefore not genre dependent.

It has been established that written ATSS are postponed decisions. The translator generates various options but instead of weighing one against another and opting for a solution, he suspends the decision-making process by delaying the choice between the ATSS to a later phase. The many postponed solutions in the form of written ATSS in D1 serve as alternatives to be

¹¹⁴ Self-revisions are discussed separately in section 5.2.2.

contemplated upon in the subsequent stage of the translation process. The fact that he creates many ATs in D1 and postpones the decision between the multiple variants to D2 indicates that the translator tolerates uncertainty during the production of the first draft, which supports previous studies' findings (e.g. Tirkkonen-Condit 2000; Englund Dimitrova 2005) that experienced translators generally tolerate uncertainty during the translation process. Moreover, it could be argued that he exploits uncertainty at this stage of the translation process and even employs it as a strategy: the choice is postponed to a later phase of the process when he is in a better position to make informed choices on the basis of a first full draft and a deeper knowledge of the text. Translators' ability to tolerate and manage uncertainty is viewed as positive (e.g. Tirkkonen-Condit 2000; Hubscher-Davidson forthcoming) and key for translatorial decision-making (Fraser 2000: 115). Interestingly, in Aquilina's process, written ATs are confined to D1. From D2 onwards, ATs are only externalised verbally and a choice is made there and then indicating that Aquilina's tolerance for uncertainty decreases as the translation process unfolds and the TT starts to take shape. This ascertains that postponing decisions in the form of written ATs is strategic behaviour employed on the translator's part and supports Englund Dimitrova's (2005: 109) finding that postponed decisions are a global strategy employed by one of her participants in order to take ultimate decisions once a full TT is available. It also corroborates Göpferich's (2010:17-19) suggestion that translators defer decisions for strategic reasons, and Ehrensberger-Dow and Massey's (2013: 115) finding that postponing work on difficult segments to the subsequent phase seems a useful strategy. Since all written ATs are resolved in D2, it could equally be argued that tolerating uncertainty in D1 was an effective mechanism to solve complex decisions in D2 which backs Hubscher-Davidson's (forthcoming) argument that tolerance for ambiguity may help in resolving complex translation decisions.

Written ATs do not only provide evidence that the translator tolerates uncertainty but they also manifest uncertainty during drafting. The analysis has revealed that written ATs reflect translatorial doubts about, for example, which strategy to opt for, the best way to render a particular segment, or the exact meaning/nuance of a ST item. They signal challenging segments that present some kind of difficulty to the translator; complex written ATs denote particularly problematic segments. Detailed examination of all the written ATs threw light on the type of difficulties experienced in D1 (see section 4.3). The results of *Classification III: Going beyond the linguistic categories* indicate that the main source of translatorial doubts in the first draft stems from the choice of translation strategy to implement, for instance doubts concerning the degree of literalness to adopt in the TT, whereas the second most important source of doubt in D1 relates to the translator's preferences/poetics/ideology. Upon further analysis, it was found that these two categories of written ATs - amounting to almost 70% of all written ATs - could be grouped together because they pertain to the macrolevel. This in

turn implies that certain macrodecisions are not made in D1. Again, these results demonstrate that written ATSS are produced as strategic behaviour by the translator. They also fit in very nicely with the translator's process profile, that of an oil painter (Chandler 1993 :33). It may be that written ATSS are part of his process profile. During D1, the translator draws the outline of the TT but the macrostrategy is not yet fully defined, denoting that in D1 nothing is cast in stone. He has not yet decided upon the degree of literalness to adopt (e.g. ATS004) or whether certain elements will be domesticated or foreignised for instance (e.g. ATS020). Such decisions are postponed to a later stage of the process when a first full draft is ready and the translator has a better picture of the TT, and thus is in a better position to choose. Since the findings show that all written ATSS are solved in D2, they back Tirkkonen-Condit's (2005: 406) claim that experts make certain global decisions towards the beginning of the process which then guide local decisions. Aquilina made almost all macrodecisions in D1 and D2.

It is probable that ATSS are also written down in D1 to ensure that potentially good solutions are not forgotten, which seems to be a useful process strategy, as Shih's (2015: 84) study shows. One of her participants regretted not having written down alternative solutions while drafting, as in the next phase these had slipped out of her mind. Writing down ATSS also allows Aquilina to move on with the drafting and to stop ruminating on suitable solutions as he could consider them later on in the process. This is also reminiscent of Risku's (2014: 347) finding that the translator in her study tends to externalise some of her internal processes, for instance by writing down solutions on a piece of paper or typing solutions and revising them instantly.

Various scholars equate ATSS with problematic segments (e.g. Mossop 2001/2010; Englund Dimitrova 2005; Angelone 2010; Munday 2012) and this comes out clearly in the present study too. It is evident that written ATSS indicate problematic areas in the ST and/or the TT, and so do verbal ATSS. In fact, Phase 3 is the stage of the process where Aquilina makes most self-revisions, considered as a clear signal of challenging and unsatisfactory segments, and as he self-revises D2 he constantly generates verbal ATSS. On the other hand, both self-revisions and verbal ATSS diminish in Phase 4. Thus, the indications are that, as difficult segments are tackled and the translator's satisfaction with the TT increases, ATSS become less frequent. Phase 3 also emerged as the slowest and the longest phase in Aquilina's process, partly due to the continuous generation of ATSS and the ensuing choices.

The analysis indicates that choosing between the various ATSS produced is not always easy and it could be time-consuming: sometimes the translator scolds himself for being unable to select between variants (e.g. TPP09/M) which coincides with other researchers' findings that choosing among the several options generated could be challenging (Englund Dimitrova & Tiselius 2009: 121) especially if the choice is not clear cut (Krings 2001: 464). Interestingly, choice seems

particularly difficult if ATSs relate to personal preferences rooted in the translator's ideology and poetics. The TPPs suggest that these are time-consuming and the most difficult for Aquilina to let go of. This also echoes Campbell's (1999: 39) argument that the more choices a translator has, the more effortful the rendering of a particular segment is.¹¹⁵ The present study's results thus confirm that producing ATSs and choosing among the options involves high cognitive effort and slows down the process.

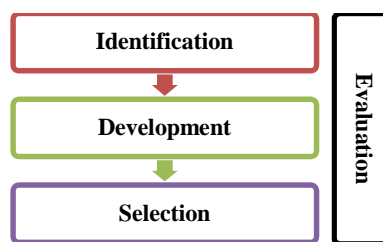
The current study shows that there is no one single explanation for ATSs but several: they reflect translatorial doubts, problematic segments, as well as translator's competence and creativity. Written ATSs, which are postponed solutions, also signal tolerance for uncertainty, strategic behaviour and the translator's process profile. Following Angelone (2010: 19), it could be said that written ATSs constitute a conscious strategy to manage uncertainty, an effective mechanism developed through experience. The idea that uncertainty management and strategic behaviour could be linked was already put forward by other authors (e.g. Tirkkonen Condit 2000: 123) but to my knowledge no process studies delved deeper in how translators manage uncertainty by writing down various ATSs and suspending the choice to later phases of the process. This study therefore brings a contribution in this regard. In addition, the in-depth investigation of written ATSs throws some light on aspects causing doubts during drafting, how the translator deals with the postponed solutions and the various options in the post-drafting phases, as well as the reasons guiding choice between the possible solutions. These insights are significant because although many researchers (e.g. Fraser 2000; Krings 2001; Pym 2003; Englund Dimitrova & Tiselius 2009) have acknowledged the vital role of ATSs in the translation process "the details of this selection process and the factors influencing it are largely unknown" (Bangalore et al. 2016: 212).

5.2.1.1 The structure of decisions: accounting for written ATSs and postponed decisions

In section 2.3.2, drawing mainly on Wilss (1996, 1998) and Krings (2001), four stages of the translatorial decision-making process were identified (depicted in Figure 20). It was also established that i) the sequence of these four stages is not static, ii) evaluation is a fluid and flexible process and may take place at any stage of the decision process, and iii) that some stages may be omitted according to the level of consciousness. Then, section 4.2.2.3 explored aspects of decision-making in Phase 3 and suggested that, in the post-drafting phases, translatorial decision-making starts with evaluation which supports the above assertions.

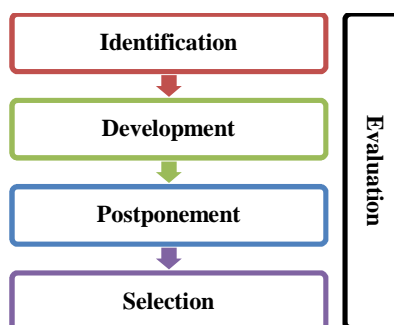
¹¹⁵ Campbell (2000) put forward the notion of Choice Network Analysis (CNA) which studies alternative solutions produced by different translators for the same ST segment, while the present study looks at ATSs produced by the same translator for the same ST segment.

Figure 20. The four steps of the decision-making process



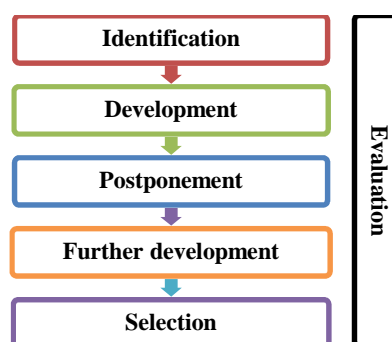
However, the presence of written ATSs in D1 leads us to propose a modification to this model to accommodate postponed decisions in the decision-making process, since it has been established that this is not idiosyncratic behaviour of this study's participant but other translators also work in this manner. In the case when translators write down ATSs in the draft and postpone the solution to a later phase, this plays out as follows:

Figure 21. Accounting for written ATSs in the decision-making process



Since the results have shown (see section 4.2.2.3) that further solutions could be generated before a choice is made among the written ATSs, this is being accounted for as follows:

Figure 22. Accounting for the generation of further ATSs in the decision-making process



To my knowledge, postponed solutions have not been incorporated in the decision-making process although various TS researchers have identified this phenomenon (e.g. Shih 2015: 87). The discussion now turns to self-revisions.

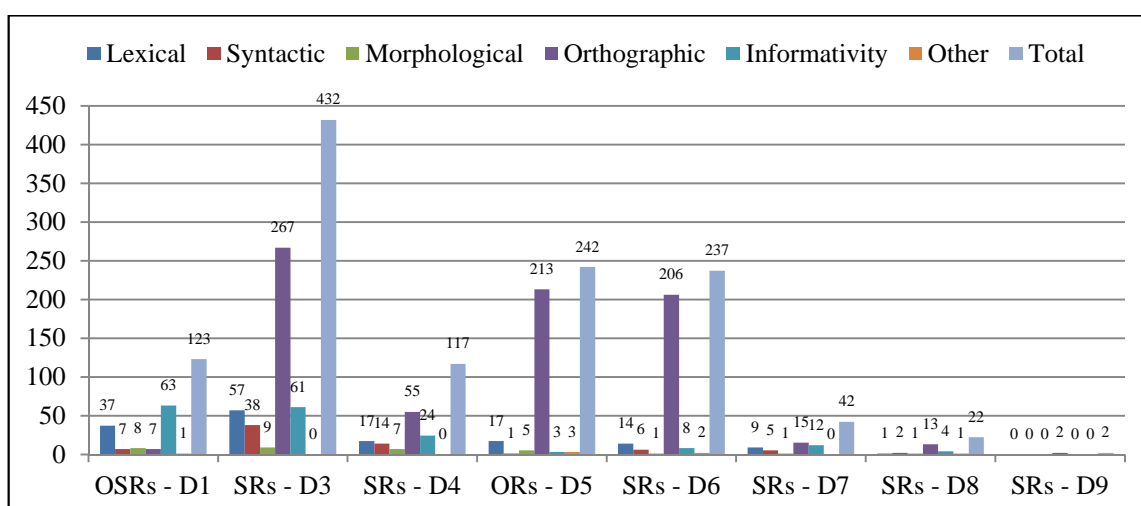
5.2.2 Self-revisions

5.2.2.1 Amount and type of self-revisions across the phases

In the translation *Is-Sur Ibrahim* self-revision occurs in all the drafts except D5, which is the proofreader's draft and encompasses other-revisions. Hence, self-revision spreads across all phases of the translation and post-translation process bar Phase 1 and Phase 6. However, the amount and type of self-revisions differ substantially from one phase to another. As explained in section 3.2.2.2), self-revisions in D2 were not counted nor analysed quantitatively¹¹⁶ but a quick glance at the drafts (see sample in Appendix 2) immediately reveals that D2 contains the highest number of self-revisions. On the other hand, all changes performed in the remaining eight drafts were counted and categorised according to the linguistic level they pertain to. Figure 23 below compares all the revisions undertaken in all the drafts except in D2.

¹¹⁶ Given the rich data and intriguing results provided by the TPPs, counting and categorising the abundant self-revisions in D2 simply to determine their linguistic category did not seem an important exercise for the current project. However, it will be picked up in a future project as Lieven d'Hulst, a TS scholar, suggested that this could provide valuable insights for the discipline (personal communication 27.08.15).

Figure 23. Amount and type of revisions in the drafts, excluding D2¹¹⁷



These findings corroborate previous studies' results that self-revision takes place over different phases of the translation process (e.g. Jakobsen 2002; Asadi & Séguinot 2005; Englund Dimitrova 2005; Carl et al. 2010). They also demonstrate that self-revisions spill over to Aquilina's post-translation process. In terms of totals, apart from D2 which, as can be seen in Appendix 2, clearly encompasses the largest number of self-revisions, the second highest amount of self-revisions is found in D3 but the number is substantially lower.

D6 registers the third highest quantity of self-revisions, reflecting the proofreader's influence on the TT. It could be that the proofreader has refreshed the translator's cognitive state and helped him see the TT with fresh eyes, resulting in a number of new changes introduced in D6, apart from the other-revisions suggested by the proofreader and endorsed by the translator in D6. Next in line is D1, with a total of 123 OSRs, closely followed by D4. From D7 onwards self-revisions decline steadily. The results demonstrate that the great majority of self-revisions were performed in the post-drafting phases, a finding which is in line with Carl et al.'s (2010: 7) who concluded that experienced translators delay self-revisions to the post-drafting phase, but which differs from the results of several other scholars (e.g. Englund Dimitrova 2005; Alves & Liparini Campos 2009; Alves & Vale 2011) showing that experienced translators made the majority of self-revisions in the drafting phase. As pointed out in section 5.1.1.1, one of the four experienced translators in Englund Dimitrova's study undertook four times more self-revisions in the post-drafting phase than in the drafting phase (2005: 117-120); thus, the findings of her study are not clear cut in this respect because one cannot really generalise on the basis of four participants. In fact, Englund Dimitrova (2005: 144-145) highlights the lack of homogeneity

¹¹⁷ The other-revisions (ORs) of D5 will not be discussed here since this section is dedicated to self-revisions (SRs) but they have been incorporated in the graph for ease of comparison and because of their influence on D6.

between her three groups of participants with regards to the number of self-revisions undertaken and when these were done, and points towards “the existence of different process profiles, which are not dependent on amount of translation experience”. Delving deeper into this aspect, she classifies her nine participants into five different process profiles, with Anna being subsumed in Profile 1 (2005: 151-153) which incorporates participants exhibiting extensive planning in the pre-drafting phase, a fairly short drafting phase with some self-revisions, and an extensive post-drafting phase with many self-revisions. This is very similar to the way that Aquilina behaved in this study. The distribution of his self-revisions across the different phases coincides with his process profile: as an oil painter he generates the first draft fast with relatively few online self-revisions and then he meticulously reworks the draft in the subsequent phases of the translation process. Likewise, Asadi and Séguinot (2005: 537-538) identify three patterns in terms of how professional translators distribute tasks and self-revisions over the different phases of the translation process. Some translators, like Aquilina, generate their draft very quickly and undertake most self-revisions in the post-drafting phase, others carry out the majority of their self-revisions while drafting, thus producing an almost finalised first draft, while a third group sits somewhere between these two ends of the spectrum, distributing self-revisions between drafting and post-drafting. In view of the above and of the inconclusive findings relating the amount and timing of self-revisions to experience, it is likely that instead of experience, they reflect translators’ work methods, in other words, their process profiles. This clearly complex matter merits further investigation and is an avenue for further research.

The present study’s findings are telling about what is actually revised during various phases of the process. In the drafting phase (D1), most self-revisions are minor and concern informativity and lexis which confirms only partly Englund Dimitrova’s (2005: 116) findings that lexical and syntactic self-revisions are the most common both during drafting and later. Surprisingly, syntactic OSRs are negligible in Aquilina’s case and the most prevalent are informativity OSRs involving mainly insertions.¹¹⁸ This implies that OSRs explicitate the TT and that the translator might already be thinking of the potential reader at this early stage of the process. Although D2’s self-revisions were neither counted nor categorised according to the linguistic classification, the qualitative analysis of Phase 3 indicates that lexical choices are a main concern at D2 stage (see e.g. section 4.2.2.5), hence corroborating other studies’ results that lexical choices feature prominently in self-revision processes (e.g. Englund Dimitrova 2005; Jones 2011; Shih 2013). However, the findings reveal that the translator’s preoccupation with lexical items goes beyond mere lexical choice and expose the translator’s personal preferences, ideology and poetics (see section 5.2.2.4). Apart from being the most abundant, D2’s self-revisions were also the most complex and laborious.

¹¹⁸ It needs to be pointed out again that apart from OSRs there were 188 sets of written ATs in D1. According to the results, the latter are more numerous and more complex than OSRs so it could be said that the problematic segments in D1 were postponed to D2 in the form of written ATs.

With the exception of D6, from D3 onwards self-revisions decrease progressively, an observation also made by other researchers (e.g. Munday 2013: 133-134). They not only decrease in number but in complexity as well. This is evidenced by both the TPPs and the linguistic classification which, amongst other things, shows that orthographic self-revisions consisting of punctuation, spelling, and spacing (all very minor corrections) constitute by far the largest category in D3-D9. In contrast, orthographic OSRs are very low in D1 and none concern punctuation at that stage. As self-revisions have been associated with problematic and unsatisfactory segments (e.g. Mossop 1982; Englund Dimitrova 2005; Pavlovi & Antunovi 2013; Shih 2015), it can be posited that as the translation process unfolds, problematic segments decline both in number and complexity and the translator's satisfaction with the TT increases. These results therefore bring further empirical support for the facilitation effects hypothesis (e.g. Englund Dimitrova 2005; Jakobsen 2011) which postulates that the translation task becomes easier and quicker with the unfolding of the process.

A possible explanation for the high proportion of orthographic self-revisions from D3 onwards is that the major challenges are settled in D1 and D2 and thereafter Aquilina starts paying attention to detail, thus pointing again to strategic behaviour and division of tasks. It may also be due to the difference in punctuation conventions between French and Maltese, as the latter follows the English language conventions. There are several differences between the two systems, such as the space required before the semicolon and colon in French but not in Maltese, or the use of the *tiret* to report direct speech in French, while Maltese requires double inverted commas. Usage of commas and semicolons also differs between the two languages, for instance, Maltese tends to use more semicolons than French. Moreover, there are yet no spellcheckers for Maltese, thus all spellchecking is done manually and Maltese orthography is not exactly simple. What is more, certain orthographic rules have recently changed and others are being debated vehemently (e.g. Reljic 2016). Hence, the high number of orthographic self-revisions could partly be TL dependent. The points just raised could also explain the large amount of corrections to orthography made by the proofreader, who is an expert in Maltese. Aquilina seems to be somewhat influenced by ST punctuation, an aspect seen to by the proofreader who in D5 adapts the punctuation to TL conventions and corrects orthography.

Furthermore, this study provides empirical evidence that self-revision is not easy (Samuelsson-Brown 1993: 109). In fact, Phase 3 (D2), where most self-revisions occurred, was the slowest and the most extensive and laborious. It should be pointed out that, although classifying self-revisions and written ATs according to linguistic categories provides interesting insights into these two phenomena, this study also highlights the need to go beyond linguistic classifications as they may somewhat trivialise the complexity involved in translatorial decision processes.

More often than not, a self-revision/a set of ATs has deeper roots than a purely linguistic level as clearly demonstrated by the TPPs and the analysis of the written ATs (see section 4.3.1.4). The next section focuses on the effects of self-revision on the translation.

5.2.2.2 The effects of self-revision on the TT

The sixth research question in this study sought to determine how the self-revision process shapes this translation. For this reason, the current section explores the effects of self-revision on the TT. Analysis of OSRs and of the solutions selected in the published translation for those segments exhibiting a set of written ATs in D1 yielded the following results, aggregated in Table 32:

Table 32. The effect of self-revision on the TT

Segment analysed	Away	Nearer	Neutral	Total
OSRs	34.1%	49.6%	16.3%	100%
Final solution for segments containing written ATs in D1	36.7%	48.9%	14.4%	100%

In both cases, the nearer type are the most numerous, implying that Aquilina's self-revisions tend to bring the TT closer to the ST both during drafting and post-drafting, represented by the OSRs and written ATs respectively. Surprisingly, these results do not lend support to Chesterman's (2011: 26) deliteralisation hypothesis nor to Englund Dimitrova's (2005: 121) findings that self-revisions make the translation less literal. As outlined in section 2.5.2.3, Pavlovi and Antunovi's (2013) study also challenged the literal translation hypothesis. These findings raise very interesting questions about the deliteralisation/literal translation hypothesis, particularly in view of Chesterman's (2011: 30) assertion that findings going against the hypothesis would be surprising. Consequently, further studies delving deeper into this aspect are needed.

According to this study's findings, one of the effects of self-revision on this translation is moving it nearer to the ST. Once again, and as Chesterman hints, this might be explained in terms of the translator's process profile: the results indicate that in D1 Aquilina produces a rough, freer draft in which he explores a number of different avenues and in D2 he reins himself in. Chesterman (2011: 30) suggests that:

There may be more than one tendency at work: some translators (perhaps under certain working conditions, or with certain language pairs or translation directions or text types, or with certain personality types, or whatever) may tend to process in a *deliteralizing* direction, from more literal towards less literal, while others work in the opposite direction, beginning

with a freer version and then pulling it back closer to the source text during processing or revision (i.e. *literalizing*).

Aquilina, at least in this case study, seems to form part of the latter group of translators, and it is being argued that this may be due to his process profile. The impact of the translator's process profile on the translation process should not be ignored: it seems to condition the way the translator approaches the entire task.

Moreover, the indications are that the process of self-revision reduces lexical variety in the TT. In the few examples scrutinised in section 4.2.2.6, self-revision cancelled lexical variety in these TT segments and introduced a repeated item, with the result that the final TT mirrors the repetition of the original. Now, Ben-Ari, looking solely at product data, argues that avoiding repetition is such a frequent and predominant phenomenon in translator behaviour that it could be called a "universal of translation" (1998: 68). She maintains that avoiding repetition is an innate need, an instinctive translatorial behaviour (1998: 68). Kolb's (2011: 272) process study brings "some evidence of what is often seen as universal tendencies such as [...] the avoidance of repetitions" as two of her four participants removed repetitions while the other two kept them in their TTs. Interestingly, the process data gathered here show that the instinctive unconscious behaviour during the *drafting* phase was indeed to avoid repetition. In fact, Aquilina's D1 exhibits a larger lexical diversity than the ST (section 4.1.1.1). However, although at first the translator seemed inclined to avoid repetition by using the variants offered by the target language, at the end of D2 this variety disappears and the TT segments are harmonised, reflecting the repetition of the ST. At the end, the translator did not shy away from repetition, often reputed as awkward, but gave precedence to adequacy and loyalty to the ST. Hence, the few examples analysed here do not corroborate Ben-Ari's (1998) argument. As a result of this repetition, the TT moves closer to the ST. This is another indication that Aquilina's self-revision process brings the TT nearer to the ST. The above also highlights one of the benefits of process studies, as such insights cannot be offered by product studies.

A recurrent observation was that during self-revision the translator amended the level of informativity in the TT by inserting or deleting elements (see Figure 23). For example, slightly over half of the OSRs concerned informativity and a considerable number of self-revisions in D3 revisited informativity. A closer look at the data reveals that the majority of informativity self-revisions encompass insertions, implying that self-revision tends to increase the level of informativity in this translation, thus making the TT more explicit and consequently more TT-oriented. Yet, this does not necessarily imply a move away from the ST since we do not know whether the items inserted in D2 onwards have a counterpart in the ST or not, as such analysis was only undertaken for OSRs. In fact, the results show that the majority of informativity OSRs

include an item in the TT having an equivalent in the ST or exclude an item in the TT without a counterpart in the ST (see section 4.1.2.1), suggesting a move towards the ST.

In the above, some effects of self-revision on the translation were discussed and possible explanations were offered. The indications are that Aquilina tends to move the TT closer to the ST during self-revision. The below explores what spurs translatorial decisions and choices.

5.2.2.3 Reasons underlying translatorial decisions and choices

The fifth research question concerned the motivations underlying decisions and choices made after D1. Verbalisations revealed a whole range of reasons governing translatorial decisions and choices in several phases, namely in D2, D3 and D7. According to the results, the two leading motivating factors are i) loyalty to the ST/ST author, and ii) TL/TT considerations/requirements. Aquilina thus seems to be both ST-oriented and TT-oriented. The long-debated ST-oriented/TT-oriented dichotomy is therefore not clear-cut here as the translator aims to strike a balance between these two polarities, which are two major pulling forces in Aquilina's process. He constantly moves between the two.¹¹⁹ As Koster (2014: 149) explains it

Like Janus, the Roman god of transitions, a translator has two faces (without being two-faced), looking in opposite directions. From one direction she is pulled to the original work [...]. From the other direction she is pulled towards her own culture and language [...] and produces her own artefacts in a delicate act of balance.

Interestingly, however, loyalty is stronger towards the beginning of the process but recedes towards the end, while as the process progresses TT/TL considerations gain in importance, indicating that the translator becomes more TT-oriented as the translation nears completion. To exemplify, loyalty motivated 17.1% of the choices between written ATs in D2, while in D7 it determines 8.9% of the self-revisions contained therein. Taken together, the two categories concerning TL/TT considerations/requirements¹²⁰ rank second in the reasons motivating choice among written ATs in D2 (5% and 5% respectively, amounting to 10%) and rise to first place in D7, governing 31% of self-revisions. To a certain extent, this upholds Englund Dimitrova's (2005: 125-126) finding that during self-revision translators focused mostly on the TT.

An intriguing finding of this study concerns personal preferences. These emerge as a guiding factor in Aquilina's decision-making, and thus provide empirical evidence to statements that personal preferences and tastes play a role in translatorial decision-making (e.g. Holmes 1988;

¹¹⁹ This brings to mind for example Doyle's (1989: 46) study which proposes the notion of tropes of fidelity to "cover the full spectrum of the translation process from literal to near-literal to liberal or free translation", substituting the simplistic faithful/free duality.

¹²⁰ The categories concerned are i) TL/TT considerations/requirements, and ii) TL/TT considerations/requirements: The Maltese say this.

Wilss 1994; Munday 2008a). Analysis of the reasons underlying choice among written ATSs in D2 highlight this, as 7.9% of the reasons are related to personal preferences; this aspect comes out even more clearly in the qualitative analysis of D2's TPPs (Phase 3), where personal preferences surface as a substantial concern. This is the phase of the process where the TT is largely fixed, where the most important decisions are settled, and personal preferences appear as a recurring, important and laborious decision-making factor. Their prominence, however, decreases along the process, as D3's TPPs demonstrate. Accordingly, in D7 only one self-revision is dictated by personal preferences, amounting to 2.2% of the total reasons. Nevertheless, this one self-revision highlights the role of personal preferences in Aquilina's process as they seep into this late phase of the translation. This aspect is further developed in section 5.2.2.4 below.

A number of decisions are guided by the plot, the action taking place, the characters or the setting of the novella. 7.5% of the choices between the written ATSs in D2 were made in view of this, as were 15.6% of the self-revisions in D7. Thus, this seems to be a significant decision-making factor throughout the process which is interesting on two counts. First, it reveals that Aquilina's choices are informed by literary theory, and hence by his academic background, having obtained a PhD in French literature and taught French literature for many years. Second, they are directly related to the text genre. Such aspects are generally important factors in literary texts but not in non-literary texts.

Likewise, sound and musicality also seem to guide Aquilina's decision-making. This was noted a number of times during the study, particularly from Phase 4 onwards, where attention to how the text sounds becomes increasingly evident. However, sound also guided choice between ATSs in Phase 3, where it was observed that there were instances when the translator read out the various options and then made a selection without uttering a reason. Tirkkonen-Condit (2000: 141) also observed that professional translators tend to subject ATSs to audition, defined as listening to/seeing how a potential solution sounds/looks but this was not expounded upon. Again, sound and musicality may not be important factors in the translation of, say, an administrative or technical text where other factors such as terminology prevail (e.g. Shih 2013: 40), but they are salient features of literary texts and hence they acquire importance in the translation of such texts. For instance, Toury (1995: 202-203) notes that Shlonsky orchestrated sound as he was self-revising his draft translation of Hamlet's monologue into Hebrew. Bush (2006: 30) ascertains that "in literary translation [...] ambiguity, music, wordplay hold sway" and Nicholas de Lange (Schwartz & de Lange 2006: 11) affirms that he "listen[s] very carefully to the sound and if I can, I try to read things aloud". Since almost all previous TPR studies involved non-literary texts, these decision-making factors were not underscored in earlier process studies (e.g. Englund Dimitrova 2005; Shih 2015), which echoes Kolb's (2011: 261)

argument that certain aspects central to literary translation have been overlooked in TPR. Bernofsky (2013: 229) highlights the importance she attributes to sound while self-revising her literary translations. It is during the self-revision process that she harmonises sense and sound to achieve a good piece of writing, something which Aquilina also does, particularly in the later drafts. According to her, this “is where the real work of writing occurs”. Despite its importance, self-revision in literary translation has been neglected. As she very well asserts:

Revising means listening to a potential text, hearing it amid all the rhythmical detritus of inadequate versions. With each successive draft, the text draws closer to the ideal form it will inhabit when its transformation is complete. The process of repeatedly subtracting whatever isn't working, replacing it with stronger material, is difficult to grasp, describe, and teach. (Bernofsky 2013: 229)

Self-revisions are also made because of target readership/reception considerations. This is not a surprising finding as many studies have shown that translators take target readers into account during decision-making (e.g. Hubscher-Davidson 2007; PACTE 2011). What is interesting, however, is that the results indicate that attention to target reader's needs and expectations grows as the translation approaches completion:¹²¹ in D2, 4.6% of the reasons behind choice of written ATs related to TT readership as opposed to 8.9% of the reasons inspiring self-revisions in D7. The retrospective interview's findings also showed that in later drafts target reader considerations come to the fore and guide self-revisions, and that these lead the translator to approach the last few drafts more holistically, paying attention to aural and visual aspects of the TT. Jones (2006: 70), studying his own translation process through think-aloud and four draft versions of a poem, also found that his self-revision process becomes more holistic in later drafts. The fact that the participant paid attention to how the TT sounds and looks implies that translation involves various senses. Apart from sight and hearing, it was observed that the translator also employed gestures and body movements (see section 4.2.3.3) which suggests that translating is a multisensory activity employing body and mind.

Verbalisations, particularly think-aloud, provided rich data about reasons motivating decision-making. Although not every self-revision was accompanied by a reason (e.g. 15.6% of self-revisions in D7 were not backed by a motivation), most were, and the participant verbalised many varied reasons, which contradicts Shih's (2015: 85) findings that “translators are only occasionally able to verbalise their reasons for making a certain decision” and that when they do they only provide vague reasons. This could be because the translator worked on a literary text, which according to Wilss (1994: 132) is a non-routine activity and hence constantly involves

¹²¹ It may seem contradictory that the results indicate that the participant's self-revision process seems to move the TT closer to the ST and at the same time makes the TT more target reader oriented but it could be argued that nothing is absolute in the translation process: certain self-revisions make the TT more literal, others less so, some are based on personal preferences, others are made because of an array of other reasons.

conscious processing available for verbalisation. On the other hand, decisions unaccompanied by a reason may be explained in two ways: either the translator had a reason but he did not verbalise it or else he (partly) based these decisions on intuition, which is not necessarily irrational or haphazard but develops through learning and experience (Glöckner & Witteman 2010; Hubscher-Davidson 2013).

Contradictions or complexity of translatorial decisions?

In section 4.2.2.5 it was noted that certain decisions and the verbalisations accompanying them might seem somewhat inconsistent, erratic or even contradictory, a finding also made by Englund Dimitrova (2005: 126). It could be argued that during the decision-making process the translator is constantly being pulled between opposing forces: the ST/TT, use of familiar/unfamiliar words, Semitic/Romance, current/outmoded, conventional/creative etc., that impact not only on the final TT but also on its comprehension and reception. The findings demonstrate that translation is an ongoing balancing act fraught by many competing forces pulling in different directions, with the translator constantly juggling between them in an effort to strike a balance and “find the best word in the circumstances” (TPP13/073). It is an exercise where one solution balances the other, “compensates for the other” (TPP18/082), in Aquilina’s words. This goes to show that translatorial decision-making is complex and guided by diverse and divergent forces. More specifically, the study brings to light the complexity of self-revision processes thereby supporting Shih’s (2015: 76) claim that “a complex process is often involved in translators’ endrevision processes”. However, the current study does not back the explanation she offers. According to her, this complexity is due to a lack of readily available alternatives to select from. The translator in the current study, however, had many written ATSS to choose from in D2 and self-revision in Phase 3 was complex nonetheless. The following section probes further into personal preferences.

5.2.2.4 Delving deeper into personal preferences, their roots and their reach

As stated further up, one of the most interesting findings of the study is the considerable role of personal preferences in this translator’s process. The succinct analysis of D1 identified various creative solutions, mostly consisting of uncommon, poetic and old-fashioned words, and were linked to Aquilina’s preference for outmoded and Semitic words. It was however in D2 where this link became clearer through think-aloud data which provided invaluable insights on this aspect.

For clarity’s sake, it should be stated that personal preferences refer to choices made by the translator when more than one solution is available, resulting from subjective criteria

independent of the ST. Think-aloud, combined with interviews, revealed that personal preferences stem from three interrelated factors: the translator's ideology, poetics as well as his personal experiences. Therefore, they are influenced by the social environment. For example, it emerged that Aquilina inherited his preference for the Semitic from his mother. His marriage to a Gozitan seems to have reinforced this aspect, put him in direct contact with the Gozitan dialect, a variety of Maltese consisting of a different vocabulary and closer to Semitic languages (Vassalli 1796, quoted in Camilleri Grima et al. 2013: 591), and enriched his lexicon. In turn, these personal experiences appear to have shaped his language ideology which could be summarised as follows: Maltese is being impoverished through the importation of English lexis to the detriment of Semitic elements, which are progressively being lost. Hence, Semitic and old-fashioned words are to be protected and/or revived. Consequently, in his translations he tends to favour Semitic and outmoded alternatives. In a way, Aquilina is an activist translator:¹²² he promotes his ideology through his linguistic choices which is clearly embodied by assertions such as:

“I feel it's my duty to use these [words] so they won't vanish.” (TPP17/019)

Brincat (2011: xxviii) asserts that “minor languages [...] are considered vulnerable to outside influences” and this may be the reason why Aquilina feels the need to protect Maltese.¹²³ The verbalisations reveal his strong convictions, and occasionally he might even be said to sound like a fighter (e.g. “courage” TPP16/023, “proudly” TPP17/044) engaged on the language front. This needs to be viewed in the context of the lively and ongoing discussion in Malta about loanwords, their spelling and pronunciation in Maltese (e.g. Borg 2015; Briffa 2015; Frendo 2015; Gruppettea 2015; Reljic 2016) which are the source of heated debates, as the translator himself acknowledged (TPP07/044). This goes to show that his decisions are also influenced by what is going on around him, in the society he belongs to and works within. Tying in with this, it seems that he is very much aware that such choices could lead to criticism, as they occasionally do (e.g. Grima 2003). Thus, sometimes he goes ahead and opts for his preferred choice, at other times he kind of edits himself and selects a more standard choice. The results have in fact shown that the balance does not always tip in favour of his personal preferences but other considerations such as target readership, potential criticism, context and date of ST may prevail (e.g. TPP10/056a). As Aquilina (Grima 2003) stated elsewhere:

If by ideology you mean a conscious preference for Semitic Maltese you may have a point but I am definitely not a slave to it.

¹²² Yet, we have seen that loyalty to the ST/ST author is given utmost importance throughout the process, thus they can go hand in hand.

¹²³ Interestingly, Bellos (2013: 40-41) notes that “[i]n today's world translators into ‘small’ languages also often see their task as defending or else improving their own tongues – or both at the same time”, which suggests common behaviour among translators working into minor languages.

That personal preferences are one of the factors at play during translatorial decision-making was highlighted by various scholars (e.g. Holmes 1988; Holman & Boase-Beier 1999; Munday 2008a) and is certainly not a new discovery. What this study adds is empirical data illustrating how personal preferences permeate the translation process and product, and above all it sheds light on the motivations underlying these preferences. Most of these insights were brought to TS through theoretical work or product studies and were based on researchers' assumptions. Seeing them materialise in a process study is both fascinating and insightful.

Literary translation is "a personal rendition [...] totally unique and distinctive" and "subjective" (Schwartz & de Lange 2006: 18-19). The present study has shown that personal preferences are a main contributor towards this uniqueness; they influence Aquilina's choices and tend to result in creative, bold, idiosyncratic solutions. Subsequently they impact the TT. Being quite substantial, their effect is possibly cumulative. Such choices could therefore amount to a translator style since style has been defined as the outcome of choice (e.g. Hickey 1989; Boase-Beier 2006; Munday 2008a) and more specifically of "motivated choice" (Verdonk 2002: 9). Now, the results indicate that personal preferences are motivated by the translator's ideology, poetics and personal experiences. In view of this, it is being hypothesised that personal preferences, materialising in the TT through the application of outmoded and Semitic words, give this translation a timbre, forming what Munday (2008a: 7) calls the translator's "linguistic fingerprint"¹²⁴ and possibly making it distinguishable as Aquilina's work. This is consistent with Munday's (2008a: 227) findings who, through various product studies, found that certain conspicuous characteristics mark individual translators' work and suggests that these could be the result of individual translators' idiolects or lexical primings. Furthermore, Munday (2008a: 231) also associates idiolect and lexical priming to ideology, style, personal preferences and experience: "[t]hey are in part a result of the ideology (in the sense of experience, beliefs, and knowledge) of the translator, but also they are linked to poetic sensitivity and taste". However, a word of caution is in order. As Peter Flynn (2005: 339) points out in his linguistic ethnographic study of literary translation:

a translator's individual style is only distinct to a degree and only in relation to others within the field. It is never absolutely so, not even for the most renowned or the most individual. It is through our understanding of the field that such distinctions within it become visible or that individual stances make sense.

Further studies involving a corpus of translations by Aquilina are of course needed as conclusions regarding translator style cannot be drawn from one study involving one work by

¹²⁴ Defined as "those linguistic elements that make a translated text or series of texts identifiably the work of a particular individual" (Munday 2008a: 7). Baker (2000: 245) applied the term "thumb-print" for a similar concept.

this translator. Nevertheless the current process study provides interesting indications and shows that TPR could throw additional insights on translator style and its roots.

Various studies have explored translator style¹²⁵ (e.g. Baker 2000; Saldanha 2005, 2011; Winters 2005) and linked it with the notion of the translator's discursive presence in the text, a widely discussed concept in TS, also referred to as translator's voice (e.g. Hermans 1996; Schiavi 1996; Bosseaux 2007; Munday 2008a) but these issues were not given much attention in TPR. The same applies for ideology: a lot has been written about ideology and translation in other theoretical frameworks (e.g. Álvarez & Vidal 1996; Schäffner 2003; Cunico & Munday 2007) but few TPR studies explored this aspect (e.g. Rojo López & Ramos Caro 2014). Although ideology is not a main focus in this thesis, this theme emerged on various occasions in the results, and valuable insights were provided, notably on the relation between translator's choices, ideology and style, a topic which was discussed in depth in Munday's (2008a, 2008b) product studies. It is believed that process studies can add further insights into these aspects, particularly through the application of observational and think-aloud studies. These methods could provide captivating data and substantiate the findings of product studies. In the section that follows the translator's self-concept is examined.

5.2.3 The translator's self-concept

The translator's self-concept features in several competence models of translation (e.g. PACTE 2003, 2005, 2011) and forms an integral part of Göpferich's (2009) and Kiraly's (1995) model. It relates to how translators envisage their roles and duties, the way they think about themselves (Muñoz Martín 2014b: 28). While Kiraly (1995: 100) provides a broad definition of self-concept, Muñoz Martín (2014b: 31) narrows it down to three subcomponents: self-awareness, situation awareness, and self-efficacy. Ehrensberger-Dow and Massey (2013: 106) define it "as the awareness of the multiple responsibilities and loyalties imposed by both the act and the event of translation" and on the basis of their findings they conclude that translation competence and translator self-concept seem to be inherently linked (2013: 119). In what follows, aspects of Aquilina's self-concept as emerged in the interviews and as observed while he was self-revising his translation, are discussed.

Albeit a humble translator, Aquilina comes across as self-confident. Statements such as "I didn't have the abilities that I now have" (RI/TA021) highlight that he is aware of his translation abilities. His career progression (currently an associate professor of Translation Studies) and the several translation awards he won have probably bolstered his self-assurance. In turn, these

¹²⁵ It is beyond the scope of this research to go more in-depth into translator style and ideology.

could have empowered him to take the bold and creative translatorial decisions sprinkled in the TT which echoes arguments in the literature (e.g. Munday 2008a, 2012; Kolb 2013) that audacious decisions reflect confident, experienced and distinguished translators. Apart from resulting from his self-confidence, bold decisions, as argued earlier, seem also to be linked to his ideological agenda, and thus they are tied to how he perceives his role in society and his responsibilities towards the TL. He feels that it is his duty as translator/author to protect and enrich the Maltese language as well as to make correct use of the TL (e.g. RS1/TA065).

However, he also feels responsible towards the ST and its author, as his recurring and continuing concern with loyalty highlights. In fact, the pull of the ST is very strong in Aquilina's process. His responsibilities as regards the target readers are also evident. The translator seems cognisant of the various responsibilities he has: the ST, the TT, the TL, the readers, and he constantly juggles between them to achieve equilibrium between his multiple duties. Linked with this, the results show that during decision-making, Aquilina takes into consideration a wide variety of factors ranging from the linguistic to the extra-linguistic level which have been interpreted as indicative of a strong and highly evolved self-concept (e.g. Hunziker-Heeb 2016: 84). As Ehrensberger-Dow and Massey (2013: 119) explain, "[t]his broadening of focus in the professionals' commentaries may be related to their awareness of multiple responsibilities and loyalties in the translation event of which they are part".

Besides his multiple duties, he also has multiple roles. Aquilina is a translator but he also views himself as an author (e.g. ISSI/TA091), which is not only considered as more prestigious but also indicates that he is assuming responsibility for the TT. Accordingly, since the translation is his and will bear his name, he strives to put out there the best product possible. He keeps persisting until satisfying solutions are found, going through nine drafts until he is happy with the translation. He has an eye for detail and no detail is deemed too trivial. He is a perfectionist, takes pride in his work and derives satisfaction from it. Moreover, since the participant asserts that he translates on a daily basis, it seems that translating has become a habit, a "drug" (ISSI/TA041), ingrained in his everyday routine. This could also be viewed as a way of improving his skill, the proverbial 'practice makes perfect', which reflects the notion of deliberate practice (Ericsson et al. 1993: 368): experts dedicate time and engage in deliberate practice in an effort to refine their performance. Here, a link to another one of his roles, that of a translator trainer, could be established.

Being a translator trainer, teaching translation in the Master in Translation and Terminology Studies at the University of Malta, could imply that he sees himself as a role model for budding translators. This is inferred for example in RS1/TA065 where he states that he does not want to serve as a bad example. In fact, he practises what he preaches in the classroom: read the whole

ST before starting to translate, practise every day, revise well your own work, loyalty to the ST is important... this is some of the advice he regularly dispenses to his students.¹²⁶ The results indicate that, in his own practice, he abides by the principles he teaches to future translators. Practising professionally and bringing that experience into the classroom is commendable. As Bush and Bassnett (2006: 2) argue, academics that practice professionally “add to the prestige of translation by giving it academic status”.

His role as lecturer also denotes that he is familiar with aspects of TS theory, something which could be detected in his translation process and certainly also forms part of his self-concept. Think-aloud provides some insight into his knowledge of - and influences from - the theory and his readings in TS. To illustrate, in section 4.2.8.1 the translator’s use of metalanguage was observed: he employed the specific name of the translation technique applied (*étoffement*) which revealed his familiarity with Vinay and Darbelnet’s (1958/1995) work. Vinay and Darbelnet’s (1958/1995) influence could also be perceived in the example he provides in two separate instances (ISSI/TA128 & RI/TA041) to show how he would translate in Maltese the idiom ‘like a bull in a china shop’. The example of the ‘bull in a china shop’ is given by Vinay and Darbelnet (1958/1995: 38) as an illustration of equivalence, one of the seven translation procedures they propose. Another example is his use of Venuti’s terms ‘domestication’ and ‘foreignisation’ (e.g. ISSI/TA017). Exploring links between practice and theory, in particular how translator trainers draw on theory in their own practice could be an avenue for future research.

The above indicates that the participant’s self-concept is robust and well-developed; it is rooted in both the translation act and event, impinging on his translatorial decisions. As Muñoz Martín (2014b: 28) maintains “[t]he self-concept gives rise to situated selves, and situated selves create the motivation for behavior”. The final section of this chapter briefly compares and contrasts the participant’s declarations about his translation process with his actual actions.

5.2.4 Matching intentions with actions

Indeed, everything comes alive when contradictions accumulate. (Bachelard 1994: 39)

As Mossop (2007: 5-6) asserts, there may be discrepancies between what translators state they do and what they actually do during the performance of their tasks because they “may report ideals rather than realities or may not be very self-observant”. Mismatches between translators’

¹²⁶ As Aquilina’s former student in the above mentioned programme (2003-2006), the researcher has received this advice first hand.

statements and actions were reported in various empirical studies (e.g. Englund Dimitrova 2005; Künzli 2007) and the current study also noted a few disparities in this regard.

A mismatch was for instance observed between how the participant describes Phase 3 and his actual behaviour: he states that in this phase he fine-tunes the TT while in reality extensive redrafting occurred. The most evident discrepancy perhaps concerns the perceived and actual consultation of the ST in the later drafts. At the end of Phase 4, the translator declared that from this point onwards the ST will only be referred to if the need arises. This statement was reiterated at the beginning of the RS1 where he asserted that at this stage there is no need to refer to the ST. However, it was observed that the ST was actually consulted a number of times during the retrospective session. The same happened in Phase 8: the translator consulted the ST several times during the RS2 and while doing so he affirmed that at this stage the ST is not important. It is possible that although he is aware that consulting the ST is not a requisite during the later phases of the process, the appeal of the ST seems difficult to resist.

Another instance of contradictory behaviour was noted between what he declared in RS1/TA071 and what he did in actual fact. During RS1 he said that the changes will be inputted exactly as explained during the retrospective session, but the results in section 4.2.6 show that this was not precisely the case as some further self-revisions were undertaken. Despite these various incongruities, it cannot be said that “contradictions accumulate” (Bachelard 1994: 39) in Aquilina’s case, as his statements are otherwise quite well-aligned with his actions. This could be the result of the participant’s years of translation experience and of always following the same translation method. Moreover, since he teaches translation he is much more aware of his actions. However, these examples of mismatches highlight the importance of empirical studies, of gathering data through multiple sources as well as of data triangulation.

5.3 Concluding remarks

In this chapter, the main findings were discussed thematically and linked with the literature. Because TPR has largely overlooked literary translation, the need was felt to widen the horizons and bring into the discussion writings on literary translation, alongside studies from TPR. This move enriched the discussion and embedded this process study in a wider context. To exemplify, the translation examined in this project went through a total of nine drafts, eight out of which were produced by the translator and one by the proofreader. This may look odd in TPR where most previous studies involved short non-literary texts which were generally self-revised only once. When discussing my project with Jakobsen during CETRA (personal communication 02.09.15) he exclaimed “Nine drafts, why so many?” However, when I ventured out of TPR and

into literary translation, I soon realised that producing several drafts is not uncommon in literary translation. For instance, Bush also produces “six, seven or how many drafts necessary in the translation of books” (2006: 27). Bernofsky mentions at least four drafts; Schwartz (Schwartz & de Lange 2006: 10-11) also mentions four drafts, plus copy-editing, plus further self-revisions at proof stage.

This highlights two things. First, the need to study full literary texts in TPR as there are many interesting aspects to explore and intriguing insights to be gained. Second, the usefulness of looking beyond the conceptual framework one is working within, as comparing results from TPR and studies on literary translation proved beneficial. Translation Studies is interdisciplinary in nature, borrowing from a variety of disciplines (O’Brien 2013) but the different approaches within the discipline tend not to draw so much on each other. The present study illustrates that being less compartmental within the discipline itself is useful and insightful. It could also be healthy and enriching for TS.

Chapter 6 – Conclusion

6.1 Evaluation and implications of the findings

This thesis aimed to present a rich description of how a literary translation comes into being. It sought to examine how the translator approached the task, the decisions and choices he made in the process and the underlying motivations. Since a translation evolves into the final product through a series of revisions, focus was placed on self-revisions and written alternative translation solutions. The role of third parties in the translation process was taken into consideration as were the translator's regular practices and routines. The research sought to answer the six research questions presented in Chapter 1. To gain insights into these aspects, a TPR framework was adopted and data were gathered through a multi-method approach encompassing think-aloud, ethnographic observations, interviews, draft versions, the source text and the final translation, as discussed in Chapters 2 and 3 respectively. Chapter 4 analysed the data and presented the findings, and Chapter 5 discussed the findings in relation to the research questions and the relevant literature. The following section evaluates the salient findings and discusses their implications. It also presents some of the questions raised by this study which could serve as a starting point for further investigation: indeed, one function of case studies is to “produce hypotheses and research ideas for further studies” (Aaltio & Heilmann 2010: 66).

- *Broadening the scope of TPR and questioning the subdivision of the translation process into three fixed phases*

The present study provided a rich description of the evolution of a literary translation from first draft to publication. In so doing, it rendered an invisible process visible and highlighted the intricate process that is translation. It was found that the first draft of *Is-Sur Ibrahim*, which was produced handwritten in a notebook, was followed by eight other drafts before it was published. Since the translation was studied until it went to print, the scope of TPR was broadened as most previous process studies focused on either the translation process or other-revision, and the publication phase was overlooked.

Yet, in a way, the current study shares similarities with other recent TPR studies such as Risku (2014) that adopt a situated, embedded and extended view of translation, as the current investigation of the translation process was extended to include the post-translation process, and the translator was studied in his usual context. In the same study, Risku (2014: 336) emphasises

the need for “descriptions of translatorial cognition and action in its dynamic and social setting”; the rich descriptions provided by the current study address part of this need.

A key finding was that the participant’s extended translation process comprised a total of eight phases: the actual translation process was composed of five phases, and three phases constituted the post-translation process. The results showed that every phase has a specific pace and particular function/s, and thus it was suggested that Phases 3-5 are phases in their own right and not sub-phases of the post-drafting phase. The findings, together with a close reading of the relevant literature, indicated that the number of phases in the translation process and their length might vary among translators and that this might be linked to their process profile. These challenge the subdivision of the translation process into three fixed phases.

- *Digging deeper: unearthing little known aspects of translator behaviour*

Apart from broadening the scope of TPR, this study also dug deeper into the translation process and translatorial decisions as this is the first TPR study investigating the behaviour of a translator and the making of a literary translation in such depth. Whereas most earlier process studies involved short texts translated during one session and a number of participants, this study dug deeper into translator behaviour by investigating one translator working on a long text. Due to its length, the text was drafted and self-revised during a multitude of sessions with many time gaps in between (e.g. nights and pauses between phases). It was found, for instance, that in Phase 3 the translator always started the session by reading part of the target text already revised during the previous session. This practice, implemented because the task was long and thus handled over multiple sessions, bridged a session with the previous one, functioned as a warm-up and provided continuity. This study unearthed such regular practices and routines, and thus served to throw light on little known aspects of translator behaviour. As highlighted by Paloposki (2009: 192), research on translators’ routines and practices is scarce, yet important to understand translators’ behaviour and their role in the process.

Another benefit of undertaking in-depth process studies like the present one is that they increase our understanding of the translation process by revealing aspects that were glossed over in other studies. Numerous previous process studies highlighted considerable individual differences in the handling of translation tasks, but little attention was paid to this variation as researchers’ efforts were mostly concentrated on identifying commonalities in translators’ behaviours. The latter are of course important and need to be sustained but individual differences in approaches are so substantial and recurrent in TPR literature that they cannot continue to be unheeded, as across studies they add up to a significant proportion of translators. In-depth process studies ensure that individual differences are given due importance, that they are not drowned out in

favour of generalisations identified when looking with a bird's eye view. Given the significance of individual variation in the translation process, it must be emphasised that this study is not a model of how a translation *should* be done nor how a translation task *should* be approached, but it explored how this particular Maltese translation came into being, and how this particular translator approached the task. It examined one way of doing translation. In all probability, different translators would have approached the task differently and produced different translations; it is worth noting that different approaches and outcomes could be equally valid.

- *Self-revision in the participant's process: extensive, lengthy and literalising*

The research provided additional evidence that self-revision is a very important aspect in the translation process. Self-revisions occurred in all the phases of the participant's process, except in the phase where the proofreader was revising the text. Furthermore, self-revision was lengthy, much lengthier than actual drafting. The translator attributed a great deal of importance to fine-tuning the text and continued producing draft after draft until he was satisfied with the translation. Self-revision was shown to be demanding and had widespread effects on the final product, one of them being that this translator's self-revisions tended to bring the target text closer to the source text, in other words they literalised the translation. These findings went counter to Chesterman's (2011: 26) deliteralisation hypothesis and Englund Dimitrova's (2005: 121) results and it was proposed that this might be due to the translator's process profile.

- *Written alternative translation solutions: a complex phenomenon*

The present study has found that this translator generates many written ATs in Draft 1 and postpones the decisions to Draft 2. By scrutinising the literature, it was noted that other translators seem to behave in a similar way. Nevertheless, this intriguing phenomenon is largely unexplored in TPR, possibly due to the length of the texts investigated by previous studies: short texts might not necessitate the production of written ATs. Hence, this highlights the value of studying translators working on longer tasks, as such investigations shed light on aspects of translatorial behaviour that are still relatively unexplored. The findings indicate that written ATs manifest translatorial doubts, problematic segments, translator's competence, creativity, tolerance for uncertainty, strategic behaviour, as well as the translator's process profile. They are indeed a complex phenomenon worth exploring further. This study has also demonstrated that studying one translator's behaviour in-depth complements and adds further weight to the wider literature. Indeed, the production of written ATs does not seem to be idiosyncratic behaviour but a behaviour shared by other translators.

- *Translatorial decisions motivated by a multitude of reasons and a powerful translator*

The reasons underlying the choice of written ATs and certain self-revisions were examined in order to throw light on the factors influencing decisions and choices in post-drafting. The study illustrated that translatorial decision-making is complex and motivated by a broad range of reasons. In the case of this translator, the most prominent reasons were loyalty to the ST and its author, TT/TL considerations/requirements, and personal preferences. These results have various implications. They provided empirical evidence of how a translator, while working on the same text, can at certain times be ST-oriented and at others TT-oriented, therefore challenging the ST-oriented/TT-oriented dichotomy. Similarly, evidence from this study suggests that a translator can be both loyal and visible: Aquilina transpired to be a very loyal translator who consulted the ST throughout and showed fidelity to it, yet he still left his mark on the text with some of his creative decisions. Holman and Boase-Beier (1999: 10) explain this very well: “all translators are influenced by their own preferences and personalities. There will always be compromise between faithfulness and freedom, between the need to be true to one’s own and the author’s voice”. Creative decisions were linked to the translator’s personal preferences, poetics and ideology and it was suggested that they gave this translation a timbre. It became apparent that the participant is somewhat of an activist translator who at times promoted his ideology through the linguistic choices he made.

Moreover, the translator retained control over the translation throughout the entire process, chose the proofreader, had the final say on the proofreader’s revisions, determined the image on the book cover, and his name featured on the cover of the translation. This translator, therefore, emerged as being visible, powerful and master of his task, a situation Pym describes as ideal (2012: 104). This finding is quite astonishing given that translators are usually portrayed as invisible, powerless and overruled by publishers. One possible explanation offered for this result was the size of the market that the translator operates in and his status in that market.

- *Making the literary translator visible*

This research aimed to increase the visibility of literary translators, their work and their status. In order to fulfill this aim, a translator-centred approach was adopted and the translator’s work was placed in the spotlight. It was shown that producing a literary translation is indeed a complex, arduous and time-consuming task, involving a high degree of competence and creativity. The analysis has also demonstrated that the translator takes innumerable decisions and leaves his fingerprint on the translated work. The findings consequently denote that readers of translated literature do not merely read the work of the ST author but that of the author *and* the translator. This study thus highlighted the complexity of the translator’s work, the

translator's role in translated texts and his impact on such works. In so doing, the visibility of the translator is increased and a better appreciation of the profession is achieved.

- *The data gathered and the research method*

A key strength of the current study is the data it managed to procure. When I became aware of the existence of a first draft of a literary translation and the translator's intention to self-revise the text in order to publish it, I immediately realised the potential and value of such data as well as the insights they could provide. The data acquired is unique in various ways. First, all the draft versions of the translation were obtained, which enabled the tracking of the evolution of a literary translation from first draft to final product as well as the revisions undertaken in the process. Some twenty years ago, Toury (1995: 185) highlighted the significance of such data and the difficulty of acquiring all the interim versions of a translation. Since then, little work was done in this line of research (e.g. Kolb 2011, 2013; Munday 2012, 2013) and not in such depth, maybe because such data are rarely available for investigation. In addition, the whole of Draft 2 and Draft 3 were captured real-time and are complemented by think-aloud and observation data. These three data collection methods yielded particularly rich data and intriguing insights, which goes to show the importance of i) capturing data through a multi-method approach, and ii) process-oriented approaches. A product study would not have revealed *how* this literary translation evolved into the final TT, *why* it is the way it is, nor the huge *amount* of work involved in translating a literary text. A multi-method approach provided different sets of complementary data, enriched the findings and strengthened the analysis through triangulation. Moreover, in contrast with the majority of previous process studies which were carried out in laboratory settings and involved short experiments, the data for this process study were gathered over a seven-month period and encompassed ninety hours of fieldwork in the translator's office. This long-term involvement in the field allowed a thorough observation of a translator's behaviour in a naturalist environment and enhanced our understanding of real-life practices.

Furthermore, verbalisations proved to be a particularly useful data collection method, despite being heavily criticised for their shortcomings. Think-aloud and retrospective verbalisations gave access to data that cannot be yielded by other methods, such as the motivations underlying decision-making and the various solutions considered verbally but not keyed in. Verbalisations also rendered the analysis more robust: instead of relying on the researcher's guesswork based solely on draft versions or a final translation, the analysis was grounded in the translator's own verbalisations. In addition, the present research has demonstrated that think-aloud could be an invaluable method of research if the participant is compatible with it, which highlights the importance of carefully matching the research methods, not only with the aims of the research,

but also with the participants themselves. The results indicate that this study's participant was comfortable with thinking aloud, being observed and video-recorded. This attests to the ecological validity of the project and evidences that research participants are not necessarily uncomfortable with observations, recordings and think-aloud. In line with this, the present study's findings support Sun's (2011: 933) suggestion that participants' performance under the think-aloud condition and the amount of verbalisations they yield depend on their personality, motivation and perspective. The participant thought aloud effortlessly and yielded an abundance of data because he was motivated, is a fluent verbaliser and believes that think-aloud is a useful tool. Choosing the right participant/s for research projects is a crucial factor, especially for projects like the present one which depended entirely on one participant. In addition, the fact that *Is-Sur Ibrahim* was shortlisted for the 2015 National Book Prize is proof that the quality of the final product was not impaired by the research intervention.

This is a case study; case studies are a good springboard to raise questions for further investigation. Based on the above-mentioned findings, the following questions ensue which could be taken up in future studies:

- Could it be that the number of phases and their length in a translator's process are related to his/her process profile?
- Do self-revisions necessarily deliteralise the translation process? Could it be that certain translators work in the opposite direction, that is, they start with a freer version and then as the translation process progresses they move it closer to the ST? Could this be linked to their process profiles?
- Could it be that in contexts where commercial stakes are significant the translator has little or no say in the publication process because exigencies of the market and profits take precedence, while in small markets - where risks and profits are minimal - the translator has more power?

6.2 Limitations of the current study

This thesis set out to investigate the evolution of a whole literary translation from first draft to print in order to gain better insight into the literary translation process and a thorough understanding of how the translator handled the text. It focused on one literary text, one translator and one language pair. As a result, the findings cannot be generalised. Generalisation of results, however, seems difficult in TPR even in studies involving various participants, as several scholars affirmed (e.g. Englund Dimitrova 2010; Hansen 2013; Alves et al. 2014) because of the small number of research participants, small samples of source and target texts, and huge individual differences in translators' processes and products. In addition, translators

are a heterogeneous population (trained/self-taught, professional/non-professional, literary/technical/legal/advertising, freelance/employed, years of experience?, language pairs?, etc.) and hence samples of participants are rarely representative. In such circumstances, in-depth studies which delve into individual translators' behaviours are vital.

Although generalisation of the findings was not possible, as stated in section 2.10, Saldanha and O'Brien (2013: 209) affirm that case studies "can make contributions to knowledge beyond the particular" by asking *how* and *why* questions, and/or generating hypotheses. This study asked and answered several *how* questions, and stimulated a number of questions that could be used to produce a number of hypotheses. It provided rich descriptions of scantily researched aspects in TS and extended our understanding of the translation process, and it is hoped that this study will inspire further research by encouraging other researchers to engage in similar in-depth investigations. If this happens, a wealth of knowledge on translator behaviour will be accrued and generalisations could perhaps be drawn.

Another limitation might be that different types and amounts of data were available for the different phases of the translation. To exemplify, for Phase 1 only interview data were available, for Phase 2 there were two sources of data, that is interview data and Draft 1, while abundant data (Draft 2 and Draft 3, think-aloud, observation and interview data) were collected for Phases 3 and 4. Consequently, not all phases were analysed in the same depth. However, this worked out well in the end as one of the aims of the present research was to give particular attention to the post-drafting phases of the translation process, identified as an underresearched area in TPR, and in the participant's process post-drafting coincided with Phases 3 to 5.

One drawback of this research was that the first draft was already completed prior to the start of the study. The fact that certain self-revisions were rubbed out in D1 implied that several online-self revisions were not available for investigation. Since a gap of five years separated the production of D1 and its self-revision, some memory decay inevitably occurred (Smith 1975: 194) which might have affected the reliability of the interview data concerning Phase 1 of *Is-Sur Ibrahim*. Phase 2 of this translation was affected to a lesser extent because the analysis relied less on interview data; this phase was backed up by the first draft and thus most of the analysis of Phase 2 was based on this textual data. The implications of the various time gaps were discussed in section 5.1.3 but it needs to be reiterated that the translator's mind keeps working outside the observation periods (between the phases, at night, during breaks etc.) and it is very difficult, if not impossible, for process studies to access this part of the process. One thing that could have been done to mitigate this limitation was to ask the translator to keep a log of thoughts occurring to him about *Is-Sur Ibrahim* outside observation periods but this would have meant an additional commitment for the participant in an already demanding study. Still, such

an initiative would not have guaranteed completeness of data. Similarly, another inherent shortcoming of verbalisations is incompleteness of data: although the translator verbalised a great deal, evidently not all thought processes were verbalised: unconscious and automatised processes cannot be reported (Ericsson & Simon 1984/1993: 15) and when the cognitive load is high it tends to occupy all available resources leaving no space for verbalisation (Jääskeläinen 2011: 16).

As mentioned in Chapter 3, an additional limitation is the researcher's intrusion on the translator's process, first by typing the handwritten draft, and second by her presence and that of the video camera during the observation sessions. The latter in particular might have influenced the translator and introduced some level of bias in the data, especially at the beginning of the fieldwork when the participant was more aware of the researcher and the camera. Nevertheless, the participant felt that the research setting did not impact negatively on his translation process and product.

Another possible limitation is the fact that the emergence of *Is-Sur Ibrahim* differs from how things are traditionally done in the translation industry (see sections 3.1.1 and 5.1.3). For example, the translation was not commissioned, the proofreader was selected by the translator, and the translator was not bound by strict deadlines. Nevertheless, the case was insightful and its investigation makes various contributions to the discipline which are further developed in the next section.

6.3 Contributions of the present study

Capturing the emergence of a literary translation in such detail makes several noteworthy contributions to Translation Studies, in particular to TPR. First, the present study proposes an alternative way of carrying out process studies: one translator handling a long task is investigated in-depth in his context. Such studies complement studies involving a number of participants working on a task for a relatively short period of time. It was shown how studying thoroughly one translator and linking the findings with the literature can further our understanding of translator behaviour.

Second, it brought to light how an entire literary translation emerged, and how a translator tackled the task: despite the vast number of literary translations published every year, this process is still largely opaque. Few scholars have explored the process underlying literary translations and, when they did, their studies either had a different focus, such as Buzelin's work (e.g. 2007a) which mainly focused on publishers, or the text involved was much shorter (e.g.

Kolb 2011, 2013), or the data were not as comprehensive (e.g. Toury 1995; Munday 2012, 2013). To my knowledge, this is the most in-depth study that has been undertaken on a translator's work and it furthers our understanding of how literary translation happens. In O'Brien's words (2011: 1, emphasis in original), "the primary focus in translation studies is still text, language and culture, *how* translation happens is still a somewhat peripheral question". In the current study, this was a central question.

Third, as Daniel Gile remarked (personal communication, 26.08.15), this thesis offers an opportunity to study in-depth one experienced translator, a unique opportunity that could not be missed because the translator volunteered and allowed the researcher to ask, observe and scrutinise his behaviour thoroughly, and over an extended period of time. This is particularly valuable as recruiting experienced translators for empirical research projects is rather challenging (see for example Robert 2012: 267-268). Usually professionals have little time to spare, and empirical studies involve time and commitment. Moreover, certain translators might be wary of being scrutinised by researchers or uncomfortable with the research method/s. The findings showed that participating in this research project was a positive experience for the translator and thus it is hoped that other experienced translators will be encouraged to take part in empirical research in future.

Various factors seem to have contributed to making this experience positive for the participant: i) the fact that the translator gained something from the research too: he envisaged the research as having facilitated the publication of another literary translation of his, therefore this research project was a win-win situation for both the researcher and participant, and ii) the research methods were chosen with the research participant in mind, in line with his personality, and he was therefore comfortable with the data collection methods. Another beneficial factor was the relationship of trust established between the researcher and participant. This not only facilitated access to the field but it also yielded very rich data since the participant was at ease. It is recommended that these factors are taken into consideration when designing empirical research projects.

Chapter 5 indicated various other contributions such as studying how translation is done in a small market (Malta). Insights were gained on underresearched aspects in translation process research (e.g. written ATSSs, self-revisions, motivations underlying translator decisions, the post-drafting phases) and the present study traced who made decisions, when and why, and in so doing it enabled us to identify the role of different players in the translation process and their impact on the final TT. In addition, Jääskeläinen (2012: 195) asserted that "for research purposes, professionals have often been asked to perform tasks that are outside their area of expertise. We also need to learn how translation experts excel in their own fields of expertise".

This study investigates an experienced translator performing a task which he practices everyday, and for which he has won several awards, hence it also partially fills this gap.

This thesis also contributes to literary translation. Much of the research on literary translation was undertaken from a product perspective, and literary translation no longer occupies central stage in the discipline (Koster 2014: 153). By approaching literary translation from a TPR perspective, this study adds to the small body of existing research on literary translation in TPR and aims to encourage further process research into literary translation, which would help literary translation regain some ground within Translation Studies. This is important because while literary translation is increasing and more readers are buying translated literature (see e.g. Abrams 2016; Flood 2016), literary translation lost its prominence within the discipline.

The current study helps to bridge the gap between academia and the profession in two ways: i) by examining a translator at work, it builds bridges between translation research and translation practice, between the *theorising* and the *doing* of translator behaviour, and ii) by studying an academic who is also a practitioner it reduces the distance between translation scholars and translation professionals as the participant's feet are firmly grounded in practice. In actual fact, there are a good number of academics who are practitioners too (e.g. Susan Bassnett, David Bellos and Gregory Rabassa) but academics were rarely, if ever, involved as participants in process studies. Literary translator Eliot Weinberger (2013: 28) laments that “[t]ranslation is the most anonymous of professions”. The present study is significant for the profession as it gives visibility to the translator and raises awareness among readers, critics and publishers about the complexities and competencies involved in literary translation and thereby helps to increase the status of translators and their work.

This study could also be useful for publishers as it signals a number of good practices which they could implement to improve their internal practices. One example is involving translators more in the post-translation process, and consulting them about revisions made to their text. Both publishers and translators would benefit from such a practice as translators would feel acknowledged and empowered and, if any mistakes are introduced in the post-translation process, translators would have the possibility to rectify them and thus the published product will be enhanced. Similarly, this study has shown that communication between translator and reviser is healthy, and knowing who is ultimately responsible for the translation could result in a smoother process. These are commendable practices which could be applied by publishers as well as by translation agencies. Moreover, in line with Article 5h of the UNESCO Recommendation on the legal protection of Translators and Translations and the practical means to improve the Status of Translators (1976) which affirms that “the name of the author of the translation should appear in a prominent place on all published copies of the translation”, it is

recommended that the translator's name appear on the cover of literary translation. This does not only increase translators' visibility but it also recognises their role in the creation of the translation.

The present research also contributes to Translation Studies by exploring an uncommon language pair (French-Maltese). Some of the factors motivating this translator's decision-making were directly related to the Maltese language. According to the findings, personal preferences, poetics and ideology played a significant role in Aquilina's decision-making and it would be interesting to pursue this matter in future research involving other Maltese translators to see whether this is also the case. Since this thesis facilitated the publication of a Maltese translation that could have remained in draft form, Maltese literature was enriched by the addition of a new text and the introduction of a contemporary French author whose work was not previously available in Maltese. In turn, the work of French author Éric-Emmanuel Schmitt was made available to a Maltese readership, thereby promoting and propagating French literature amongst non-French speakers in Malta. So far very little empirical research in translation was undertaken in Malta, therefore by way of this research, TPR is being introduced in Malta and it is hoped that this line of research will flourish locally.

From a pedagogical point of view, the current research identified various useful skills and good practices that could be taught in translation classes. As Flyvbjerg (2006: 239) asserts, case studies have pedagogical value as they provide "a useful training ground with insights into real-life practices that academic teaching often does not provide". This study provided numerous insights into actual practices that could be useful to develop students' competence in translation, particularly in self-revision. For example, leaving a time gap between the different drafts in order to approach them with fresh eyes, paying attention to detail, and reading the text aloud and listening to it. The findings indicated that thinking aloud while translating could be beneficial as it could help translators arrive at decisions. Hence, students could be trained in the think-aloud technique as one of the tools that could be employed while translating. Writing down various ATSS while drafting also seems to be an effective strategy which could be proposed to students. It was found that negotiation and assertiveness skills are useful when dealing with third parties, therefore equipping students with these skills is also important.

6.4 Scope for further research

The current research has collected a wealth of data that can be explored further in future studies. For instance, the potential of the video recordings was not exhausted and they could be analysed visually in a future project. Moreover, because of the foci of the project and of space

constraints, certain aspects were not developed in the current project and it would be worthwhile picking them up in future studies. Some examples include examining further the role of sound and musicality in the participant's decision-making, his use of dictionaries, and exploring the potential of think-aloud as a tool for translators. A further study could draw on corpus-based translation studies (CTS) to carry out a computer-assisted analysis of the source text, the nine draft translations and the final target text. This exercise could reveal aspects and patterns that are not detected by the naked eye or through manual analysis, and could provide additional data on the evolution of the translation from first draft to publication, for instance by examining the frequency of words and the type-token ratio in the various drafts. The draft versions and the final translation may also be looked at from a Genetics of Translation perspective, an emerging area in Translation Studies which examines translators' creative processes by studying manuscripts and digital texts. An interesting extension of the current study would be to analyse aspects of this process study's data from a sociological perspective. Applying sociological concepts such as translators' agency, status, habitus and capital to analyse process data could be both innovative and insightful. On the other hand, these concepts and others such as ideology and translator style could be investigated from a TPR angle. Building bridges between different approaches in Translation Studies (e.g. TPR and literary translation, TPR and sociological approaches, TPR and CTS) is a way of advancing the discipline.

Given the valuable data contained in draft versions, it is important to launch initiatives to encourage translators to save their draft versions, whether hard or soft copies, and make them available for research purpose. Munday (2013: 135) has already emphasised the importance of conserving "translator 'papers'" and the British Centre for Literary Translation at the University of East Anglia has pioneered a similar initiative by creating the Literary Translation Archive in 1995. Importantly, in 2015 this collection was integrated in the British Archive for Contemporary Writing, thus raising the status of translation to that of writing.¹²⁷ However, so far this archive only contains material from a few translators and in a handful of languages. Extending this initiative to other languages and replicating it in other countries and/or universities would be useful for the discipline as it would make available important material for research.

This research has thrown up many questions in need of further investigation. A case in point are the questions posed in section 6.1. Furthermore, the current thesis has shown that in-depth investigations of individual translators could provide many invaluable insights into the translation process. In view of this, this research could serve as a basis for future studies undertaking a similar enterprise. Such studies could explore translators working on other literary texts including different literary genres (e.g. drama, poetry, and fairy tales) and involving

¹²⁷ <https://portal.uea.ac.uk/library/archives/bacw/translation> provide an access date here.

different language pairs and different contexts. They could explore translators handling long non-literary texts such as legal documents, technical texts or EU documents, working with or without CAT tools and/or with or without deadlines. Other possibilities include focusing on different aspects of the translation process, for example in-depth process studies centring on the drafting phase or on the post-translation phase (e.g. revisers revising long texts) or gathering data by means of other methods such as key-logging software, screen recording or perhaps eye-tracking. Putting the situated translator at the centre of our attention and delving deeper into individual translators' behaviour and their decision-making processes could further enhance our understanding of the translation process. Although each human translation is unique, this uniqueness has not received sufficient attention. It is hoped that this study paves the way for future research into the uniqueness and individuality of translator behaviour.

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Appendices

Appendix 1: Ethics forms¹²⁸

PhD Student Research Ethics

Approval Form (REC1)

PLEASE NOTE: You MUST gain approval for any research BEFORE any research takes place. Failure to do so could result in a ZERO mark

Name: Claudine Borg

Student Number: 129081836

Proposed Thesis title: Investigating the process and product of literary translation from French into Maltese: a focus on the work of one Maltese translator

Please type your answers to the following questions:

1. What are the aim(s) of your research?

The principal aim of this research is to investigate the in-depth process and product of Maltese literary translation from French. A number of Maltese translations of French narrative fiction all by Toni Aquilina will be taken as case studies. My investigation shall focus on the work of one translator and it shall be particularly concerned with the choices and decisions the translator makes during the translation process, the factors influencing them and their impact on the final translation. Boase-Beier links translator's choices with style and asserts that style is the result of choice (2006: 1). In view of Boase-Beier's assertion and building on the work of scholars discussing translator style (e.g. Baker 2000; Winters 2004 & 2009; Munday 2008; Saldanha 2011), I shall also attempt to establish whether a distinctive style could be detected in the work of this literary translator.

Translation decisions and choices could provide invaluable data to the researcher; their inspection could lead us to discover what lies beneath them and they could reveal important information about the translation process and the translator. I am interested to discover how the translator under study moulds his work, what influences his choices, what lies beneath his decisions and whether a characteristic style can be identified across his translations. Particular attention is given to the self-revision phase of the translation process. This project puts the translator in the limelight, centering upon his work and the process leading to it while at the same time exploring a scantily researched language pair namely French to Maltese.

My research questions are: What happens when French prose is translated into Maltese by this particular translator? What influences his translation decisions? How do these decisions impact

¹²⁸ The research project was eventually narrowed down following consultations with experts in the field (e.g. Englund Dimitrova, personal communication 17.04.13).

the final work? Can we identify any regularities of translation behaviour (Toury 1995: 55)? Or can we identify a distinctive style in Aquilina's literary translations emanating from the series of decisions he takes?

Objectives of research:

This study sets out to scrutinise the process and product of literary translation from French into Maltese. It has multiple objectives:

- To examine translatorial decisions and choices and the factors impacting them;
- To study how translator's decisions and choices reveal the translator's presence in the text;
- To establish whether a distinctive translator's style can be uncovered;
- To look into the strategies employed by the translator and how he has tackled certain translation problems in French-Maltese language pair;
- To provide a thorough and objective description of the self-revision process as applied by Aquilina, focusing on self-corrections and alternative translation solutions;
- To offer further insights into the translation process, with a particular focus on an underresearched area in TS: the post-drafting process in literary translation;
- To demonstrate how the study of draft translations can shed light on the translation process and translatorial decisions and choices, thus highlighting the intrinsic value of the data held within drafts of translations for Translation Studies.

This study aims at contributing to Translation Studies by exploring literary translation from French into Maltese. So far there has been little research in this uncommon language pair and to my knowledge no one has yet investigated extensively the work of a Maltese literary translator or applied corpus studies to Maltese translations. The more researchers explore different translations carried out by different translators in different language pairs, the more we learn about the phenomenon of translation. In addition, by means of this research, I shall highlight the intrinsic value of the data contained in drafts of translation and how this data can help the researchers better understand the translation process. My doctoral project seeks to extend knowledge in the field by throwing some more light on the translation process focusing in particular on the post-drafting process and on translational decisions. Few studies were done on self-revision in literary translation, as most studies concern non-literary translation. Hence, my investigation, which involves the observation of a translator self-revising a whole literary text could be relevant for academia as well as for the professional world.

2. What research methods do you intend to use?

To reach its aims and objectives, this research project shall be divided into several parts. The first part of the study is process-oriented focusing on a specific part of the translation process, the post-drafting phase where I will observe the translator self-revising the draft translation of Eric-Emmanuel Schmitt's philosophical novella *Monsieur Ibrahim et les Fleurs du Coran*. The second part is product-oriented, comprising a corpus study of the French fictional narrative texts translated into Maltese by Aquilina.

A combination of methods will be used to elicit data for the process study: observation, think-aloud, video-audio recording, analysis of drafts. Draft versions and the final text of the Maltese translation of *Monsieur Ibrahim et les Fleurs du Coran* will be studied. The translator will be asked to think-aloud while revising his translation and he will be observed and video recorded in the process. Retrospective and semi-structured interviews will be conducted with him to obtain clarifications and further data about his translation process, products as well as his professional background and experience. The method of observation/shadowing/interviewing adopted will be rather fluid and the participant will be able to negotiate the levels of intrusion with the researcher. Moreover, I plan to interview (possibly virtually or in person) Eric-

Emmanuel Schmitt, the only living author whose work is included in this study. In view that his work has been translated in over 40 languages, I will discuss with him his outlook on translation and his involvement in the translation process.

During the next stage of this project, I will proceed to a corpus-based study of a number of Maltese translations by Aquilina and their corresponding French source texts. I will build a small parallel corpus, composed of Maltese translations of French fictional narrative texts published by the translator under study, together with the final Maltese version of *Monsieur Ibrahim et les Fleurs du Coran*. Permission will be sought from the copyright holders to scan and store the text on my computer to be able to analyse them using software programmes. The purpose-built parallel corpus will be studied mainly using corpus-analysis and comparison tools and techniques (for example Multiconcord, WordSmith and Wmatrix).

Through corpus tools and techniques I hope to reveal the presence of any hidden recurrent linguistic patterns that may be present in this translator's body of work. The unearthing of concealed patterns and the examination of translatorial decisions could shed some light on the translator's linguistic behaviour and their analysis could help us locate a unique translation style that could be attributed to this translator. The statistics and hard data obtained will assist my analysis. My enquiry shall blend manual and electronic analysis and combine quantitative and qualitative methods of analysis.

3. Please give details of the type of informant, the method of access and sampling, and the location(s) of your fieldwork. (see guidance notes).

As mentioned above, this research project revolves around the work of a single Maltese translator, that of Toni Aquilina. Prof. Anthony Aquilina is a Translation Studies academic and a renowned translator of French literature into Maltese. He publishes his translations under the name of Toni Aquilina and teaches Translation Studies within the Department of Translation and Interpreting Studies at the University of Malta.

The motivations behind my choice of this particular translator for my study are various. First of all, literary translation from French into Maltese is relatively uncommon: Aquilina is one of the few experienced translators of French literature into Maltese; he is also the most prolific literary translator in this language pair and to date he has published nine Maltese translations of French prose.

Prof. Aquilina was one of my lecturers during my Master's degree programme and in 2008 Aquilina, Bezzina and myself co-authored *Théorie et pratique de la traduction littéraire français-maltaise / It-Teorija u l-Prattika tat-Traduzzjoni Letterarja Fran i -Malti*, a manual for French-Maltese literary translation. Occasionally during 2008-2009, we have collaborated on a few translation projects. Hence, I know Aquilina as a former teacher and on a professional basis. While doing research in a familiar setting is not unusual and knowing your research subject is acceptable, however it is important that the researcher is constantly on his toes, observant and objective, keeps at a certain distance and preserves a critical perspective. Hammersley & Atkinson's advice is valuable:

While ethnographers may adopt a variety of roles, the usual aim throughout is to maintain a more or less marginal position, thereby providing access to participant perspectives but at the same time minimizing the dangers of over-rapport.

(Hammersley & Atkinson 2007: 88-89)

I envisage my role during the fieldwork as mainly altering between an observer and an interviewer, perhaps sometimes as a participant whereas my research subject's role is of the literary translator revising his translation. Probing and clarifications will be reserved for the retrospective and semi-structured interviews. During the observations I will try to interfere the least possible though I am aware that my very presence will necessarily influence the

translator's behaviour. Discussing with my research subject how he felt during the fieldwork, reflecting on how I felt and on the research process will increase my sensibility as well as the quality of my data.

Being my sole research subject, prior to submitting my research proposal at Aston, I discussed briefly my research plans and aims with him. Since my work centers upon his translation process and product, it would have been useless submitting my research proposal without at least knowing his interest to participate in the study. However, I ensured that he feels as free as possible to accept or decline, without exerting any pressure. Genuinely interested in the project, Aquilina informally accepted to act as my research participant. In addition, the research subject was approached by a third party, my research supervisor, who independently ascertained his approval prior to the start of the project.

Formal written consent will now be sought from the translator (the consent form is being attached with this document). He will be provided with detailed information about the research project and its requirements to allow him to take an informed decision prior to giving his consent to participate. I will remind him that he is not obliged to be involved; he is free to accept or refuse. No coercion will be made on the participant.

To ensure the ecological validity of the study and to minimise inconvenience for the informant, the fieldwork will be carried out at the participant's workplace.

4. Please give full details of all ethical issues which arise from this research

A number of ethical considerations may be encountered. First, since the researcher and research subject know each other, the latter may feel uneasy to refuse participation. Secondly, the translator's name will feature in the study. In view of this, the implications that the research could have on the translator's reputation should not be discounted.

5. What steps are you taking to address these ethical issues?

The relationship between researcher and subject, though hierarchical in that my subject was my teacher (more than six years ago), should not be problematic since I have no power over the research subject, rather I will be researching up. Thus, there are no negative consequences for the participant should he refuses to partake in the research. I have no insider's knowledge and I do not have access to privileged information. To ensure voluntary participation, no coercion nor persuasion will be made on the subject to be roped in the research project. If he accepts to be involved, he will do so out of his own free will and he may withdraw at any time. Furthermore, it will be ensured that the participant takes an informed decision. He will be provided with a copy of the research proposal and he will be made aware of the research requirements, the methodology and the implications. Therefore, he will be in a position to make an informed decision about his participation. Moreover, being an academic himself, he is familiar with research projects and aware of potential repercussions. This is an overt and transparent research: I will seek his consent to be the main subject of this study and he will be informed that his work will be studied. To ensure that the research will not be detrimental to his career, I shall give the subject the opportunity to view the data, look at the analysis and read drafts of my work. Thus he will be given access to the research, and will be in a position to respond to it. At the end of the research project the participant will be provided with a copy of the thesis.

I see the researcher-subject relationship as collaborative and based on mutual respect and trust. I respect him in many regards but the respect is reciprocal. The existing respect and trust between the researcher and the research subject are beneficial as achieving them is an arduous task for the researcher (Hammersley & Atkinson 2007: 75). Through the translator's collaboration, I will obtain the data required for my study but I also aim to give the translator a voice. In spite of

the challenges presented by translation in general and literary translation in particular, most of the time translators are invisible (Venuti 1995), they live in the shadow of the author/s they translate. This research seeks to put the translator in the limelight, allowing him to express his views about the translation process and product. Furthermore, the translator will be an active part of the research process, something which is quite rare in translation process research.

While anonymity is one of the main principles of research ethics and the norm in many neighbouring disciplines, my study will publish the name of the translator concerned in line with other studies into literary translation (e.g. Bosseaux 2007; Saldanha 2005; Munday 2008) and as argued by Hekkanen (2007: 242). Anonymity had also been adopted in TS process research. However, studies into the translation process usually deal with non-literary unpublished texts (see for example the multitude of studies included in Göpferich *et al.* (2009; 2010) whereas literary translation studies typically engage with published translations, as is the case in my study. The majority of translations in my corpus are in the public domain; they are published translations and it is the translator's aim to eventually publish the translation whose drafts will be studied in this project. For this reason, using a pseudonym is not feasible as the translator could be traced very easily especially since there are only a handful of translators working from French into Maltese. Prior to giving his consent to participate, the translator will be informed that his name will be included in the study, and that is why it is important to involve him in the process.

In view of the above and given that avoiding harm is a core principle of ethical research, it should be ensured that my work will not be detrimental to the translator's career. Maintaining the researcher's objectivity is of course essential but I also recognize the responsibility not to tarnish my subject's reputation. However, as my project is situated within the descriptive paradigm of TS, and its objective is to describe and explain the translation process and product of this particular translator, and not pinpointing errors, no negative implications are envisaged for the translator or his reputation. This is supported by the studies (e.g. the PhD theses by Saldanha (2005), Winters (2005) and Munday's 2008 monograph) already carried out in the field of literary translation which discuss the work of specific literary translators and which publish the translator's name.

As preparation for the Ethics Task (Task 9 of the Research Methods Portfolio), I have read Aston University Ethics Guidelines, LSS's Policy on Research Ethics and followed the Research Ethics Lecture by Dr Pam Lowe on Blackboard. Furthermore, I read the British Educational Research Association ethical guidelines (BERA 2011) and the Research Ethics Guidebook.

6. What issues for the personal safety of the researcher(s) arise from this research?

None envisaged. The location of the fieldwork is safe and secure and there are no foreseen threats to my physical personal safety resulting from this research.

7. What steps will be taken to minimise the risks of personal safety to the researchers?

Not applicable.

Statement by student investigator(s):


I consider that the details given constitute a true summary of the project proposed

I have read, understood and will act in line with the LSS Student Research Ethics and Fieldwork Safety Guidance lines.

Name	Signature	Date
Claudine Borg		23.02.2013

Statement by PhD supervisor

I have read the above project proposal and believe that this project only involves minimum risk. I also believe that the student(s) understand the ethical and safety issues which arise from this project.

Name	Signature	Date
S. HUBSCHER-DAVIDSON		23/02/13

This form must be signed and both staff and students need to keep copies.

References:

- Aquilina, T., Bezzina A. and Borg C. (2008) *Théorie et pratique de la traduction littéraire français-maltaise / It-Teorija u l-Prattika tat-Traduzzjoni Letterarja Franciż-Malti*, Malta: Malta University Publishers Ltd.
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- (2005) *A corpus-based study of translator style: Oeser's and Orth-Guttmann's German translations of F. Scott Fitzgerald's The Beautiful and Damned*, unpublished Phd thesis, Dublin: Dublin City University.
- (2009) 'Modal particles explained: how modal particles creep into translations and reveal translators' styles', *Target* 21.1: 74-97.

Addendums:

- Volunteer Information Sheet
- Participant Consent Form
- Fieldwork Form
- Sample letter to be sent to copyright holders asking for permission to scan a literary text/literary translation.

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Participant Consent Form

I have read the information provided about the research to be undertaken by Claudine Borg and I have discussed it with her. I also had the opportunity to ask her questions and clarifications.

I understand that I will be asked to think-aloud while I am reviewing the draft Maltese translation of *Monsieur Ibrahim et les Fleurs du Coran* and that I will be observed and video/audio recorded in the process. I am also aware that I will be asked to participate in a number of interviews. Moreover, I was informed that my name will feature in the study and in other material such as papers and the thesis resulting thereof.

I consent to:

- (a) take part in the research, the details of which have been explained to me; ☐
- (b) be observed and video/audio recorded during the revision process and the interviews; ☐
- (c) grant the researcher access to the drafts and the final version of the Maltese translation of *Monsieur Ibrahim et les Fleurs du Coran*; ☐
- (d) authorise the researcher to scan the following translations *Il- abiba ta' Madame Maigret* (1999); *I - kejken Prin ep* (2000); *Is-Sinfonija Pastorali* (2005); *Marroca u Rakkonti O ra* (2003), *Ta' L-ilma Mbierek u rakkonti o ra* (2007); *Sbu ija Mo lija u Stejjer O ra* (2012) and *Monsieur Ibrahim u l-Fjuri tal-Koran* (forthcoming) and this for the purpose of this research project only. The researcher shall also seek permission from other copyright holders, where applicable; ☐
- (e) have my name included in the study. ☐

I understand that my participation is voluntary and I am aware that I am free to withdraw from the study at any time, in which case I will inform the researcher.

Name of Participant

Date

Signature

School of Languages and Social Sciences

Doctoral Student Fieldwork Form

Student Name: Claudine Borg

Project Title: Investigating the process and product of literary translation from French into Maltese: a focus on the work of one Maltese translator

Supervisor(s): Dr. Severine Hubscher-Davidson; Associate Supervisor: Prof C. Schaeffner

1. Please give the exact location of your fieldwork?
(Give geographic location and likely setting eg classroom in a primary school in Coventry, private homes in Birmingham)

The fieldwork will be held in Malta in the participant's office in Msida.

2. Please state all your research methods, type of informant and how you intend to access them.
(ie qualitative interviews with teachers recruited through parental contacts)

- observation
- think-aloud
- video-audio recording
- retrospective interviews with the participant held after the observation sessions
- semi-structured interviews with the translator
- corpus analysis

My subject is a translator recruited through professional contacts. He will be asked to think-aloud while revising his translation and he will be observed and video recorded in the process. Retrospective and semi-structured interviews will be conducted with him to obtain clarifications and further data about his translation process, products as well as his professional background and experience.

3. Please list all the safety risks identified from this proposed fieldwork

None envisaged. The location of the fieldwork is safe and secure and there are no foreseen threats to my physical personal my safety resulting from this research. Please refer to the full ethics approval form for further details of other potential issues linked to the fieldwork.

4. What steps will be taken to minimise these risks?

Not applicable.

Declaration

I/We have read and understood the School Guidance on Fieldwork Safety

I/We understand that I/we am/are responsible for taking appropriate measures to ensure my/our own safety during fieldwork.

Signed (student(s))

Claudia Boag

Fieldwork approved by (supervisors name).....*S. HUBSCHER - DAVIDSON*.....

Signed.....*S. Hubscher Davidson*..... Date.....*23/02/13*.....

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Appendix 2: Text corpus details and sample of text corpus

Table 33. Text corpus details

TT version	Details	Format	Date completed
Draft 1	Self-revision of Draft 1, yields Draft 2	Handwritten manuscript & typed version (softcopy)	2008
Draft 2	Self-revision of Draft 2, yields Draft 3	Softcopy with tracked changes	16.08.13
Draft 3	Self-revision of Draft 3, yields Draft 4	Hardcopy with handwritten modifications & softcopy with tracked changes	09.09.13
Draft 4: Version given to proofreader	Revision of Draft 4, yields Draft 5	Hardcopy with handwritten modifications & softcopy with tracked changes	15.09.13
Draft 5: Proofreader's version	Self-Revision of Draft 5 yields Draft 6	Hardcopy with proofreader's revisions & softcopy with tracked changes	23.09.13
Draft 6: Version given to publisher/printer	From this version, the printer produced Galley proof I (D7)	Hardcopy with the revisions accepted by the translator and additional self-revisions & softcopy with tracked changes of translator's self-revisions	27.09.13
Draft 7: Galley proof I	Revision of D7 yields D8	Hardcopy with handwritten changes and softcopy with tracked changes	16.01.14
Draft 8: Galley proof II	Revision of D8 yields D9	Hardcopy with final handwritten changes and softcopy with tracked changes	31.01.14
Draft 9: Galley proof III	Revision of D9 yields final TT	Hardcopy with final handwritten changes and softcopy with tracked changes	11.02.14
Final TT	Published translation	Hardcopy and softcopy provided by publisher	26.02.14

Table 34. Text corpus sample

Segment	ST	Draft 1	Draft 2	Draft 3	Draft 4	Draft 5	Draft 6	Draft 7	Draft 8	Draft 9	Final TT
0001	A once ans, j'ai cassé mon cochon et je suis allé voir les putes.	Ta' h'adax-il sena, kisser il-karus qa:quz hanzira u mort s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li qazquz hanzira u mort-wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.	Ta' h'adax-il sena, kisser il-karus forma ta' hanzira li kelli u wasalt wasla s'ghand il-qhab.
0002	Mon cochon, c'était une tirelire en porcelaine vernie, couleur de vomé, avec une fente qui permettait à la pièce d'entrer mais pas de sortir.	Il- qa:quz hanzira tieghi, kien/kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il- qazquz hanzira tieghi, kien kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.	Il-hanzira tieghi, kienet karus tal-porcellana mizbugh bil-vernié, lewn il-vomtu, b'fetha li kienet thalli l-flus jidhlu izda le johorgu.
0003	Mon père l'avait choisie, cette tirelire à sens unique, parce qu'elle correspondait à sa conception de la vie : l'argent est fait pour être gardé, pas dépensé.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus qegħdin hemm biex jinżammu, mhux jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jinżammu, mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jinżammu, mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jinżammu, mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jinżammu jintefqu jintefqu , mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jinżammu jintefqu jintefqu , mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jintefqu jintefqu jintefqu , mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jintefqu jintefqu jintefqu , mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jintefqu jintefqu jintefqu , mhux biex jintefqu.	Missieri ghažlu hekk, dak il-karus, jigiġieri tixhet fi h biss, ghax dan kien jaqbel mal-kunċett tiegħu dwar il-hajja; il-flus magħmulin biex jintefqu jintefqu jintefqu , mhux biex jintefqu.
0004	Il y avait deux cents francs dans les entrailles du cochon.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.	Kien hemm mitejn frank f'zaqq il-hanzira.
0005	Quatre mois de travail.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.	Erba' xhur xogħol.
0006	Un matin, avant de partir au lycée, mon père m'avait dit :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :	Għodwa waħda, qabel taqti lejn l-iskola, missieri qalli : qalli :
0007	– Moïse, je ne comprends pas...	“Mośé, ma nistax naqbad arti /nihem...”	“Mośé, ma nistax naqbad arti /nihem...”	“Mośé, ma nistax nihem...”	“Moise, ma nistax nihem...”	“Moise, ma nistax nihem...”	“Moise, ma nistax nihem...”	“Moise, ma nistax nihem...”	“Moise, ma nistax nihem...”	“Moise, ma nistax nihem...”	“Moise, ma nistax nihem...”
0008	Il manque de l'argent... désormais, tu inscriras sur le cahier de la cuisine tout ce que tu dépenses lorsque tu fais les courses.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.	Hawn xi flus neqsin... minn issa 'l quddiem, irridke tniżżel fuq it-takkwin tal-kċina dak kollu li tonfoq meta tmur tixtri.
0009	Donc, ce n'était pas suffisant de ma faire engueuler au lycée comme à la maison, de laver, d'étudier, de cuisiner, de porter les commissions, pas suffisant de vivre seul dans un grand appartement noir, vide et sans amour, d'être l'esclave plutôt que le fils d'un avocat sans affaires et sans femme, il fallait aussi que je passe pour un voleur !	Għalhekk, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u bla mhabbja, pjuttost (inkun) l-isjkav milli ihen avukat bla xogħol u bla mara, kien jinhitjeġi wkoll nġghadi b'hallic!	Għalhekk Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u bla mhabbja, pjuttost (inkun) l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi b'hallic!	Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u mingħajr imhabba, li nkun pjuttost l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi ta' hallic!	Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u mingħajr imhabba, li nkun pjuttost l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi ta' hallic!	Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u mingħajr imhabba, li nkun pjuttost l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi ta' hallic!	Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u mingħajr imhabba, li nkun pjuttost l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi ta' hallic!	Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u mingħajr imhabba, li nkun pjuttost l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi ta' hallic!	Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u mingħajr imhabba, li nkun pjuttost l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi ta' hallic!	Allura, ma kienx biżżeġġ jgħajtu miegħi l-iskola kif ukoll id-idar, li nnaddaf u nahsel, nistudja, insajjar, nighabba bi-x-xirja, ma kienx biżżeġġ nighx wahdi f'appartament kbir u mudlam, vojt u mingħajr imhabba, li nkun pjuttost l-isjkav aktar milli ihen avukat bla xogħol u bla mara; kien jinhitjeġi wkoll nġghadi ta' hallic!	
0010	Puisque j'étais déjà soupçonné de voler, autant le faire.	Ladarba/Galadarba diġa gejt kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba/G aladarba diġa sejt kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.	Ladarba diġa kont qed niġi ssuspettat b' serq, ma rajtx il-ghala ma kelli nnsraq tabilhaqq.
0011	Il y avait donc deux cents francs dans les entrailles du cochon.	Kien hemm mela mitejn frank f'zaqq il-qa:quza.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.	Kien hemm mela mitejn frank f'zaqq il-hanzira.
0012	Deux cents francs, c'était le prix d'une fille, rue de Paradis.	Mitejn frank kien il-prezz biex immur ma' wahda, f' triq rue de Paradis.	Mitejn frank kien il-prezz biex immur ma' wahda, f' triq rue de Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de triq ? Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de Paradis.	Mitejn frank kien il-prezz biex tmur ma' wahda, f' rue de Paradis.
0013	C'était le prix de l'âge d'homme.	Kien il-prezz biex (wiehed) wiehed isir ragaġ.	Kien il -prezz biex (wiehed) wiehed x'jithallas biex turi li sirt ragaġ.	Il-prezz x' jithallas biex turi li sirt ragaġ.	Il-prezz x' jithallas biex turi li sirt ragaġ.	Il-prezz x' jithallas li ndi thallas ? biex turi li sirt ragaġ.	Il-prezz x' jithallas biex turi li sirt ragaġ.	Il-prezz x' jithallas biex turi li sirt ragaġ.	Il-prezz x' jithallas biex turi li sirt ragaġ.	Il-prezz x' jithallas biex turi li sirt ragaġ.	Il-prezz x' jithallas biex turi li sirt ragaġ.
0014	Les premières, elles m'ont demandé une carte d'identité.	Tal-bidu, talbuni nurihom il-karta ta' l-identità.	Tal-bidu, talbuni nurihom il-karta ta' l-identità.	Dawk li mort fuqhom l-ewwel, talbuni nurihom il-karta tal-identità.	Dawk li mort fuqhom l-ewwel, talbuni nurihom il-karta tal-identità.	Dawk li mort fuqhom l-ewwel; talbuni nurihom il-karta tal-identità.	Dawk li mort fuqhom l-ewwel; talbuni nurihom il-karta tal-identità.	Dawk li mort fuqhom l-ewwel talbuni nurihom il-karta tal-identità.	Dawk li mort fuqhom l-ewwel talbuni nurihom il-karta tal-identità.	Dawk li mort fuqhom l-ewwel talbuni nurihom il-karta tal-identità.	Dawk li mort fuqhom l-ewwel talbuni nurihom il-karta tal-identità.

Appendix 3: Sample of a TPP¹²⁹

TPP12

Fieldwork session 13

Self-revision of D1, yielding D2

Date of session: 07.08.13

Contents:

- Section A - General notes: Researcher's general observations and comments about the session;
- Section B - The part of the already revised TT which the translator read at the beginning of the session before continuing to revise the subsequent part. The tracked changes in this part of the document relate to self-revisions undertaken during the previous session since in today's sessions no further self-revisions were done to this part of the TT;
- Section C - The part of the TT revised during this session with tracked changes and reference numbers/letters/symbols corresponding to the researcher's specific notes;
- Section D - Specific notes: These encompass researcher's observations and translator's concurrent verbalisations concerning specific TT segments. The notes are linked to the corresponding TT segment by means of a number/symbol/letter. The blue superscript numbers/symbols indicate the order in which the TT segments were self-revised; green letters and/or text highlighted in yellow are related to the unilingual reading undertaken at the end of the session when the translator rereads the part of the TT revised on the day. Verbalisations are placed within double inverted commas; these were translated literally into English by the researcher – please see the text in purple enclosed within brackets. Italics indicate ST segments (in French) and potential/actual TT solutions (in Maltese). Researcher's observations are typed in black; light blue indicates additional comments (including some initial analysis) by the researcher.

Section A - General notes:

- Today's meeting was set for 13:00. As soon as I arrived at the translator's office I started preparing the recording equipment; a small chat followed. Self-revision session started at 13:15 and ended at 17:30.
- At around 15:00 the translator stated that he needed a break. This habit started recently as the duration of the sessions increased. The coffee break is a welcome addition to the sessions, and much needed too: the sessions are indeed intensive and lengthy.
- This session turned out to be quite productive when compared to the previous sessions – today the translator revised 528 words, while during yesterday's morning session (similar duration) he revised 380 words. The translator, too, felt that he was more productive than yesterday and in view of this he gave me an appointment for the same time tomorrow, i.e. at 13:00.

¹²⁹ The rest of the data are available upon request.

Section B - The part of the already revised TT read by the translator at the beginning of the session before continuing revising the subsequent part

“Ftit Fernet Branca, Momo. Hawn a, g andi flixxun mi - g arnett.”

“Grazzi, tiela’ lura minnufih ~~lura~~ a nara n eg lux ini lunbellag-ulu.”

Bil-flus li kien allieli, stajt ~~in-omm~~ inkampa xahar. Tg allimt nikkopja l-firma tieg u biex nimla li hemm b onn ji idak li jasal bil-posta ~~ta’ tie a~~, ~~a~~ inwie eb dak li jibg atu mill-iskola. Bqajt insajjar g al tnejn, inpo i ~~lu~~ l-platt tieg u fa ata tieg i fuq il-mejda kull filg axija ; biss fl-a ar tal-ikla (~~tal-fatra~~), kont sempli iment narmi ~~h~~ sehmu/~~sehm~~ kont narmi ~~fi~~ os-sink.

Section C - The part of the TT revised during this session

Xi ftit ta’ ljieli fil- img a, g all-wi il- irien¹ ta’ fa ata tag na⁵, kont ninxte et² fil-pultruna tieg u, liebes il- er i tieg u, il-kalzetti tieg u³, xag ri bit-tqieq, ~~o xag ri~~⁶ u kont nipprova naqra ktieb-Koran sabi tal-Koran⁴ did fjament li kien tani s-Sur Ibrahim, daqskemm g ax tlabtu wie ed jien bil- erqa^{5A}.

Kont immur l-l-iskola⁷ ng id, ~~g-edt~~ (lili nnifsi)/bejni u bejn ru i/(mieg i nnifsi) li ma kienx hemm sekonda x’nitlef:^{8a} kien ~~hemm b onn~~ je tie li ninnamra nit abbeb ma’inn (xi ~~add~~) wa da^{8b}. Tassew ma kienx hemm mod ie or, ladarba (ma kenitx skola g all bniet u s subien)/l-istabbiliment post¹² ma² kienx jilqa’ fih (g all subien u bniet u s subien flimkien) ; wie ed subniet ma kienx hemm verament g a la ; ⁹ ilkoll sirna in obbu bint il-kertejker¹⁰, Myriam, li minkejja t-tlettat-il sena li kellha, malajr fehmet sew li hija kienet issaltan fuq tliet mitt pubexxent/(~~preadoloxxent~~) g-atxan ilkoll mikrumin^B g aliha¹¹. Bdejt nikkorte jha bi’ (~~erqa~~)/fervur rara¹² ta’ wie ed qed jeg req.^C

VBumm¹³: tbissima!

Kelli nuri lili nnisfi li kont kapa i nin abb nsib min i obbni¹⁴, nara li ssir taf id-dinja kollha¹⁵ qabel ma tiskopri li sa ansitra l- enituri tieg i, l-uni i persuni obligati jitqanne¹⁶ bija, kien-g a lu¹⁷ li ja arbu.

Irrakkontajt lis-Sur Ibrahim is-su ess tieg i ma’ Myriam. Semag ni bit-tbissima¹⁸ kejkna ta’ dak wie ed li jaf it tmiem ta’ kif se tispi a l-istorja¹⁹, i da jien g amilt tabirru il taparsi²⁰ ma ndunajtx.

“U kif inhu missierek?” M’g adnix narah, filg odu...”²¹

“G andu afna ~~xog ol~~ x jag mel²². Qed ikollu jitlaq kmieni afna, min abba l-impjieg²³ did li g andu...”

“Eh li va?²⁴ U mhux ma (~~irrabjat~~) jinkazzatx li qed jarak²⁵ taqra l-Koran?”

“Jien ~~na bil~~ bil-mo bi naqrah, hu x’ inhu tarax^{26D} ... u mbag ad ma tg idx inix qed nifhem affarijiet kbar wisq.”^{27a}

“Meta wie ed irid jifhem xi a a, ma jaqbadx ktieb. Jitkellem ma’ xi add. Jien ma nemminx fil-kotba.”^{27b}

“B’dana kollu, Sur Ibrahim, inti stess, il- in kollu dejjem, tg idli inti ~~i~~ li taf dak x’hemm...”

“Iva, li naf dak li x’hemm fil-Koran tieg i²⁸ ... Momo, g andi aptit nara immur sal-ba ar²⁹. In-Normandija ng idu a na³⁰. Ti i mieg i?”

“~~Oh~~ Bis-serjeta, jew?”³¹

“Jekk missierek ma jg id xejn, naturalment.”³²

“Xejn Mm hu sa jg id ~~x~~ejn.”^{33a}

“Inti gur?”

“La Qqed ng idlek li m hu sa jg id xejn!”^{33b}

X’ in wasalna fl-intrata l-kbira tal-Grand H~~o~~tel de Cabourg³⁴, l-emozzjoni g amlet bija (~~u g elbitni~~)³⁵: infqajt nibki. Domt sag tejn, tliet sig at nibki ; ma stajtx nirkupra (nistejger u) ner a’ nie u ni nifsi^E sew.³⁶

Is-Sur Ibrahim ares lejja nibki.³⁷ Stenna bil-pa enzja kollha sakemm nistejger u nitkellem³⁸. Fl-a ar irnexxieli naqlag ha :

“~~Hawn s~~ sabi wisq, hawnhekk, Sur Ibrahim, tassew sabi wisq tassew³⁹. Dan ma jg oddx Mhux g aliya dan. Ma jist oqqlix-.”⁴⁰

Is-Sur Ibrahim tbissem.

“Is-sbu ija, Momo, ~~qieg da~~ kullimkien qieg da. Kulfejn ddawwar arstek. Hekk hemm ~~Fil-Koran tieg i-hekk hemm.~~”⁴¹

Wara, a na morna ~~nimxu-nixja max-xtajta tul-ital~~-ba ar⁴².

“a ng idlek, Momo, il-bniedem li lilu Alla ma rrivelalux il- ~~hu~~⁴³, mhux sa jkun ktieb li jirrivela hielu⁴⁴.”

Jien ~~kellimtu-gg adt inkellmu~~ fuq⁴⁵ ^{47a}Myriam. ~~Qg adt inkellmu fuq~~ Kellimtu dwarha^{47b} aktar u aktar biex ~~hi ridt~~ nevita ~~li~~⁴⁶ li nitkellem fuq missieri^{47b}. Wara li ~~laqq-etni-a ettatni~~ b ala wie ed mill-kortie ~~-jatur~~⁴⁸ ta' madwar il-maestà tag ha, Myriam ma bdiex tarani validu warrabni b ala kandidat ~~li mhux validu/(ta' stoffau warrabni)~~⁴⁹.

“Ma ara xejn,” qalli s-Sur Ibrahim. “Im abbtex g aliha, tibqa' tieg ek⁵⁰. Lilek taf/Tg ajjat lilek⁵¹. Anki jekk hi tirrifjutaha, ~~(ma tistax t-assarha)/bl-ebda mod ma tista t-assarha~~ xejn ma tista' tag mel biex tibdilha⁵². Ma tkun qed tie u xejn gawdix minnha⁵³ hi⁵⁴, dak kollu. Dak li inti tag ti, Momo, huwa tieg ek g al dejjem; dak li omm g alik, mitluq⁵⁴ g al dejjem ta' dejjem!”

“Imma inti, g andek mara int?”⁵⁵

“Iva.”

“U l-g ~~ala iex~~ m' intx ~~hux qieg-ed~~ mag ha, hawn hekk?”^{56a}

Hu weraw l-ba ar b'sebg u.^{56b}

“~~Tassew hawn qeg din f'ba ar Ingli /Hawn Ara~~ tassew f'ba ar Ingli qeg din hawnhekk, a dar u gri^{57a}; dawn m'humieq ~~dawn~~ l-ilwien normali ta' l-ilma, ~~(ta-sbu abar l-a-ent)~~/tist ajlu a l-a ent Ingli.”^{57b}

“Ma we ibtnix, Sur Ibrahim, dwar il-mara? Dwar martek?”

“Momo, twe iba ta' xejn ebda risposta, twe iba fiha nfisha fiha risposta.”⁵⁸

L-ewwel wie ed ~~li jkun ta' fuq saqajh~~ kull filg odu kien ikun is-Sur Ibrahim⁵⁹. Jersaq-Hu jersaq lejn it-tieqa, ~~ixammem-ji bed~~ bid-dawl⁶⁰ bi mnifsejh⁶⁴ u jag mel ~~it-ta-ri-fi-iku-l-e er izzi fi i i~~⁶¹ tieg u, bil-mod⁶² – kull filg odu, ajtu kollha, ~~it-ta-ri-l-e er izzi fi iku i~~ tieg u⁶³.

Section D - Specific notes:

- He starts the session by reading the last few lines revised during yesterday's session, without amending anything (see section B).
- He starts working on the part to be revised next. First, he reads the ST paragraph (ST p35, l. 578-582).
- He stops on *supplie*^{*}, the last word of this paragraph. “Is-*supplie* tindika li ‘pique’ (*pique* ST p32, l.521) nistg u ng addu b'li g amilna, issa naraw. G ax mo i, ma jieqafx ta jien” (“The *supplie* indicates that we could get by with how ‘pique’ (*pique* ST p32, l.521) was done, we will see. Because my mind keeps pondering”) (The translator is referring to his rendering of *pique* earlier on in the TT. The translation of this item proved problematic and it seems that he has not yet found an optimal solution; he is still pondering on it).
- 1. “Naqblu, dik il-*pour* intuha arira iktar kulur” (“We agree, we give a bit of colour to *pour*”) (He translated *pour les voisins* as *g all-wi il- irien* which is an idiomatic expression and therefore a bit more colourful than its ST counterpart).
- 2. “M'g andi x'nibdel xejn hemm, *ninxte et* hija iktar espressiva milli *noqq od*” (“I have nothing to change there, *ninxte et* is more expressive than *nog od*”) (He evaluates this TT segment as good by stating there is nothing to change here and assesses his choice of *ninxte et* as more expressive than the variant *noqq od*).
- 3. “Ir-repetizzjoni ta' *tieg u* naraha utli min abba li jrid jinsisti fuq it-teatrin li qieg ed jag mel” (“I find the repetition of *tieg u* useful because he wants to highlight that he is making a show”). Corrects spelling of *tqiq* which was misspelled as *tqieq* (However, the correct spelling is *dqiq* – will this be corrected at a later phase?).

4. “*un beau Coran, ktieb sabi tal-Koran*, issa jiena no odha, *did fjamant*, ma nibdel xejn, no odha li tajba, g ax biex nag mel *Koran sabi did fjamant* [...] hekk ti i traduzzjoni kelma b’kelma, [...] però a ng idlek *ktieb tal-Koran* ma tantx ng iduha a na, voldiri a naqa’ fuq *Koran sabi* g ax a na qed immorru fuq l-estetika iktar milli a a o ra, allura *Koran* nitfag ha qabel *sabi*, *Koran sabi did fjamant*” (“*ktieb sabi tal-Koran*, now I consider it, *did fjamant*, I don’t change anything, I consider it good, because if I do *Koran sabi did fjamant* [...] this will be a word for word translation, [...] but we do not really say *ktieb tal-Koran*, therefore I will go for *Koran sabi* because we are focusing on the esthetic rather on something else, so *Koran* I put *sabi* before, *Koran sabi did fjamant*”) (video a 03:00 – 04:28).
5. “*Il-parce que*, flok g ax jien g amilt *daqskemm*, g aliex le? Imma jien qed ng id ftit i jed minn *parce que* g ax m’hemmx ‘tant que’, kieku ried l-awtur seta’ g amel ‘tant que’, allura jien a nag mel g ax u nag mel *kont tlabbtu*, nag milha *kont*” (“The *parce que*, instead of g ax I did *daqskemm*, why not? But I am saying a bit more than *parce que* because there isn’t ‘tant que’, the author could have done ‘tant que’ if he wanted, so I am going to do g ax and I do *kont tlabbtu*, I do that *kont*”). He rereads this TT sentence and adds *tag na* to *il-irien ta’ fa ata*, giving no reason for this addition. He adds *wie ed* before *bil-erqa* and decides to change this segment to *g ax tlabbtulu* then decides against this solution. Then he states “nixtieq ne les minnha dik il-*kont*” (“I would like to get rid of that *kont*”) (he has just added it) and at this point he realizes that he is not interpreting correctly the *l’en* in the ST segment *je l’en avais supplié* and he reasons this out to assure himself that he is understanding the ST well. He deletes *kont* and changes *tlabbtu* to *tlabbtulu* and the TT becomes *g ax tlabbtulu bil-erqa*. States “b’mod konxju naqilbu f’direct object’, *tlabbtulu* flok *tlabbtu wie ed* g ax in oss li b’dak il-mod nista’ ne les mir-repetizzjoni ta’ *kont*” (“I change it into a direct object, I do this consciously, *tlabbtulu* instead of *wie ed* because I feel that in that way I can avoid repeating *kont*”). “Ma rridux ninterpretawha, b al ma interpretax hu, li hu ne essarjament dak il-ktieb” (“We do not interpret it, just like the author did not interpret it, that it is necessarily that book”). He rereads the ST. He adds a comma after *tqiq*. “Però meta g amiltha ori inalment ma kienx hemm l-interpretazzjoni ta’ *en* kif dawwartha meta bdejt norqom. Kont qieg ed nifhem a in dik *l’en* u ma kontx qed nag mel l-ebda referenza g al *l’*, u issa kkore ejna d-*daqskemm* f’g ax, idna l-*lu* u waqqajna l-*jien* g ax i - ieda tag ha mhix importanti” (“But when I first translated it there wasn’t the interpretation of *en* as I interpreted when I started finetuning. I was misunderstanding that *l’en* and I was not referring to *l’*, and now we corrected *daqskemm* to g ax, added *lu* and we dropped *jien* because its addition is not important”).
6. He considers *bit-tqiq ewwa xag ri/xag ri bit-tqiq* and opts for *xag ri bit-tqiq* and adds a comma (the correct spelling is *dqiq*).
7. “*lycée, skola*, mhux se nag milha *li eo* g ax gur jispi aw iqabbluha mal-*li eo* ta’ Malta li ma ja dimx bl-istess mod sewwa, anki l-fatt li s-snin te odhom in descending order ukoll a seb u ara ili l-ekwivalenza tag hom mal-*lycée* tag na mhix hemm” (“*lycée, skola*, I am not going to do it *li eo* because they will surely end up comparing it to the Maltese *li eo* which does not function in the same way right, even the fact that the years are in descending order, above all there is no equivalence between their *lycée* and ours”).
8. a. “Nikkonfermaw li past *je me dis*, simple past tense; *je me dis*, il-possibiltajiet li rajt huma *bejni u bejn ru i, mieg i nnifsi* u *g edt lili nnifsi*, ninterpretawha *bejni u bejn ru i? G edt* hija past” (“We confirm that *je me dis* is past, simple past tense; *je me dis*, the possibilities that I saw are *bejni u bejn ru i, mieg i nnifsi* u *g edt lili nnifsi*, we interpret it *bejni u bejn ru i? G edt* is in the past”). He figures out the link between the boys’ only school and the caretaker’s daughter, reasoning that in France the caretaker lives on the school premises

unlike in Malta. “*L-iskola*, ma n allihix l-ewwel, jekk jiena nispustjaha tikka, anki jekk fil-Fran i qieg da l-ewwel a a, anki billi n id xi a a ta. *Kont immur l-iskola u ng id bejni u bejn ru i*, a nara nitfag hiex hekk” (“*L-iskola*, I do not leave it at the beginning, I move it a bit, even if in the French it is at the beginning of the sentence, even just by adding something. *Kont immur l-iskola u ng id bejni u bejn ru i*, let me see whether I do it this way”) and he types this solution; “li hu past qed nistabbilih bil-*kont*, inne i l-koma u ng id lili nnifsi/bejni u bejn ru i, na seb lili nnifsi l-a jar, flok mieg i nnifsi li ma kienx hemm sekonda x’nitlef, all right” (“I am establishing the past by the *kont*, I remove the comma and *ng id lili nnifsi/bejni u bejn ru i*, I think *lili nnifsi* is the best, instead of *mieg i nnifsi li ma kienx hemm sekonda x’nitlef*, all right”).

- b. “*kien je tie li* flok *kien hemm b onn*; flok *ninnamra*, *naqbad ma’ xi wa da*, jekk ng id *naqbad* inne i l-fatt li din il-proxxmu g andha sservi biex timlielu l- ajja emottiva tieg u u mhux biss biex jieqaf jag mel it-teatrin. Wasalt g all-konklu joni li din il-proxxmu trid tikkontribwixxi li timla l-vojt li allex ommu u missieru. Forsi qed inkun ftit idealista imma hu qed ju a *tombe amoureux* g alhekk ma rridx nibdilha *ninnamra*. Jekk nag milx *naqbad ma’ wa da* li tne i din l-idea tal-affettività jew *ninnamra/naqbad ninnamra*? *Ninnamra minn* ma tog obnix anki jekk tismag ha. Jew nibdel *ninnamra* u nag mel *nit abbeba ma’ xi wa da* li hi possibbli u hekk taqtag ha mill-idea tal-q ab ukoll, sewwa. A jar tg id *ma’ xi*, u nag milha *ma’ xi wa da*, a jar” (“*kien je tie li* instead of *kien hemm b onn*; instead of *ninnamra*, *naqbad ma’ xi wa da*, if I say *naqbad* I eliminate the fact that this person should serve to fill his emotional life and not only to stop putting up a show. I arrived at the conclusion that this person should contribute to fill the void left by his mother and father. Maybe I am being a bit of an idealist but he is using *tombe amoureux* for this reason I do not want to change *ninnamra*. Shall I do *naqbad ma’ wa da* that eliminates the idea of affection or *ninnamra/naqbad ninnamra*? I don’t like *Ninnamra minn* even if you hear it. Or I change *ninnamra* and I do *nit abbeba ma’ xi wa da* which is possible and in this way you detach it from the notion of the prostitutes as well, right. Better say *ma’ xi*, and I do it *ma’ xi wa da*, better”).
9. “Issa hawn bdilt l-ordni tal-kliem, jien. Dal-a ar smajthom jg idu li a jift u skola g all-bniet u s-subien flimkien, jien hekk smajthom jg idu, u mhux mista. Mela allura ejja nippruvaw bl-ordni tal-kliem fil-Fran i . Dik l-*on* nista’ niddikjara min hu, *On n’avait pas vraiment le choix* ovvja li qed jg id g alih, nista’ nag milha *ma kienx hemm g a la/ma kienx hemm verament g a la/ma kienx hemm x’tag el/ma kienx hemm mod ie or* u nippreferiha hekk milli *l-g a la*. alluha fl-ordni kif g amilha l-awtur, *tassew ma kienx hemm mod ie or, la darba*, nag mlu l-koma kif hemm fl-ori inal *la darba l-post ma kienx g all-bniet u s-subien flimkien* nista’ ntejjibha u ng id *ma kienx jilqa’ fih il-bniet u s-subien*, mela dik il-*ma’* mhijiex parti ella u trid taqa’ l-apostrofi, dik li nag milha - ew sessi mhix eleganti, *ma kienx jilqa’ fih bniet u subien*, nag milha hekk u tara kemm inkunu d alna b’mod naturali g aliex isemmi l-iskola. Fhimt xi pruvajt nag mel, pruvajt no loq kelma hemmhekk, nie u *sub* minn *subien* u *niet* minn *bniet* u no loq *subniet* u ti i li *eo subniet*, skola g as-subien u bniet. Imma mhux ta min ja arda imma kemm inni ilha” (“Now here I changed the word order. Recently, I heard them say that they are going to open a school for girls and boys together, this is what I heard them say, and not mixed. Therefore let’s try with the French word order. That *on* I can declare who it is, *On n’avait pas vraiment le choix* it is obvious that he is referring to him[self], I can do it *ma kienx hemm g a la/ma kienx hemm verament g a la/ma kienx hemm x’tag el/ma kienx hemm mod ie or* and I prefer it that way instead of *l-g a la*. Leave it in the order chosen by the author, *tassew ma kienx hemm mod ie or, la darba*, we put the comma as in the original *la darba l-post ma kienx g all-bniet u s-subien flimkien* I can improve it and say *ma kienx jilqa’ fih il-bniet u s-subien*, so that *ma’* is not a particle and the apostrophe needs to go, if I do it - ew sessi it’s not elegant, *ma kienx jilqa’ fih bniet u subien*, I do it like this and you’ll see how natural it is because school is mentioned. I understood what I had tried to do,

I had tried to create a word there, taking *sub* from *subien* and *niet* from *bniet* and I create *subniet* and it will be *li eo subniet*, a school for boys and girls. But it's not worth daring but I will write it down") and he writes this word on his notebook where he takes note of interesting things that cross his mind. "Nag mel *subien u bniet*, *subien* l-ewwel g ax qed jittellem tifel" ("I do *subien u bniet*, *subien* first because a boy is talking").

10. "M'hemmx g alfejn tag mel *it-tifla tal-kertejker*" ("There is no need to do *it-tifla tal-kertejker*").
11. "*avait très vite compris, malajr fehmet* m'hemmx g alfejn in id *kienet*, issa *très vite*, g andi i jed minn *malajr, fehmet tassew malajr*, jekk trid i idha, *fehmet malajr tabil aqq*, issa naraw" ("*avait très vite compris, malajr fehmet* there is no need to add *kienet*, now *très vite*, I have more than *malajr, fehmet tassew malajr*, if you want to add it, *fehmet malajr tabil aqq*, now we will see") and he moves on to consider the alternative translation solutions for *pubères*: "jien g al *pubères* g amilt ew sinonimi *preadoloxxenti u pubexxent*, iktar se jifhmulek *preadoloxxent*; a nag milha *malajr fehmet sew u n id hi; issaltan nista' n alliha* hekk traduzzjoni kelma b'kelma, jidhirli tajba; g *atxan* hija *assoiffés* issa a na g *atxan* issoltu nkompluha u ng idu g *atxan* g al xi a a u ma na sibx li huwa l-ka li nikser dik it-tendenza sakemm mhux di à tkun tkellimt x'inh u dan l-g atx, g *atxan* g at-tag lim, issa jekk nag milha *bil-g atx*, imma ma rridx in id il-kulur, mhux il-ka , g ax *tliet mitt pubexxent g atxan/bil-g atx*" ("for *pubères* I've put two synonyms *preadoloxxenti* and *pubexxent*, they will understand more *preadoloxxent*; I will do it *malajr fehmet sew* and I add *hi; issaltan* I can leave it as is, a word for word translation, I think it's good; g *atxan* is *assoiffés* now we usually add something after g *atxan* and we say g *atxan* for something and I don't think I should go against this tendency in this case unless you have already said what this thirst is for, thirsty for learning, now if I do *bil-g atx*, but I do not want to add colour, it's not the case, because *tliet mitt pubexxent g atxan/bil-g atx*")

Phone rings. I stop the video camera (video a) and while the translator takes the phone call I save the audio file (audio a). Session resumes. Start of video b (audio a is still saving).

"Kieku n alliha *bil-g atx*. a naraw jekk hemmx xi alternattiva, xi varjant" ("I would leave it *bil-g atx*. Let's see whether there is an alternative, a variant") and he consults Serracino-Inglott's dictionary. He finds nothing. "Hekk nieqsa minn daqsxejn mel . Jien il-kelma li kelli f'mo i hija *mikrumin g aliha*. a naraw x'jag ti g al *mikrum*" ("It lacks some flavour. The word I had in mind is *mikrumin g aliha*. Let's see what it gives for *mikrum*") and he checks *mikrum* in Serracino-Inglott. "Dan ma jag tihix" ("This one does not give it"); he does not find this word in this dictionary and so he turns to Aquilina's MT-EN dictionary and finds it "'callow love for a girl', imissni ma nag milhiex!" ("'callow love for a girl', of course I'll do it!") and he types this solution (audio b starts here) ([resorts to external resources – two dictionaries](#)).

12. "*ardeur* mhix *e a* imma *erqa*" ("*ardeur* is not *e a* but *erqa*"). Then he corrects the spelling of *nikkorte jha*; "*erqa*, a naraw xi jtina sinonimi g al *erqa*" ("*erqa*, let's see what synonyms it gives us for *erqa*") and he checks Serracino-Inglott for synonyms. "Jekk jag tina *e a* dik nag mlu. Jag tiha. G ax ma nag mlux *bi rara*?" ("If it gives us *e a* we do that. It gives it. Why don't we do *bi rara*?"). He reads the whole paragraph, deletes the *u* before *ng id*, adds an apostrophe on *ma* "g ax insejnieh" ("because we forgot it"); "*post/skola* ma rridx nag milha *stabbiliment*, int itfag ha *stabbiliment* Ton, mhux hekk g andek, da let fil-Malti hux" ("*post/skola* I don't want to do *stabbiliment*, go for *stabbiliment* Ton, that's what there is, it is used in Maltese") and he amends TT; "*hi* a jar nag milha *hija*, idielha naqra avolja sentenza twila, imma nag tuha importanza" ("*hi* I'd better do it *hija*, expand it a bit even though it's a long sentence, but we give it importance") and he changes other minor things. "Issa fuq din il-*pubexxent/preadoloxxent*, jien nippreferi *pubexxent*. All right, lesta" ("Now regarding *pubexxent/preadoloxxent*, I prefer *pubexxent*. All right, done").

13. “Issa jien qabel kont qed nu a *Vumm* u mhux *Bumm*, kont insejt probabbli” (“Before I was using *Vumm* and not *Bumm*, probably I had forgotten”). He checks his handwritten draft and states “kont digà qed nara nibdilhiex” (“I was already considering changing it”). “*Bumm: tbissima/Vumm: Tbissima*, g andi ma dde idejtx, alliha hekk g alissa” (“*Bumm: tbissima/Vumm: Tbissima*, I haven’t decided yet, leave it as is for now”).
14. “*Nin abb* mhux a ina, jekk in-nies jifhmuhix? A na iktar ng idu *kont kapa i nsib min i obbni*, iktar diretta hekk biex ma tinftehimx li hu jin *abb ma’ xi add ie or, a nag milha hekk*. A na ng idu *nsib min i obbni*, ma ng idux *xi add li seta’ j obbni*. A na ma ng iduhix” (“*Nin abb* is not bad, will people understand it? We usually say *kont kapa i nsib min i obbni*, it is more direct so it will not be understood that he is loved by someone else, let me do it like this. We say *nsib min i obbni*, we do not say *xi add li seta’ j obbni*. We do not say this”).
15. “*Je devais* g amilnieha *Kelli nuri lili nnifsi*, allura n omm *nuri*, mhux *nara*, *nuri lid-dinja kollha*, ng iduha u din id-darba nkunu qed nekonomizzaw il-kliem *flok i id; li ssir taf id-dinja kollha* qed inkun iktar vi in tal-ori inal, tas-sors, *li ssir taf, faire savoir*, g alieix le? L-istess. L-unika o ezzjoni li nsib hi li fil-Fran i g andi r-repetizzjoni ta’ *Je devais [...], je devais* fl-istess sentenza, biss ma na sibx li r-repetizzjoni hija marbuta ma’ skop estetiku” (“*Je devais* we did it *Kelli nuri lili nnifsi*, so I keep *nuri*, not *nara*, *nuri lid-dinja kollha*, we say it and this time we will be economising on words instead of adding; *li ssir taf id-dinja kollha* I’m being closer to the original, to the source, *li ssir taf, faire savoir*, why not? The same. The only objection that I find is that in the French I have the repetition of *Je devais [...], je devais* in the same sentence, however I don’t think that the repetition is linked with an aesthetic aim”).
Disk full. I change disc (end of video b, start of video c), translator continues working.
“Ma narax li biex in omm *Je devais [...], je devais* b’mod parallel g andi nissagrifika l-pre i joni, *nara li ssir taf id-dinja kollha*” (“I don’t think that in order to keep *Je devais [...], je devais* in a parallel way I should sacrifice precision, *nara li ssir taf id-dinja kollha*”).
16. “A jar ma tistax issib minn *jitqanneu*” (“You cannot find a better solution than *jitqanneu*”).
17. He reads the TT segment *kienu g a lu li ja arbu*, and generates the ATS *preferew li ja arbu*; “*preferew/g a lu*, jekk hix kustjoni li tibqa’ fuq verb g ax hu Semitiku?; *kienu preferew ja arbu, preferew ti i kelma wa da*, g andek dak il-vanta , ma nag milx *kienu*, m’g andix b onn *kienu*. Mela ejja n ommu dik u nekonomizzaw kelma” (“*preferew/g a lu*, is this a question of opting for a verb because it’s Semitic?; *kienu preferew ja arbu, preferew* one word, it’s an advantage, I will not do *kienu*, I do not need *kienu*. So let’s keep that and we will economise one word”).
18. “*Bi tbissima*. Le, g andek b onn l-artiklu g ax g andek *le petit sourire*” (“*Bi tbissima*. No, you need the article because there is *le petit sourire*”).
19. “Hawn preferejt *ta’ dak li jaf*, jiena n oss iktar naturali *ta’ wie ed; li jaf tmiem l-istorja/li jaf it-tmiem tal-istorja*, nista’ ndur mag ha u ng id *kif se tispi a l-istorja*” (“Here I preferred *ta’ dak li jaf*, I feel that *ta’ wie ed* is more natural; *li jaf tmiem l-istorja/li jaf it-tmiem tal-istorja*, I can go around it and say *kif se tispi a l-istorja*”) and he types this solution.
20. Asserts “*nippreferi ta’ bir-ru i*” (“I prefer *ta’ bir-ru i*”). He amends the text changing *taparsi* to *ta’ bir-ru i* and asks “issa din abuha kelma wa da?” (“have they now decided to write this as one word?”). He consults the booklet outlining the new regulations for the Maltese language (De i jonijiet 1) and confirms that it should be written as one word and he amends spelling (*tabirru i*) to conform to the new regulations. “Anki g ax *taparsi* u ajnieha f’kuntest partikolari, qed jilg ab il-parti hux hekk? Tg id in id *li*? Jiena kieku ma n idhiex g ax huwa ka li ma tavvanza xejn fil-Malti, iva nnaqqsu” (“Also because we have

used *taparsi* in a particular context, he is playing the part, right? I add *li*? I would not add it because in this case it will not improve anything in Maltese, yes we reduce”) (video c 04:32-07:20).

He reads the next ST bit and states “id-djalogar li tant hu g al qalbi” (“dialogues, I love them”).

21. He adds a comma because there is one in the ST, “kif inhi fil-Fran i ” (“as it is in the French”).
22. “Tg idx kemm g andu x’jag mel, imma m’hemmx exclamation mark. G andu afna x’jag mel jew G andu afna xog ol? a mmur fuq G andu afna x’jag mel” (“Tg idx kemm g andu x’jag mel, but there isn’t an exclamation mark. G andu afna x’jag mel or G andu afna xog ol? Let me go for G andu afna x’jag mel”).
23. “Jidhirli li anki jekk hemm *boulot*, m’g andix ‘emploi/travail’ imma *boulot*; *impjieg*, issoltu *impjieg* nabbinawha ma’ *emploi*, *ix-xog ol did* ma toqg *odx*, *xog lu*. A na m’g andniex ta. Imma a nag mel tentattiv u nara nsibx xi sinonimu iktar slang, sa ertu punt slang” (“I think that even if there is *boulot*, I don’t have ‘emploi/travail’ but *boulot*; *impjieg*, usually we link *impjieg* with *emploi*, *ix-xog ol did* doesn’t fit, *xog lu*. We do not have. But I’m going to try to find a synonym which is more slang, slang up to a certain extent”). He consults Serracino-Inglott. “Jiena n alliha *impjieg* anki jekk hemm ingredjent fl-original li ma nsibuhx fit-test fil-mira min abba li hu marbut mal-kollokjali, *impjieg* li a na, ieli tisma’ *inga* , imma *inga* g as-suldati. a nara forsi d-dizzjunarju Fran i -Ingli ifakkarnix f’xi a a” (“I’m going to leave it *impjieg* even if in the original there is an ingredient that is not found in the target text because it is colloquial, *impjieg* that we, sometimes you hear *inga* , but *inga* for soldiers. Let me see the French-English dictionary, maybe it will remind me of something”). Consults FR-EN dictionary. “Le lanqas fl-Ingli ma jtik. Hekk se tibqa” (“No nothing, not even in English. Leave it as is”). (Ponders on the translation of the colloquial word *boulot* rendered into standard Maltese).
24. “Eh iva, ejja naraw nag mlux dik l-Eh g ax g andek Ah” (“Eh iva, let’s see whether we do that *Eh* because there is *Ah*”) (ST p36, 1.601) (He adds the interjection *Eh* to reflect the *Ah* of the ST).
25. “*inkazzat*, wisq, wisq, vera li *furieux* timplika dik. Jien kieku nag mel *jarak*, *jarak taqra l-Koran* g ax wara se jwie bu li ma jag milhiex fil-miftu , g ax naf x’inhu ej, u hekk nista’ n omm *inkazza* u nag mel *ma jinkazzax* u tne i l-*mhux*” (“*inkazzat*, too much, too much, it’s true that *furieux* implies that. I would do *jarak*, *jarak taqra l-Koran* because after he will tell him that he doesn’t do it openly, because I know what follows, and in this way I can keep *inkazza* and I do *ma jinkazzax* and remove *mhux*”) (*inkazzat* is colloquial while *furieux* is not, this could be a compensation for rending *boulot* in standard Maltese but the translator does not refer to compensation here).
26. “*Je me cache, de toute façon*, nista’ nag mel *ma tarax*, fuq quddiem, nista’ n id *immur*, *immur nin eba*” (“*Je me cache, de toute façon*, I can do *ma tarax*, in front I can add *immur*, *immur nin eba*”) and he generates variants and repeats them a number of times. “*Ma tarax*, m’g andix *ma tarax*; *tarax* toqg od f’dan il-kuntest.” (“*Ma tarax*, I don’t have *ma tarax*; *tarax* fits in this context”). “*Daqsxejn* xotta, il-Fran i jippermettilek li tesprimi ru ek b’dak il-mod imma l-Malti” (“A bit dry, French allows you to express yourself in this way but Maltese”) and he generates more ATSS. “Nag milha *hu x’inhu*” (“I do it *hu x’inhu*”) and he types this option: *Jien bil-mo bi hu x’inhu*. He generates more variants. “Qed taraha, hu direct speech” (“You see, it is direct speech”).
27. a. He generates ATSS “m’inix nifhmu wisq/ma tantx qed nifhmu, jekk nag milx *ma tantx*? Imma g andi *grand-chose*, mhix kwistjoni ta’ *ma tantx*, *affarijiet kbar*” (“m’inix nifhmu wisq/ma tantx qed nifhmu, I do *ma tantx*? But I have *grand-chose*, it’s not a question of *ma tantx*, *affarijiet kbar*”) and he types this solution; verbalises “*mhux nifhem affarijiet kbar/ma*

- tg idx li qed nifhem, isba qed taraha* (“*mhux nifhem affarijiet kbar/ma tg idx li qed nifhem, nicer you see*”) and he types this option. “U dik it-*tg idx* tikkumpensa g al *grand-chose*” (“*And that tg idx compensates for grand-chose*”) and he generates more ATSs. He decides to remove the *li* from *li qed nifhem*, “*li qed nifhem xi a a tal-g a eb, ng iduha*” (“*li qed nifhem xi a a tal-g a eb, we say it*”). Another ATS: “*affarijiet kbar, iktar naturali*” (“*affarijiet kbar, more natural*”) and he opts for this solution.
- b. “*Jidhirli li tajba*” (“*I think it’s good*”).
28. He produces an ATS for *dejjem/il- in kollu*, evaluates *il- in kollu* and states “Dawn sinonimi” (“*These are synonyms*”), opts for *il- in kollu*; he gives no reason for this choice and moves to *inti li taf dak...* He amends *inti* to *int* and generates ATSs for *li taf dak/li taf x’fih/li taf dak li hemm fil-Koran tieg ek*; asserts “dik hija literal translation, alluha *dak*, iktar *li naf x’fih/naf x’jg id/naf x’jg id il-Koran tieg i/naf x’jg id/naf x’hemm* ma tridx tibdilha dik g ax wara kollox it is a key phrase, sewwa *li taf*, *id-dak* naqtag ha, sewwa u nista’ n ommha vi in iktar tal-ori inal imma mhux billi nitradu i *ce, dak* g ax dik maqtug ha wkoll g ax suppost *ce que*, immur fuq *li taf x’hemm.../li naf x’hemm fil-Koran tieg i*” (“*that is a literal translation, leave it dak, [it’s] more li naf x’fih/naf x’jg id/naf x’jg id il-Koran tieg i/naf x’jg id/naf x’hemm* you don’t want to change it because after all it’s a key phrase, good *li taf*, I remove *dak*, good and I can keep it closer to the original but not by translating *ce, dak* because [unclear utterance] because *ce que*, I go for *li taf x’hemm.../li naf x’hemm fil-Koran tieg i*”) (ST p37, 1.607) (video c 27:27 – 33:42) (Note that he is revising two sentences simultaneously, therefore he is revising at a higher level than the sentence level).
 29. He reads *g andi aptit immur sal-ba ar* and generates “*nara l-ba ar* literally u m’g andix ‘j’ai envie d’aller à la mer’, il-back translation turini illi kieku l-awtur ried dik seta’ g amel xi a a o ra. Nista’ nilg ab fuq il-kelma *nara* u ng id li *immur mawra sal-ba ar/li nasal wasla sal-ba ar/li immur nara l-ba ar* literally; *g andi aptit* m’g andix g alfejn immissha, *g andi x-xewqa/g andi aptit, j’ai envie de voir la mer*, lanqas hija *immur, nara l-ba ar, voir la mer, voir* mhux ‘aller voir, *g andi aptit nara l-ba ar*” (“*nara l-ba ar* literally and I don’t have ‘j’ai envie d’aller à la mer’, the back translation shows me that had the author wanted he could have done something else. I can play on the word *nara* and say *immur mawra sal-ba ar/li nasal wasla sal-ba ar/li immur nara l-ba ar* literally; *g andi aptit* there is no need to touch this, *g andi x-xewqa/g andi aptit, j’ai envie de voir la mer*, it’s not *immur, nara l-ba ar, voir la mer, voir* not ‘aller voir, *g andi aptit nara l-ba ar*”) and he types this solution “na seb m’g andekx g alfejn tipprova ejjinha Ton, g ax irridu nevalwaw is-sempli ità tal-kliem, x’irid jg id ukoll is-Sur Ibrahim” (“I don’t think you should try to embellish it Ton, because we should evaluate the simplicity of words, what Monsieur Ibrahim also wants to say”) (video c 33:42-35:59).
 30. “Il-Fran i i jg idu hekk ‘si on allait au théâtre?’, qed tipproponiha, g alhekk *In-Normandija ng idu a na* hija tajba. Hekk Ton, tmisshiex” (“The French say ‘si on allait au théâtre?’, you are proposing it, therefore *In-Normandija ng idu a na* is good. Like that Ton, don’t touch it”).
 31. “Dik il-*Oh* nitfag ha jew, wara” (“That *Oh* I do it jew, at the end”).
 32. Adds a full stop.
 33. a. “Tinsiex dan huwa diskors dirett, trid tag mlu naturali, mexxej. Hu qed ju a l-future *Il sera d’accord*” (“Don’t forget that this is direct speech, you need to render it naturally, flowingly. He is using the future *Il sera d’accord*”). He changes the position of *xejn*, moving it to the beginning of the sentence and checks the spelling of *m’hu* in the new regulations of the Maltese language (De i jonijiet 1) – it should now be spelled as one word and so he corrects it to *mhu*.

- b. “Dari konna ng idu ‘Jekk qed ng idlek hekk’, illum ma tantx g adek tismag ha. Ejja nag mlu *La qed ng idlek li mhu sa jg id xejn* u hekk l-exclamation ti i naturali, inne i dik li” (“In the past we used to say ‘Jekk qed ng idlek hekk’, today it’s no longer common. Let’s do *La qed ng idlek li mhu sa jg id xejn* and in this way the exclamation mark is natural, I remove that li”).
34. “In id *l-kbira*” (“I add *l-kbira*”) and he adds the accent on *Hotel* (He adds the adjective *kbira* before *intrata* while in the ST the noun *hall* is not qualified by an adjective *le hall du Grand Hôtel* (ST p37, l.615).
35. “Na seb *l-emozzjoni g amlet bija* hi l-a jar” (“I think that *l-emozzjoni g amlet bija* is the best”).
36. He ponders a bit on the first part of the sentence and states: “kieku nag milha *nistejjer*” (“I would go for *nistejjer*”). He searches *nistejjer* in Serracino-Inglott’s dictionary. Asserts “Veru kont adt de i joni li ma nag milhiex u qtajtha” (“It’s true that I had decided not to do it and I had deleted it”) and he checks his handwritten draft. “Nag mel *ma stajtx nirkupra nifsi sew*” (“I do *ma stajtx nirkupra nifsi sew*”). He checks *nirkupra* in Aquilina’s MT-EN dictionary. “Hemm hi, g andi l-konferma u mal-Fran i in omm iktar vi in” (“There it is, I have the confirmation and I keep closer to the French”). He replaces the comma after *nibki* with a semi-colon.
37. He adds a full stop.
38. “Fil-Fran i g andek *Il attendait patiemment que je parle* - xorta rrid ng id *sakemm inkun nista’ nitkellem*, jekk t alluha *nitkellem* biss b al fit-test sors *sakemm nitkellem* fil-Malti tidher nieqsa, trid tg id *sakemm inkun nista’ nitkellem*, allura nag mel il-verb *nistejjer* u omm dak b ala link *sakemm nistejjer u nitkellem* u ti i spjegata iktar fit-tul u ti i, qed ng id g all-Malti sewwa, ti i alle jata afna i jed” (“In the French you have *Il attendait patiemment que je parle* - I still want to say *sakemm inkun nista’ nitkellem*, if you only leave *nitkellem* as in the source text *sakemm nitkellem* in Maltese there is something lacking, you need to say *sakemm inkun nista’ nitkellem*, therefore I put the verb *nistejjer* and keep that as a link *sakemm nistejjer u nitkellem* and it is explained in a longer way and it, I’m referring to Maltese right, it links much more”).
39. “*Hawn sabi wisq, Sur Ibrahim, sabi wisq, hawnhekk/hawn, Sur Ibrahim*, jidhirli a jar nag milha kif inhi b ala ordni tal-kliem fil-Fran i ; *hawn jew hawnhekk, hawnhekk*; l-ordni tal-kliem a na rridu nibdluh *tasew sabi wisq*” (“*Hawn sabi wisq, Sur Ibrahim, sabi wisq, hawnhekk/hawn, Sur Ibrahim*, I think it’s better to keep the word order as it is in the French; *hawn* or *hawnhekk, hawnhekk*; we have to change the word order *tasew sabi wisq*”) and he changes the position of *tasew* as well.
40. “Ma na sibx li *jg odd* f’dan il-kuntest...però hekk qed *jg id, Ce n’est pas pour moi. Je ne mérite pas ça, Dan ma jg oddx g alija* imma trid xi a a iktar vi in ta’ *jist oqqx, Ce n’est pas pour moi*, issa fit-talb x’ng idu? *Ma jist oqqlix*, qieg da tajba dik il-bi a. Literally *Dan mhux g alija*, sewwa, kelma b’kelma, issa jien qed in id *jg oddx*. Issa jekk nibdel kompletament, nag mel modulazzjoni voldiri, *Mhux g alija dan*, hekk nista’. *Mhux g alija dan. Ma jist oqqlix*, dik hi u tne i *jg oddx*” (“I don’t think that *jg odd* in this context...but this is what he is saying, *Ce n’est pas pour moi. Je ne mérite pas ça, Dan ma jg oddx g alija* but something closer to *jist oqqx* is needed, *Ce n’est pas pour moi*, now what do we say while praying? *Ma jist oqqlix*, that bit is good. Literally *Dan mhux g alija*, right, word for word, now I’m adding *jg oddx*. Now if I change completely, that is I do a modulation, *Mhux g alija dan*, like this I can. *Mhux g alija dan. Ma jist oqqlix*, that’s it and I remove *jg oddx*”) and he amends text, and utters “OK”.
 “U jien se nie u break” (“And I’m going to take a break”). (The translator declares that he is going to take a break. I stop the recording (video c 53:04-57:00) and we go get a cup of coffee from the coffee machine. A small chat over coffee and then session resumes. The

sessions are driven by the translator, he decides the time of the appointment, when to start, when to take a break, if any, and when to stop. I am a ‘go-along’ and I do my utmost to intervene/interfere the least possible (Remember to read ‘Street phenomenology: The go-along as ethnographic research tool’ by Kusenbach, a reading suggested by the ethics committee). The translator worked at his own pace, I only intervened on rare occasions. New audio file, new video (video d)).

41. “Ma narax g alfejn g andi nibdel l-ordni u nag milha differenti mill-ori inal” (“I don’t see why I should change the word order and do it differently from the original”).
42. “morna mixja flok morna nimxu. Dik it-tul mhix tog obni” (“*morna mixja* instead of *morna nimxu*. I don’t like *it-tul*”) (I thought of *mal-ba ar* – during the observation sessions I found myself producing alternative translation solutions, which I kept to myself - I never intervened - but at times I took note of them). “G andna g al g onq it-triq, m’hemm xejn xi j ommni li nag milha g al g onq il-ba ar, g al g onq g al ‘along’” (“We have *g al g onq it-triq*, there is nothing that keeps me from doing it *g al g onq il-ba ar*, *g al g onq* for ‘along’”). He amends the TT and consults Aquilina’s dictionary: “l-idea li qed jag ti g al g al g onq hija li m’hemmx direzzjoni, g alhekk Aquilina jurik li ma toqg odx u iktar tard jag tik li g andha sinifikat ta’ ‘isthmus’, g alhekk g ax marbuta ma’ terminu, g ax kieku mhux a ina” (“the idea that he is giving for *g al g onq* is that there is no direction, therefore Aquilina shows you that it does not fit and later on he states that it has the meaning of ‘isthmus’, that’s why, because it is linked to a term, because otherwise it is not wrong”). Then he checks ‘along’ in Aquilina’s EN-MT dictionary: “hawn jg idlek ‘along’ tista’ ommha ma’ enb, m’g andi xejn kontriha, imma jien kieku mhux hekk nag milha imma *max-xtajta tal-ba ar*” (“here he tells you ‘along’ you can keep it *ma’ enb*, I have nothing against it, but I would not do it like that but *max-xtajta tal-ba ar*”) and he types this solution. “G ax *xtajta* tista’ tkun xi a a o ra, g alhekk a jar tispe ifikaha” (“Because *xtajta* could be something else, therefore it’s better to be specific”). “M’g andix g alfejn nag mel *matul ix-xtajta*. OK” (“There is no need to do *matul ix-xtajta*. OK”). He moves on (*mixja* was mistyped as *nixja*).
43. “In oss li g andi nag mel *lilu* u nne i hu minn hemm, na seb dik kienet li ma ddoqqx. Dik id-daqsxejn stress li tag ti *lilu* hija b onnju a” (“I feel that I should put *lilu* and remove *hu*, I think that was why it was not sounding good. The emphasis added by *lilu* is needed”).
44. “*révélera, jirrivelahielu* n alliha hekk *révélera* it sounds biblical” (video d 10:12-10:41) (“*révélera, jirrivelahielu* I will leave it as is, it sounds biblical”).
45. Generates ATSS: *dwar/fuq*.
46. Deletes *li* because “m’hemmx b onnha” (“it is not needed”).
47. a. “Dik il-*fuq* qed tinstema’ daqsxejn...qisu xi barrani li ma jafx jag el bejn *fuq* u *dwar*” (“That *fuq* is sounding a bit...like a foreigner who does not know how to choose between *fuq* and *dwar*”).
b. “Allura ejja nirran aw l-ewwel bi a l-*qg adt* tal-imperfett, it-tieni *qg adt* mhix f’postha” (“So let’s fix the first bit, the *qg adt* of the imperfect, the second *qg adt* is not in the right place”). He swaps the two verbs *Jien kellimtu* becomes *Jien qg adt inkellmu* while *Qg adt inkellmu* is changed to *Kellimtu*. He states “hawnhekk biddilna wa da sew u g amilna modulazzjoni” (“here we changed a lot and we did a modulation”) (see video if more details are required); then he changes *fuqha* to *dwarha* and deletes *billi ridt*, adds *biex* and inserts *li* again.
48. “Issa *korte jaturi*, min jaf i - ag ag tal-lum x’jg idu? L-G awdxin jg idu” (“Now *korte jaturi*, I wonder what young people say nowadays? The Gozitans say”) and here he digresses a bit and talks about medikatura, a word used by Gozitans but not by the Maltese. Then he searches *korte jaturi* in two dictionaries, first in Serracino-Inglott and then in Aquilina. Utters “*korte jaturi, nikkorte a*, Aquilina ma jag tihix, lanqas b ala verb,

- ma nag milhiex, m'hemmx dubju" (*"korte jaturi, nikkorte a, Aquilina does not give it, not even as a verb, I don't do it, there is no doubt"*) (*this word does not feature in these two dictionaries*). "G andek l-idea tal-*maestà tag ha*, tib ax nag mluha *korti jani*, din jag tiha Aquilina" (*"You have the idea of *maestà tag ha*, don't worry we do it *korti jani*, Aquilina gives this one"*) and he consults Aquilina to confirm. He finds it, closes the dictionary but opens it again to confirm spelling. "Aquilina j id 'j' u jien se nag milha b al Aquilina, almenu n ossni iktar qrib ta' *korte jaturi*" (*"Aquilina adds 'j' and I'm going to do it like Aquilina, at least I feel closer to *korte jaturi*"*) and he smiles, "OK. A na m'g andniex ekwivalenza g al *cour*, g alhekk mort fuq *korte jaturi*, fil-Malti trid tmur fuq il-persuna u mhux fuq l-o ett, metonymy. a mmur fuq *a ettatni* u n id it-*ta*" (*"OK. We do not have an equivalent for *cour*, that's why I went for *korte jaturi*, in Maltese you need to refer to the person not the object, metonymy. Let's go for *a ettatni* and I add *ta*"*).
49. "Na seb iktar toqg od l-espressjoni *mhux ta' stoffa* milli *mhux validu*; *bdiet twarrabni/tirriftani*, imma trid tqabbilha, mhux se t alli *commençait* b'dan il-mod. Kieku no ro minnha b'dan il-mod: *bdiet twarrab il-kandidatura tieg i*" (*"I think the expression *mhux ta' stoffa* fits better than *mhux validu*; *bdiet twarrabni/tirriftani*, but you need to match it, you are not going to leave *commençait* in this way. I would solve it in this way: *bdiet twarrab il-kandidatura tieg i*"*); *"twarrabni, me rejeter* qieg da. Jekk nag mel *bdiet twarrabni b ala kandidat mhux ta' stoffa*, mhux l-istess? Iktar diretti g ax jekk nag mel... artifi jali mil-lat ta' bini tas-sentenza. Xorta qed taqra bejn il-linji" (*"twarrabni it's me rejeter. If I do *bdiet twarrabni b ala kandidat mhux ta' stoffa*, isn't it the same? More direct because if I do... it's an artificial sentence structure. You are still reading between the lines"*). He generates the ATSS *twarrabni/timbuttani*. "Jekk nag milha *bdiet tarani b ala kandidat mhux ta' stoffa u twarrabni*? Irrid inne i dik il-*mhux*, *xejn validu*, il-*mhux* qieg da fis-sors, *non*". (*"If I do it *bdiet tarani b ala kandidat mhux ta' stoffa u twarrabni*? I want to remove that *mhux*, *xejn validu*, *mhux* is in the source, *non*" (*non valable ST p38, 1.632*)) He generates more ATSS: *ma bdiex tarani b ala validu/kandidat validu u twarrabni* "u hekk ew coordinated, qed naslu g all-istess a a. Hemm i - ieda ta' *tarani* però dik ippermittitli li l-verb *rejeter* nibdillu postu u l-*non valable* tal-Fran i inqieg du iktar naturali fil-Malti. Xorta stajt nag milha anki kieku ammejtu affermattiv" (*"and in this way they are coordinated, we are getting to the same thing. There is the addition of *tarani* but that allowed me to change the place of *rejeter* and *non valable* in the French, I put it more naturally in Maltese. I could still do this even if I kept it in the affirmative*). "Il-verb *commençait* g amiltu negattiv imma g andu vanta i u stajt nibni sentenza valida, *tarani u warbitni* ew ikkoordinati" (*I've put the verb *commençait* in the negative but this has advantages and I could build a valid sentence, *tarani* and *warbitni* are now coordinated"*).*
50. "Jiena kieku iktar intawwalha. OK, kieku back translation" (*"I would make it longer. OK, if back translation"*). "Se n id *tibqa'* g ax jien nobg od nitbieg ed mill-Fran i meta m'hemmx b onn" (*"I add *tibqa'* because I hate moving away from the French when this is not necessary"*).
51. "*Jaf lilek* b ala espressjoni, *Tg ajjat lilek* ma ddoqqlix. Tista' tg id ukoll..." (*"Jaf lilek as an expression, *Tg ajjat lilek* does not sound harmonious. You can also say..."*) and he generates some ATSS (see video if more details are needed). "*Lilek taf/Taf lilek*, ma naqbilx li ng id *Tg ajjat lilek*, ng iduha ta' *Tg ajjat lilek/Lilek tg ajjat*, sabi a ta, u dik g a ilt" (*"Lilek taf/Taf lilek, I don't agree with *Tg ajjat lilek*, we say it though *Tg ajjat lilek/Lilek tg ajjat*, it's nice though, and I chose that"*) and he deletes *Lilek taf*. "Min ma jafx l-espressjoni problema tieg u" (*"Who doesn't know this expression, it's their problem"*). He

- also generates *Tappartjeni lilek*, states “wisq literal” (“it’s too literal”). Consults Serracino-Ingloft and states “nikkonfermaha” (“I confirm it”).
52. He generates *xejn ma tista’ tag mel dwarha*, “le, *t assarha* gur ma naqbilx, anki jekk ktibtha darbtejn. Kieku mmur fuq *xejn ma tista’ tag mel biex tibdilha*. Dik tal-ebda mod minn hemm ejja; kienet *ma tistax t assarha* li mhux il-ka ” (“no, I certainly don’t agree with *t assarha*, even though I wrote it twice. I would go for *xejn ma tista’ tag mel biex tibdilha*. That *ebda mod* comes from there; before it was *ma tistax t assarha* which is not the case”).
53. He interpretes *profite* (*Elle n’en profite pas* ST p38, l. 635). First he changes *tgawdix minnha* to *tgawdihix*. Then he opts for *ma tkun qed tie u xejn minnha* “g ax *tgawdija* hija ‘gost’, *tapprofita* g andha sinifikat negattiv, *tgawdija* g andha sinifikat ta’ pja ir, g alhekk jekk irridu no or u minnha rridu ng idu *ma tkun qed tie u xejn minnha*. Tib ax, hija g al widna dik ir-repetizzjoni” (“because *tgawdija* hija ‘gost’, *tapprofita* has a negative meaning, *tgawdija* has a meaning of fun, so if we want to solve this we have to say *ma tkun qed tie u xejn minnha*. Don’t worry, that repetition is [musical] to the ear”) (he is referring to *xejn*, because it was already used in the previous sentence).
54. He explains how he rendered this (see video if needed) and corrects spelling mistake: *mitluq* is changed to *mitluf*.
55. He explains why he chose *mara* instead of *mi ewwe* and adds *int* after *mara*.
56. a. “Nippreferi l-g ala” (“I prefer l-g ala”) and he changes the sentence from *g aliex mhux qieg ed mag ha, hawn* to *l-g ala m’intx mag ha, hawnhekk*. “Din se jkollha l-eku tag ha aktar tard, dan huwa element mis-su ess tal-ktieb g alhekk irrid inkun kon i . Kienet *U g aliex mhux qieg ed mag ha, hawn?* *U l-g ala m’intx mag ha, hawnhekk, hawn* twessag *ha hawnhekk* biex il-qarrej ’il quddiem jiftakarha, *il-g ala mhux qieg ed* hemm i - ans li jaraha f’termini jekk hux isseparat, sewwa, g ax allieha pajji u...*U l-g ala m’intx/m’intx mag ha, hawnhekk, m’intx, m’intx* kon i , kon i ” (“This is echoed later on, this is one element that makes this book successful therefore I want to be concise. It was *U g aliex mhux qieg ed mag ha, hawn?* *U l-g ala m’intx mag ha, hawnhekk, hawn* you expand it *hawnhekk* so that the reader will remember it later on, *il-g ala mhux qieg ed* there is a chance to see it in terms of whether he is separated, right, because he left her in his country...*U l-g ala m’intx/m’intx mag ha, hawnhekk, m’intx, m’intx* concise, concise”). He reads the amended TT sentence again, “ma tog obnix. Hekk. All right” (“I don’t like it. Like this. All right”). He moves on.
- b. “M’hemmx xi id jew xi tnaqqas. Tajjeb.” (“There is nothing to add or delete. Good”). (Disc full. The camera produces a sound to indicate that the disc is full. The translator no longer takes notice of this sound and he carries on revising even while I change the disc. New video (video e); audio is still recording while I change the video camera’s disc).
57. a. (Check audio for more info. Audio checked (audio 12c starting 58:10)). He changes TT to *Ara tassew f’ba ar Ingli qeg din, hawnhekk*. Reads the first ATS and states “Na seb iktar it-tieni wa da” (“I think it’s more the second one”). Rereads the second ATS a number of times, generating minor variants and types *Ara tassew f’ba ar Ingli qeg din hawnhekk* and states “All right” (“All right”). No reason verbalised for this choice.
- b. Deliberates changing the word order of the next part of the TT sentence but opts to go for *mhux dawn* instead of *m’humix dawn*; generates ATSs for *tist ajlu/kwa i kwa i* and debates the punctuation marks. “Nag mel *afli? afli mhux dawn il-kuluri*” (“I do *afli? afli mhux dawn il-kuluri*”) and he plays around with the placing of *afli* in the sentence, then he reads the whole TT sentence and states “u jekk nag mel *dawn qabel? Dik hi, dawn m’humix l-ilwien normali tal-ilma, tist ajlu a l-a ent Ingli* ” (“and if I put *dawn* before? That is it, *dawn m’humix l-ilwien normali tal-ilma, tist ajlu a l-a ent Ingli*”) and he moves on.

58. Generates *ebda twe iba, fiha twe iba* and states “le” (“no”). Not happy with this solution; he generates ATSSs, reads ST and the previous TT sentences and states “dik daqslikieku qisna g andna proverju, mela *l-ebda* nista’ nilg ab biha kif irrid” (“It’s as if we have a proverb there, therefore I can play around with *l-ebda*”) and he generates more ATSSs. “Hawn hu fejn in oss li t-traduttur g andu jilg ab b’dak li tippermettilu l-lingwa u jo ro dictum” (“Here is where I feel that the translator should play with the language and comes up with a dictum”). He generates ATSSs; “*twe iba ta’ xejn, twe iba fiha nnifisha* u jibqa’ dictum. Qed tarah il-bilan *twe iba/twe iba*, hemm hi, nara li ammejt il-valur tad-dictum” (“*twe iba ta’ xejn, twe iba fiha nnifisha* and it will remain a dictum. You see the balance *twe iba/twe iba*, that is it, I kept the value of the dictum”).
59. “*L-ewwel wie ed li jqum ta’ kull filg odu kien is-Sur Ibrahim/L-ewwel wie ed li jqum*, g ax g andek *levé* allura ma tistax, u m’hemmx ‘reveillé’” (“*L-ewwel wie ed li jqum ta’ kull filg odu kien is-Sur Ibrahim/L-ewwel wie ed li jqum*, because you have *levé* therefore you cannot, and there isn’t ‘reveillé’”); “ittawwal *fuq saqajh*, jien iktar tog obni hekk: *L-ewwel wie ed fuq saqajh kull filg odu kien ikun is-Sur Ibrahim/kien is-Sur Ibrahim; Kull filg odu s-Sur Ibrahim kien l-ewwel wie ed fuq saqajh* literally imma a na jaqbel li ma n ommux dik l-ordni” (“*fuq saqajh* lengthens it, I like it better this way: *L-ewwel wie ed fuq saqajh kull filg odu kien ikun is-Sur Ibrahim/kien is-Sur Ibrahim; Kull filg odu s-Sur Ibrahim kien l-ewwel wie ed fuq saqajh* literally but it’s better not to keep that order”) (video e 12:26-13:52).
60. “Nippreferi *Hu*” (“I prefer *Hu*”). He consults the handwritten draft, turning the page. “a naraw nistg ux intejbuha” (“Let’s see whether we can improve it”). “Mhix xi a a li nasso jawha max-xamm, imma xi a a li jag milha Monsieur Ibrahim g ax hu Monsieur Ibrahim” (“It’s not something we associate with smelling, but something that Monsieur Ibrahim does because he is Monsieur Ibrahim”). “Mhux *ixomm*, *ixammem* trid tibqa’, hija karatteristika ta’ wie ed differenti mill-o rajn, li g andu ertu karatteristi i. Jien ng id li dik hi, però ma jfissirx li ma ni ekkjawx, g ax a na dejjem ni ekkjaw” (“It’s not *ixomm* [‘he smells’], it should remain *ixammem* [‘sniffing’], this is a particular characteristic pertaining to Monsieur Ibrahim who is different from others. I think this is the solution, but this does not mean that we do not check, because we always check”). He searches ‘renifler’ in the French-English Dictionary and asserts “G alhekk *ixammem*, jidhirli li tajba qieg da” (“That’s why *ixammem*, I think it’s good”). He consults Aquilina’s dictionary, states “E att, l-istess jag ti Aquilina. Li nista’ naturalment no ro id-definizzjoni, però g alfejn? M’g andix ustifikazzjoni, lief dik tal-g alliem li jrid jag mel l-affarijiet ovvjii” (“Exactly, Aquilina gives the same. I can obviously bring out the definition, but why? I cannot justify this, the only justification is that of the teacher who wants to make things obvious”). “Le, le, ma narax li hu l-ka li tg id ti *bed id-dawl bin-nifsek; xammem* dik hija t-tajba u n omm lilha. Imbag ad jekk ikun hemm xi g aref u jg id (murmuring – he murmurs something which is not clear enough), ma ara xejn, sta g alih” (“No, no, I don’t think it is the case to say *ti bed id-dawl bin-nifsek; xammem* that’s the good solution and I will keep it. Then if some wise guy states (murmuring – he murmurs something which is not clear enough), no problem, it’s up to him”). He ponders a bit more, utters “mhux il-ka ” (“it’s not the case”) and he moves on (video e 14:00-21:30 (he spent 7.5 minutes pondering on this one item and he will eventually revise it to *ji bed id-dawl bi mnifsejh* later on in this session – see note 64 below)).
61. “Kieku mmur g al *e er izzji fi i i*, illum da let din, in earnest ukoll” (“I would go for *e er izzji fi i i*, nowadays it has been accepted, in earnest too”) (He said this in an ironic tone).

62. He checks De i jonijiet 1, the new regulations of the Maltese language to see whether the spelling of *bilmod* has changed but this word does not feature in the booklet. The translator comments: “Nispera li jindunaw g aliex il-kittieba Maltin qed jiddejuqu” (“I hope they realize why Maltese authors are getting fed up”). He consults Serracino-Inglott’s dictionary but neither does it feature here and states “Jien se nag milha *bil-mod*, imbag ad jekk irid il-qarrej tal-provi jmissha” (“I am going to write it like this *bil-mod*, then it’s up to the proofreader to correct it”).
63. He changes *it-ta ri fi iku* to *l-e er izzi fi i i* and states “tirrepetiha” (you repeat it).
64. He reads this TT sentence again and after reading *ixammen id-dawl* he pauses and translates the written ‘action’ by reenacting it in a multisensorial way, then he generates verbal ATS: “*ji bed id-dawl bi mnifsejh/jie u d-dawl bi mnifsjejh/ji bed id-dawl bi mnifsejh* hekk se nag milha g elbitni” (“I’m opting for this, this has won”). Then he states: “wasal il- in li nieqfu” (“it’s time to stop”). He scrolls up and reads the text revised today. During the final reading of the session he reads the TT and he changes:
 - A. *g ax tlabtulu bil- erqa* is changed to *g ax tlabtu wie ed bil- erqa*, “jiena tog obni iktar, jg id kul add li jrid” (“I like it better, everyone says whatever they want”) and he carries out this change, “ma rridux jifhem illi qed immur g all-istess ktieb” (“I don’t want this to be understood that he is going for the same book”) (reference to the potential TT readers and the critics).
 - B. “*ilkoll mikrumin* g ax il-fluwidita titlobha *ilkoll*” (“*ilkoll mikrumin* because *ilkoll* is needed for fluidity’s sake”).
 - C. Adds a full stop.
 - D. “In oss li hi nieqsa” (“I feel something is missing”) and adds *naqrah*.
 - E. “*ma stajtx nirkurpra nifsi*”.
 - F. Utters “*hi*” and adds this pronoun.

Appendix 4: Reasons behind the choice of written ATSs in D2 and self-revisions in D7

Table 35. Sample of how the reasons behind the choice of written ATSs in D2 were analysed: data extracted from draft versions and TPPs

ATS no.	ST	ATS D1	D2 – relevant TPP excerpt	Draft 2 – the revised ATS & Reason/s behind choice of ATS in Draft 2	Code	Category
001	Monsieur Ibrahim et les Fleurs <u>du</u> Coran (Title)	Is-Sur IBRAHIM u l-FJURI <u>fil-/ta’ ol-</u> KORAN.	TPP01/001 “Mela, it-titlu <i>Is-Sur Ibrahim u l-Fjuri</i> kont qed nilg ab jekk nag milhiex <i>fil- jew ta’ ol-</i> . Issa de i illi l-iktar wa da li toqg od hija <i>Is-Sur Ibrahim u l-Fjuri fil-Koran</i> imbag ad naraw wara; jidhirli illi diretta ” (So, the title <i>Is-Sur Ibrahim u l-Fjuri</i> I was wavering between <i>fil-</i> or <i>ta’ ol-</i> . Now I am sure that the one that fits best is <i>Is-Sur Ibrahim u l-Fjuri fil-Koran</i> then we will see later; I think it is direct). He opts for <i>fil-</i> .	Is-Sur IBRAHIM u l-FJURI <u>fil-/ta’ ol-</u> KORAN. “the one that fits best” “I think it is direct”	fits best it is direct	A fitting/good/correct solution Directness of solution

Column 1: Written ATSs reference number.

Column 2: The ST segment for which a set of ATSs was produced in D1 (underlined) supplemented by some co-text.

Column 3: The corresponding TT segment containing the set of written ATSs (highlighted in orange) in D1.

Column 4: The relevant TPP excerpt/s corresponding to D2 (TPP01-18). Verbalisations are within inverted commas; their English translations are in purple. Reasons behind choice of ATSs are highlighted in yellow.

Column 5: The same TT segment revised in D2 (self-revisions are tracked in blue and red) followed by the reason/s behind the choice of ATS in D2 (extracted from the TPP).

Column 6: Code emerging from the reason/s behind the choice of ATS in D2.

Column 7: Category (codes were grouped under categories).

Table 36. Expanded table: reasons underlying choice of written ATSs in D2

Categories	Codes	Codes Amount	Categories Amount	Categories %
Loyalty	Loyalty towards the ST author To be closer to the ST/Loyalty towards the ST	4 44	48	17.1
Personal preferences/poetics/ideology	He likes it better Nice/nicer He does not like the other ATS Dislike of the set of ATSs in D1 I feel it This word should not be lost Beautiful Maltese	13 4 1 1 1 1 1	22	7.9
The plot/character/setting	Plot/action/circumstances/events/scene/situation uttered in character Setting	15 1	21	7.5
A fitting/good/correct solution	It fits Fits best Fits better/more Fits in this context It is a good solution That is the solution An adequate solution The correct solution	3 1 4 2 3 2 2 1	18	6.4
Better/best	Better It makes more sense Best	9 1 6	16	5.7
Choice motivated by the dictionary	It was validated by the dictionary Solution inspired by the dictionary Opts for the other ATS or a different solution because the discarded ATS was/ATSs were not validated by the dictionary	5 7 3	15	5.4
TL/TT considerations/requirements	Maltese allows you this An author (= translator) has to show what his language allows It is more natural/ TT naturalness It is more flowing It is used in Maltese TL considerations/requirements That is the Maltese expression The meaning it has in Maltese	2 1 2 1 1 4 1 2	14	5.0
TL/TT considerations/requirements: The Maltese say this	This is what the Maltese say This is what we tend to say in Maltese Current usage of Maltese, what we, the Maltese are used to say nowadays It is used in Maltese	11 1 1 1	14	5.0

Not needed	Not needed Not needed here Repetition is not needed It is extra, no need to add it Not needed, as we know who the subject is What I don't need, I leave it out	6 1 1 4 1 1	14	5.0
Target readership/Reception considerations	Target readership considerations Reception considerations	10 3	13	4.6
A solution has been reached in a similar/repeated TT segment	Choice guided/conditioned/facilitated by a similar/repeated TT segment Because there is no doubt A solution has already been found in a similar/repeated TT segment Because before he was using another solution	1 1 5 1	8	2.9
Chose the other ATSs or opted for a different solution because the discarded ATS/ATSs is/are deemed unfit	One of the ATSs or all the ATSs do not fit	8	8	2.9
Influence of the surrounding co-text	Influence of the surrounding co-text	7	7	2.5
Directness of solution	It is direct It is more direct To be more direct and concise	1 4 1	6	2.1
A literal translation is not an option here/does not fit here/is not apt here	A literal translation is not an option here/does not fit here/is not apt here	5	5	1.8
Other	An equivalent translation World knowledge It is direct speech It keeps the same balance ST written recently Because I am not going to leave it in French To be specific In order not to complicate matters To bring out more a ST element Although non literal, it preserves the sound of the corresponding ST item To be more ingenious The universal message of the book	3 2 2 1 1 1 1 1 1 1 1 1 1	16	5.7
Reason unknown	Reason unknown	35	35	12.5
Total		280	280	100.0

Table 37. Expanded table: reasons behind self-revisions in D7

Categories	Codes	Codes Amount	Categories Amount	Categories %
TL/TT considerations/requirements	It is more natural/TT naturalness It is more flowing TL considerations/requirements Readability Sounds better	4 1 4 2 1	12	26.7
The plot/character/setting	Plot/action/circumstances/events/scene/situation uttered in character	6 1	7	15.6
Loyalty	To be closer to the ST/Loyalty towards the ST	4	4	8.9
Target readership/Reception considerations	Target readership considerations	4	4	8.9
TL/TT considerations/requirements: The Maltese say this	This is what the Maltese say Gozitans still use this word	1 1	2	4.4
Personal preferences/poetics/ideology	More poetic	1	1	2.2
Other	Reverting a mistake due to misunderstanding between publisher-translator To slightly change the emphasis To be more specific To create a break from the theme of dustbins To remove the negative connotation and to add the positive connotation	1 4 1 1 1	8	17.8
Reason unknown	Reason unknown	7	7	15.6
Total		45	45	100.0

Appendix 5: Codes used in NVivo

List of NVivo codes for TPP01-18 (Phase 3)

Considerations during decision making
Evaluation
Frequently used words during revision
FR-MT language pair (difficulties, challenges, translation of French lit into Maltese etc)
Indications that further work or phases are planned
Loyalty to ST & ST author, reference to ST author etc
Preference, ideology, poetics
Reference to target readers, including critics
Repeated lexical items
Strategies_domestication, foreignisation, explicitation etc
Research methods & self-reflexivity
TT & TL considerations
Translator self-concept
Uncertainty, postponement of solutions
Use of external resources, critique of dictionaries etc
Use of metalanguage
Work practices

17 codes

NVivo codes for TPP19-20 (Phase 4)

Attention to detail
Changes in word order
Changes a lexical item with another (not a synonym)
Changes a lexical item with another involving synonyms or near synonyms
Changes concerning spelling
Changes involving punctuation
Changes involving the level of informativity
Consultation of ST
Evaluates as good_no changes done
Generation of verbal ATs
Loyalty
Non-linearity
Preferences, ideology, poetics
Reference to proofreader, role of proofreader
Use of external resources, critique of dictionaries etc
Reference to target readers, including critics
Research methods & self-reflexivity
Translator self-concept
TT & TL considerations

19 codes

Appendix 6: Phase 3 sessions

Table 38. Expanded table: Phase 3 sessions

Date & time of session	Data source	Approx. length of session	Time spent revising D1 ¹³⁰	Total no. of new TT words revised during session	Did he read part of the already revised TT at beginning of session?	Approx. no. of self-revisions done at beginning of session to the TT part revised during previous session	Was there a unilingual reading at end of session?	Approx. no. of self-revisions done during unilingual reading
18.07.13 16:30-18:30	TPP01	2h	0h 58min	252	No	N/A	Yes	2
19.07.13 16:00-18:30	TPP02	2h 30min	1h 59min	340	Yes	0	Yes	5
20.07.13 08:00-12:00	TPP03	4h	2h 59min	451	Yes	0	Yes	5
29.07.13 15:00-18:15	TPP04	3h 15min	2h 27min	375	Yes	1	Yes	11
30.07.13 11:30-14:30	TPP05	3h	2h	279	Yes	2	Yes	1
31.07.13 11:00-13:00	TPP06	2h	1h 33min	258	Yes	1	Yes	2
01.08.13 08:00-12:30	TPP07	4h 30min	3h 41min	508	Yes	0	Yes	4
02.08.13 08:00-12:30	TPP08	4h 30min	3h 32min	495	Yes	0	Yes	6
03.08.13 09:30-12:30	TPP09	3h	2h40min	430	Yes	0	Yes	14
05.08.13 08:00-12:50	TPP10	4h 50min	3h 34min	437	Yes	0	Yes	6
06.08.13 08:00-12:30	TPP11	4h 30min	3h 30min	380	Yes	6	Yes	14

¹³⁰ Based on audio recording because at times video recording registered some errors or disks were exhausted.

07.08.13 13:00- 17:30	TPP12	4h 15min	3h 27min	528	Yes	0	Yes	6
08.08.13 13:00- 17:15	TPP13	4h 15min	3h 37min	669	Yes	2	Yes	16
09.08.13 13:00- 17:45	TPP14	4h 45min	3h 57min	644	Yes	13	Yes	Many
12.08.13 13:00- 18:00	TPP15	5h	4h	802	Yes	2	Yes	17
13.08.13 12:00- 16:00	TPP16	4h	3h 16min	386	Yes	8	Yes	4
14.08.13 13:00- 18:00	TPP17	5h	3h 50min	675	Yes	2	Yes	6
16.08.13 08:30- 14:30	TPP18	6h	4h 42min	1073	Yes	8	No ¹³¹	No

¹³¹ However a unilingual reading of about half of the text revised during this session was done earlier on in the session and nine self-revisions occurred.

Appendix 7: Phase 4 sessions

Table 39. Expanded table: Phase 4 sessions

Date & time of session	Data source	Approx. length of session	Time spent revising D2¹³²	Total no. of new TT words revised during session	Did he read part of the already revised TT at beginning of session?	Approx. no. of self-revisions done at beginning of session to the TT part revised during previous session	Was there a unilingual reading at end of session?	Approx. no. of self-revisions done during unilingual reading
07.09.13 13:30-18:00	TPP19	4h 30min	3h 42min	4288	No	N/A	No	N/A
09.09.13 13:30-18:00	TPP20	4h 30min	3h32min	4636	No	N/A	No	N/A

¹³² In line with TPP01-18 these are based on audio recording except TPP19 because as noted in TPP19/124, the researcher forgot to switch on the audio recorder at one point during the session.

Appendix 8: Fieldwork sessions details

Table 40. Fieldwork sessions details

Session	Details	Abbreviation	Date	Approximate duration of session ¹³³	Method	Data yielded	TT version yielded	Format of TT version yielded	Phase/s concerned
1	Initial semi-structured interview with translator spread on two sessions & warm-up task	ISSI	11.07.13 & 12.07.13	2h + 2h = 4h	Semi-structured interview	II transcript & notes	N/A	N/A	All phases
2	Self-revision of D1_session 1	TPP01	18.07.13	2h	Observation, think-aloud	TPP01	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
3	Self-revision of D1_session 2	TPP02	19.07.13	2h 30min	Observation, think-aloud	TPP02	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
4	Self-revision of D1_session 3	TPP03	20.07.13	4h	Observation, think-aloud	TPP03	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
5	Self-revision of D1_session 4	TPP04	29.07.13	3h 15min	Observation, think-aloud	TPP04	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
6	Self-revision of D1_session 5	TPP05	30.07.13	3h	Observation, think-aloud	TPP05	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
7	Self-revision of D1_session 6	TPP06	31.07.13	2h	Observation, think-aloud	TPP06	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3

¹³³ Time refers to the duration of the session, duration of the recording is generally lower.

8	Self-revision of D1_session 7	TPP07	01.08.13	4h 30min	Observation, think-aloud	TPP07	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
9	Self-revision of D1_session 8	TPP08	02.08.13	4h 30min	Observation, think-aloud	TPP08	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
10	Self-revision of D1_session 9	TPP09	03.08.13	3h	Observation, think-aloud	TPP09	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
11	Self-revision of D1_session 10	TPP10	05.08.13	4h 50min	Observation, think-aloud	TPP10	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
12	Self-revision of D1_session 11	TPP11	06.08.13	4h 30min	Observation, think-aloud	TPP11	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
13	Self-revision of D1_session 12	TPP12	07.08.13	4h 15min	Observation, think-aloud	TPP12	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
14	Self-revision of D1_session 13	TPP13	08.08.13	4h 15min	Observation, think-aloud	TPP13	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
15	Self-revision of D1_session 14	TPP14	09.08.13	4h 45min	Observation, think-aloud	TPP14	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
16	Self-revision of D1_session 15	TPP15	12.08.13	5h	Observation, think-aloud	TPP15	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
17	Self-revision of D1_session 16	TPP16	13.08.13	4h	Observation, think-aloud	TPP16	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
18	Self-revision of D1_session 17	TPP17	14.08.13	5h	Observation, think-aloud	TPP17	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3

19	Self-revision of D1_session 18	TPP18	16.08.13	6h	Observation, think-aloud	TPP18	Self-revision of D1, yielding D2	Softcopy with tracked changes	Phase 3
20	Self-revision of D2_session 1	TPP19	07.09.13	4h 30min	Observation, think-aloud	TPP19	Self-revision of D2, yielding D3	Softcopy with tracked changes	Phase 4
21	Self-revision of D2_session 2	TPP20	09.09.13	4h 30min	Observation, think-aloud	TPP20	Self-revision of D2, yielding D3	Softcopy with tracked changes	Phase 4
22	Retrospective Session re: proofreading (RS1)	RS1	24.09.13	2h	Retrospection	RS1 transcript	D5 & D6	Hardcopy of D5 & Softcopy of D6	Phases 6-7
23	Retrospective Interview	RI	19.10.13	1h	Semi-structured interview	RI transcript	N/A	N/A	Phases 2-7
24	Retrospective Session re: D7 (RS2)	RS2	20.01.14	2h	Retrospection	RS2 transcript	D7	Hardcopy of D7	Phase 8
Approximate total duration of fieldwork				90h					