TRANSLATION WORKFLOW AFTER TRANSLATION – A POSSIBLE 'AFTERLIFE' OF TRANSLATION?

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Abstract: Almost any text can be subjected to translation, and translation is a complex process not just from a linguistic point of view, but also from the perspective of the translation workflow. There is still a lot taking place after the process of translation per se is completed. Walter Benjamin believed that what translation achieves is a contribution to the "afterlife" (Überleben) of the source text, not only through information transmission, but also through the transmission of values pertaining to the source text culture. Yet, translation in turn is subjected to various changes, before its delivery, to guarantee the best possible version of the target text. Such changes are regarded as text modifications, and they are also part of the translation workflow management, but they may also be regarded as means of improving translations and perhaps leading to better translation practices in time. These changes may encompass or refer to just some of the following processes: proofreading, revision, and the editing processes and their subtypes. While proofreading is strictly linked to the detection and correction of errors, revision focuses on the purpose of the target text and is linked to quality control practices, and both editing and post-editing processes could imply changes of great subtlety. Such text modifications feature their own complexities and should not be delegated to a lower status in the translation workflow process, given that they also feature certain varieties: editing features subtypes such as light or full editing, just as revision features complete, partial or even incomplete revision. The main aim of my article is to highlight the complexity of such text modifications and highlight Walter Benjamin's concept of afterlife and its correspondent in Jacques Derrida's writings (survival, living on). The purpose of these actions is to see whether such text modifications occurring after translation may be regarded as 'afterlifes' of the translation product, just like translation is considered as an 'afterlife' of the source text. While Walter Benjaim stresses the importance of translation in contributing to the transmission of values inherent in the source text (and culture), my humble opinion is that such processes as listed above as part of the translation worklow also lead to better translations, and hence to a better preservation of both source text information and source text values.
Keywords: translation, afterlife, survival (living on), editing, revision, proofreading

I.   Introduction

There are certain processes happening after the initial translation has been performed, and which are meant to guarantee the best result is delivered to the target audience or to the person requesting the translation. The source text undergoes many changes and improvements until it even reaches the status of a final translation, ready for delivery to the audience/client(s).

First I will focus on the idea of Walter Benjamin's *afterlife* and its impact on translation, then I will clarify the processes performed after the translation per se, meaning *proofreading, editing* and *revision.* Finally, I will attempt to answer the question (challenging for a translation student) whether such processes and textual variants of the target text can fall under the umbrella term of an "afterlife" of the

translation. I am using the phrase "afterlife of translation" not that meant by Walter Benjamin "afterlife of a source text", because the processes I will highlight concern what takes place *after* the initial translation, they are changes performed on this translation, and not on the original work.

II.1. The Translator's Task and the *Afterlife* of Translation

According to Walter Benjamin, translation should not resemble the original, but instead create "its own language", "carefully and in detail" which in the end results in a target text which resembles "the sense of the original" and represents "a counterpart to the original's mode of meaning", with the aim of both original and language representing "fragments of a greater language"[1].

Walter Benjamin explains how important translation is "to certain works", but he explains that the translation is not "essential for themselves, but rather that a specific meaning inherent in the original texts expresses itself in their translatability", where translatability is to be regarded as the "capability of conversion into, or expression in, another *language, *form, or *medium"[2]. What Benjamin believes is that no matter how proper the translation, it "cannot have any significance for the original", instead what it achieves is "the closest connection with the original by virtue of the latter's translatability"[3]. Walter Benjamin explains the manner in which a translation proceeds from a source text as "not so much from its life as from its "afterlife" or "survival.""[4]

Walter Benjamin also highlights the translator's task, meaning to discover the intention of translating from source to target text, "on the basis of which an echo of the original is awakened" in the target language[5]. Because translation is situated somewhere beyond the original work (Benjamin refers here strictly to the literary work), the translation draws attention "to the original within, at that one point where the echo can produce in its own language a reverberation of the work in the foreign language"[6].Yet, there is a difference between the author's intention and the translator's intention: while the author's (in Benjamin's words the poet's) "intention is spontaneous, primary, concrete" the translator's intention "is derivative, final, ideal"[7].

II. 2. Translatability and Untranslatability

There are all sorts of translations, including very successful translations, which represent "more than transmissions of a message", and these according to Benjamin are done when a certain work "has reached" what Benjamin calls "the age of its fame", meaning an age in its lifespan as work[8]. Such translations do not contribute to the fame

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[1] Walter Benjamin, *The Translator's Task*, in Lawrence Venuti (ed.), *The Translation Studies Reader*, London and New York, Routledge, 2012, p. 81.
[2] Walter Benjamin, *The Translator's Task*, in Lawrence Venuti (ed.), *The Translation Studies Reader*, London and New York, Routledge, 2012, p. 76; *Oxford Reference*. (n.d.) translatability, in Oxfordreference.com dictionary, link https://www.oxfordreference.com/display/10.1093/acref/9780199568758.001.0001/acref-9780199568758-e-2831, retrieved November 30, 2024.
[3] Walter Benjamin, *The Translator's Task*, in Lawrence Venuti (ed.), *The Translation Studies Reader*, London and New York, Routledge, 2012, p. 76.
[4] *Ibidem*, p. 76.
[5] *Ibidem*, p. 79.
[6] *Ibidem*, p. 80.
[7] *Ibidem*, p. 80.
[8] *Ibidem*, p. 77.

of the original, but instead "they owe their existence to it"[9]. However, there is still an element which remains beyond the scope of translation, meaning that it is "untranslatable", while the rest of the translation is translatable and therefore the translator can extract that type of information and translate it; being untranslatable, this element "remains out of reach" for the translator[10].

The reason for its untranslatability lies in the difference between the relation of "content and language in the original"[11] and the same relation in the translation. The reason for this difference is that while in the source text "content and language constitute a certain unity", as explained by Benjamin, "like that between a fruit and its skin", the same unity is not possible with content and language in translation; rather, "a translation surrounds its content, as if with the broad folds of a royal mantle"[12]. A distinctive work manifests translatability, therefore it "remains translatable"[13]. However, this translatability is attached only to "original works", whereas translations are untranslatable in Benjamin's view because the sense "attaches to them all too fleetingly"[14].

For Derrida, every text features a tension, between what is translatable and what is untranslatable, both of which "imply the presence of a complete, self-contained meaning"; from the perspective of what can be translated, this meaning either exists, and in this case the text can be rendered into another language (it is "translatable") or the meaning cannot as easily be rendered into another language, in which case the text can be labeled as "untranslatable"[15].

The above-mentioned tension is what "defines" the existence of a text and according again to Derrida, "texts must be conceived as within the play of translatability"; actually every text is caught in a "movement" between translatability and untranslatability, that of being "*at once* translatable *and* untranslatable"[16]. This tension between translatable and untranslatable defines a text, so that no text can exist "outside this condition", but at the same time no text can be completely translatable or completely untranslatable[17]. The state of tension conferred by the features translatability and untranslatability is also given a name by Derrida, that of "living on" or "survival", which represent a correspondent to Walter Benjamin's "afterlife"[18]:

A text lives only if it lives *on [sur-vit]*, and it lives *on* only if it is *at once* translatable and untranslatable (always 'at once…and…': hama, at the 'same' time). (…) Thus triumphant translation is neither the life nor the death of the text, only or already its living *on*, its life after life, its life after death. […] It neither lives nor dies; it lives *on*.

[9] *Ibidem*, p. 77.
[10] *Ibidem*, p. 79.
[11] *Ibidem*, p. 79.
[12] *Ibidem*, p. 79.
[13] *Ibidem*, p. 83.
[14] *Ibidem*, p. 83.
[15] Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p. 21.
[16] Derrida, 2004b, p. 82 qtd in Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p. 21, emphasis present.
[17] Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p. 21.
[18] *Ibidem*, p. 21.

II.3. Between Fidelity and Freedom

Fidelity and freedom are concepts frequently discussed with reference to translation, but for Benjamin, these concepts no longer prove useful "for a theory that seeks in translation something other than the reproduction of meaning"[19]. *Fidelity* can no longer contribute much "to the reproduction of the sense", because it "can almost never fully render the sense it has in the original"; "the poetic significance" contained in the sense of a word "is not exhausted" by the meaning of the word, but instead this significance "is rather achieved precisely through the way in which what is meant is bound up with the mode of meaning in the particular word"[20].

At the opposite spectrum lies *freedom*, which acquires according to Walter Benjamin "a new and higher justification", and the task of freedom regarding translation is "to emancipate translation from the sense"[21]. The language used by the translator should "free itself from bondage to the sense", in order to allow for the message in the original to be expressed, what Walter Benjamin calls *intentio*[22]. For Benjamin a translation that is "true" is also "transparent", because it allows for a pure manifestation of the original, without distorting or obscuring anything[23].

Therefore, taking into consideration the above about fidelity and freedom, what translation does is only to touch the original "fleetingly and only at the infinitely small point of sense", and continue with its own procedure by manifesting itself with "freedom of linguistic development" by also considering "the law of fidelity"[24].

II.4. Walter Benjamin's *Afterlife* of Translation and Derrida's *Survie*

Regarding the term *afterlife*, it is linked with Walter Benjamin's essay titled *The Task of the Translator* (*Die Aufgabe des Übersetzers*), from a statement made by Benjamin, namely that "a translation issues from the original – not so much from its life as from its afterlife"; the resulting implication is that a text represents an afterlife and not a life to undergo the process of translation, as per Edmund Chapman[25]. As explained by Chapman, understanding Benjamin's theory presupposes understanding what the author means by the term *afterlife*. Another great thinker who discusses similar concepts is Jacques Derrida, namely those of *living on* or *survival* (survie).

Between Walter Benjamin and Jacques Derrida there are both similarities and differences in the manner of perceiving the term *afterlife*: for both of them *afterlife/ living on* represents "a kind of extended life for texts that is bound up with translation", and a process which is not necessarily linked to translation[26]. However, for Walter Benjamin the source text already features the trait of *afterlife,* this *afterlife* exists prior to the process of translation, while for Jacques Derrida the phenomenon of *living on* is neither life or death ("an opposite of life"), and therefore it cannot be considered "an extension of texts' 'life'"[27].

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[19] Walter Benjamin, *The Translator's Task*, in Lawrence Venuti (ed.), *The Translation Studies Reader*, London and New York, Routledge, 2012, p. 80.
[20] *Ibidem*, p. 80.
[21] *Ibidem*, p. 82.
[22] *Ibidem*, p. 81.
[23] *Ibidem*, p. 81.
[24] *Ibidem*, p. 82.
[25] Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p. 5.
[26] *Ibidem*, p. 5.
[27] *Ibidem*, p. 5.

What is interesting in Chapman's work is the manner in which he analyzes the term *afterlife* from an etymological point of view, both regarding Benjamin's *afterlife* and Derrida's *living on*, because both concepts refer to "different implications"[28]. A similarity between both thinkers is how the term proposed by them, namely *Überleben* (Benjamin) and *survie* (Derrida) contains prepositions (*über* and *sur*, and the preposition *after* in the English translation *afterlife*)[29].

As pointed out by Chapman, such terms could be rendered into English "as calques" rather than proper 'translations, for example the calque *overlife*[30]. Chapman calls the term *afterlife* as "perhaps misleading", due to the preposition *after*, which implies "being temporally secondary to 'life'"[31].While both terms ("*Überleben* and *survie"*) as well as the English translation, that of *afterlife* contains "the sense of following and going beyond 'life'", however there is a difference between the concepts in German and French and that of *afterlife*: the former "do not imply being temporally secondary", while the tem *afterlife* does[32].

Another term used by Walter Benjamin to describe what is called afterlife in English is that of *Fortleben*, which is described by Derrida for instance "as 'continuation of life rather than life *post mortem*"[33].What Walter Benjamin's word choice suggests is that translation marks the "stage of (the original's) continued life, the translation does not donate extended life to the 'original', but comes from its 'afterlife' and demonstrates its 'survival', its continued existence"[34].

II.5. The Textual Afterlife and Continual Change

If the text exists between "these extremes of total translatability or untranslatability" then the text is said to exist in what is termed "afterlife"[35]. Translatability is the potential of a text "to become more than" itself, while untranslatability is "the impossibility of signifying or existing *qua* text at all"[36].

The text manifests a so-called "life" as long as "it has already been surpassed"; by surpassing, Derrida means that a text "is never identical to itself and has always already entered the state of potential for change", which renders the "afterlife" not actually "a special form of continuation after the text's 'life'"[37]. As stated by Derrida, a text is neither dead, nor alive, but actually "'lives *on*', as all textual 'life' is 'afterlife'"[38].

In the light of Benjamin's view of history, *afterlife* does not represent just "a state within which texts *can* change, but is a process of continual translation"[39]. As previously mentioned, texts are constantly changing and are therefore "never stable", an idea shared by both Benjamin and Derrida[40]. Because text changes or transformations also take the

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[28] *Ibidem*, p. 6.
[29] *Ibidem*, p. 6.
[30] *Ibidem*, p. 6.
[31] *Ibidem*, p. 6.
[32] *Ibidem*, p. 6.
[33] *Ibidem*, p. 7.
[34] *Ibidem*, p. 7.
[35] *Ibidem*, p. 22.
[36] *Ibidem*, p. 22.
[37] *Ibidem*, p. 22.
[38] Derrida, 2004b, p.83, qtd. in Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p. 22.
[39] Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p. 26.
[40] *Ibidem*, p. 26.

form of translation, it is this continual translation which represents "afterlife", "overliving"[41].

Texts exist in a continuum, they "already differ from themselves", they can never be complete or "attain 'completion'" due to a feature called by Derrida *difference*, and it is this difference as well as the lack of stability which characterize texts that live on or survive[42]. Whereas for Walter Benjamin, changes occur "in the connection between events or texts", for Jacques Derrida "change is so innate and perpetual that it can hardly be identified as 'change'"[43].

In the light of such observations, what *afterlife* represents for any text is a diverging movement "from itself", "a *constant* and *perpetual* movement of a text away from its own 'original'", it is in a constant "pursuit" for a completion and fulfillment "as a self-contained" text (it being still incomplete, unfulfilled)[44]. Considering this feature of texts and afterlife, "all textual life" represents the facts of "living on" or "afterlife", and it is the "potential for translation" which "is *constantly* being enacted"[45].

Regarding the concept of *continual change*, "all texts are involved in a continual process of becoming other than themselves", they are undergoing perpetual transformation, "continually in translation"[46]. The condition of existence for a text is for it to be translated.

Afterlife (or *Überleben, survie*) "is understood here as *over-living*"; it is not actually an after-life, because it awaits for a text "to go beyond itself and exceed itself continually"[47]. As for the term *overliving*, it refers both to the "potential for translation" and the fact that texts "are constantly in translation", and are therefore "continually changing"[48]. Texts are regarded as not existing "outside translatability or the process of translating that is overliving"[49]. However, this concept is not to be misunderstood as "a secondary 'life' after an already completed life, nor a life after death", but instead it represents "a structure and experience of potentiality", in other words the "continually enacted potential for translation"[50].

At the same time, this *overliving* does not mean "a necessarily violent erasure of what has gone before", a feature which "radically separates" it "from other types of 'living on'"[51].Texts are unique considering their feature of overliving, they obviously do not "live on" as living beings do, instead this *overliving* is closely linked to textuality: texts exist as such and also "participate in a particular structure of overliving" while "nothing else 'survives', lives on, overlives" like texts do[52]. What concerns overliving and the translatability of texts is "the relationship between *texts,* and the structure of *textuality[53]*.

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[41] *Ibidem*, p. 26.
[42] *Ibidem*, p. 28.
[43] *Ibidem*, p. 28.
[44] *Ibidem*, p. 29.
[45] *Ibidem*, p. 29.
[46] *Ibidem*, p. 30.
[47] *Ibidem*, p. 30.
[48] *Ibidem*, p. 30.
[49] *Ibidem*, p. 30.
[50] *Ibidem*, p. 33.
[51] *Ibidem*, p. 34.
[52] *Ibidem*, p. 34.
[53] *Ibidem*, p. 35.

II.6. The Ever-changing Translations

Benjamin believes in the untranslatability of translations because "even the greatest translation is destined to become part of the growth of its own language and eventually to perish with its renewal"[54]. Not only this, but translations may also become "linguistically outdated", because instead of being an improvement of the original ("superseding" it), translations prompt succeeding translators "to return to the original"; in other words and ironically described by Benjamin, what translations achieve is a transplant of "'the original into a more definitive linguistic realm'"[55].

Benjamin destabilizes "the traditional hierarchy" between originals and translations: translation "affirms the original's 'value'", but it also "owes its existence to the original", however both the original and the translation "remain two distinct categories of text, not subject to the same conditions"[56].

Jacques Derrida believes instead that source and target texts are part of a continuum, they "are always moving away from themselves", do not actually feature "a 'connection' to their authors", they lack "a stable identity"; Derrida disagrees with the concept of original work, while Benjamin tries to maintain it; in other words what Walter Benjamin tries to maintain and even to reinstate (the original, the source text), Derrida tries to deconstruct[57].

During the process of overliving, a reader cannot detect each and every change performed during translation, instead anyone "can read translations" as "individual manifestations of a text's perpetual change", and texts are to be regarded not as "ossified results of the process, but glimpses of the movement of change"[58]. Also, any reader can recognize the connections between texts, and they can comprehend that such texts are "part of a greater whole", which Edmund Chapman calls the *overtext*[59].

Yet Chapman warns against considering the *overtext* as anything superior to the texts or linking it to any text hierarchy, because what the overtext represents is "all the iterations of a particular text at various stages in the process of translation", "a continuum" meaning both before and after its creation[60]. As further explained by Chapman, if we were to regard a text as capable of enacting "a potential latent in another" or as giving another text "what it lacks", then the concept of overtext is easier to understand, as the two texts are part of the so-called overtext[61].

II.7.Translation and Other Texts

Translation implies tackling into the potential of a text for change, and a definition of translation could be "the enactment of a text's potential for change"; what is more, according to Chapman's study on the basis of Benjamin's and Derrida's writings, "a translation" (…) is "a text that enacts or makes clear a potential latent in another text"[62]. What a translation achieves is to expand "upon an incomplete element of another text,

[54] Benjamin, 1996d: 256, qtd. in Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p.39
[55] *Ibidem*, p. 39.
[56] Edmund Chapman, *The Afterlife of Texts in Translation. Understanding the Messianic in Literature,* Manchester, Palgrave Macmillan, 2019, p. 39.
[57] *Ibidem*, p. 39.
[58] *Ibidem*, p. 41.
[59] *Ibidem*, p. 41.
[60] *Ibidem*, p. 41.
[61] *Ibidem*, p. 41.
[62] *Ibidem*, p. 10.

demonstrating that text's potential for change", a translation "participates in the continual process of change that is overliving"[63].

Not just translations, but also texts which are not usually called translations can be subjected to translation, and therefore be included "within a process of continual translation" (by virtue of improving translations and re-translations)[64]. This process of being translated and being included in the wider phenomenon of "continual translation" is called according to Chapman's work "overliving"[65]; furthermore, Chapman calls this process continual translation not because it was explicitly stated in Walter Benjamin's or Jacques Derrida's work, but only based on their works, as a conclusion drawn "from accepting various arguments in Benjamin's and Derrida's texts and reading them together"[66].

What both Benjamin and Derrida state however is that all texts "are always within a state of potential for translation" and when this is considered "with their wider theories of history and language" (as performed by Chapman) the conclusion which can be drawn is that "this potential is continually enacted"[67].

However, due to this feature (the continual translation mentioned above, which leads to the concept of overliving), the boundaries between translations and originals (or between source and target texts) become blurred. Moreover, there are also other text forms which resemble translation, yet the boundaries between them and translation and those between such text forms might also become blurry, especially for laypersons and novice professionals in the field of translation. For the purpose of shedding light among such topics, I have decided to clarify them one by one in the following.

III. After Translation: Proofreading, Editing and Revision

First of all I would like to highlight the processes which may take place after translation per se. Not only is there a fuzziness related to such concepts, but there are also more and more demanding requirements from translators, namely that of possessing "a wider variety of language-related skills" which may refer to editing, post-editing, rewriting, revision[68]. Unfortunately, despite scholarly interest in translation, things are still unclear as to the distinction between processes such as revision and editing. An example given by Scarpa in this sense is the formation of translation students, such as within the European Master in Translation, where editing-related skills are encompassed as part of the translation competence; these are defined as followed: "Summarise, rephrase, restructure, adapt and shorten rapidly and accurately in at least one TL, using written and/or spoken communication"[69].

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[63] *Ibidem*, p. 10.
[64] *Ibidem*, p. 118.
[65] *Ibidem*, p. 118.
[66] *Ibidem*, p. 7.
[67] *Ibidem*, p. 7.
[68] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 317.
[69] *European Master's in Translation Competence Framework,* 2017, qtd in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 317.

III.1. Proofreading

There is the process of proofreading, defined as "the process of finding and correcting mistakes in text before it is printed or put online"[70], therefore it is a much more limited process which refers strictly to error identification. What is more, proofreading is restricted to only certain services, such as "desktop publishing services", and it is performed only for "checking the final proofs"; it is also a "misnomer for translation revision"[71]. According to Scarpa, proofreading refers to "an optional pre-publication check", which occurs "usually after the revision stage" for the following activities: correction of "typographical and grammar errors, punctuation", as well as the correction of layout and formatting-related issues[72].

Brian Mossop draws attention to the confusion between the term proofreading with that of *copyediting* (a mistake made even by translators) and even revision, however "all international standards"[73] (including the above-mentioned ASTM F2575-14 standard) make a distinction between the activity of proofreading and that of revision). Similarly to editing, *proofreading* is not strictly translation-related, but it is an activity performed "on any monolingual text", with monolingual referring to a text "without reference to a ST"[74], and the confusion between proofreading and revision represents an obvious mistake, considering how revision means much more than a mere error detecting process. These observations show that proofreading is less complex than other activities which bear a greater impact on translation, therefore in my view it does not necessarily represent a good candidate for an afterlife of the translation, a re-iteration of the initial translation of a source text.

III.2.1. Quality Control: Revision

According to the EU Directorate General of Translation (DGT) there are two types of quality control, *revision* and *review*. *Revision* means "a bilingual examination of target language content against source language content according to its suitability for the agreed purpose", whereas *review* represents "monolingual examination of target language for its suitability for the agreed purpose"[75].

III.2.2. Quality Assurance: Revision and Editing

If certain activities are linked to quality control (such as revision and review) others are linked to a process called quality assurance. Such activities are *revision* and *editing*. Care should be taken not to confuse either revision or editing with processes such as a complete rewriting or adaptation of the text "to a new audience"[76].

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[70] Proofreading Definition in Cambridge Dictionary/ English Dictionary, Translations and Thesaurus, link https://dictionary.cambridge.org/dictionary/english/proofreading, Cambridge Dictionary definition *proofreading,* retrieved November 30, 2024.
[71] Rosemary Mitchell-Schuitevoerder, *A Project-Based Approach To Translation Technology*, London and New York, Routledge, 2020, p. 104.
[72] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 317.
[73] Mossop, 2014, p.33, qtd. in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 317.
[74] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 317.
[75] Rosemary Mitchell-Schuitevoerder, *A Project-Based Approach To Translation Technology*, London and New York, Routledge, 2020, p. 104.
[76] Mossop 2014, pp.33-35, qtd.in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 316.

While editing does not entail a complete rewriting of the original translation, it does represent a complex process and the duties of editors as just as complex as those of revisers: editors "have further duties" such as text reorganization, for example for a better layout (called 'structural editing') or in the form of 'content editing'[77].

However, according to Douglas Robinson regarding the process of editing, it is restricted to 'self-revision'; in this model of the translation cycle, the first stage is titled "the translate stage", followed by the editing stage and finally by the last stage called the "'sublimate' stage", "where what has been learned in the previous two stages should be internalised"[78]. Regarding the translation process as carried out in institutions, in EU institutions for instance the activity of editing is present "in the daily practice of translation", but "unlike revision proper, it is only carried out on the TT to ensure its clarity and consistency"[79].

III.2.3. Defining Revision

Revision is regarded in a professional setting as "an integral part of the translation service provision to a client" which implies checking "the translator's compliance to the requirements set out in the translation brief", and in certain instances revision also implies an improvement of the translation quality[80]. Certain changes are performed by a third-party on an output, after which the language service provider sends the translation back to the translator, who can either accept or decline the suggested changes[81].

Given the issues with categorizing the processes that occur after translation, revision refers to changes performed by a professional on a human, not automatic translation, while a term such as post-editing refers to any changes performed on a machine-generated translation[82]. According to some scholars (such as Jakobsen), editing is a process also concerned with a machine-generated output, not just post-editing[83]. However, in the following when dealing with editing, I will focus on pre- and post-editing as related to machine translation.

Scholars such as Martin believe that the process of revision "can only improve translation quality", however this is not always the case, because "other measures" are needed, "such as recruitment (or job assignment), training and use of CAT tools"[84]. For specialized translation there are other revision purposes, namely "accuracy of terminology/ phraseology and completeness", "language and style correctness" and "harmonisation of the terminology/ phraseology and style"[85]. Yet, what is aimed at during revision is a higher quality of the translation, which is based among others, on

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[77] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 316.

[78] Robinson, 2012, pp.102–103, qtd. in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 316-317.

[79] Cosmai, 2014, p. 121, qtd. in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p.317

[80] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 314.

[81] *Ibidem,* pp. 323, 326.

[82] Jakobsen Arnt Lykke, *Moving Translation, Revision and Post-editing Boundaries*, in DAM V. et al. (eds.), *Moving Boundaries in Translation Studies*, London and New York, Routledge, 2019, p. 66.

[83] *Ibidem*, p. 66.

[84] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 314.

[85] cf. Sager 1994, pp. 239–240, as cited in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 314.

finding errors, but maintaining some balance as well, which means not falling in the dangers of overrevision or underrevision; "a central challenge" for revision remains error detection[86].

Most authors recommend "beginning the revision process with a careful check of the translation without or only occasionally, referring back to the source text", and the utility of this step is explained by Mossop: reading the source text beforehand "may" interfere in "target-language judgments"[87], while reading just the translation "gives the reviser a "golden opportunity to see the translation from the user's point of view"[88]. According to the study conducted by Ipsen and Dam, "the best revision performances" are characterized by "the highest error detection scores", but also entailed "a variety of procedures", all starting however with the target text[89].

Revision is also considered "an ISO requirement", and as explained by the Rosemary Mitchell-Schuitevoerder, the translation and language industry should accept that competency in translation does not necessarily imply competence in revision; in other words, a skilled translator may not necessarily be a skilled reviser as well[90]. What made revision important for the professional practice of translation was "the introduction of the international standards for QA for translation services wishing to develop a quality management system"[91].

III.2.4.Types of Revision

At an organizational level there is a variance in the types of "revision procedures and guidelines which are incorporated in their QA workflows as part of their quality management (QM) systems"; these procedures can also vary depending on a variety of factors, such as "purposes and extratextual constraints" such as "time, resources", which is the reason why international quality standards refrain from making any provisions regarding the process of revision[92].

Revision may serve many purposes, among which also an evaluative purpose and therefore serve to assess the performance of a particular translator either with a specific task, "to examine a translator's qualification for a particular translation job, or to inform translation trainees about their progress"[93]. However, "generally speaking" there are certain main factors to take into account such as the translator's competence, the speed

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[86] Mossop, 2011, p. 5, qtd. in Ipsen Helene A. And Dam V. Helle, *Translation Revision. Correlating Revision Procedure and Error Detection*, in HERMES Journal of Language and Communication in Business, vol. 5, no. 55, 2016, p. 147, DOI https://doi.org/10.7146/hjlcb.v0i55.24612.

[87] Mossop, 2014, p. 16, qtd. in Ipsen Helene A. And Dam V. Helle, *Translation Revision. Correlating Revision Procedure and Error Detection*, in HERMES Journal of Language and Communication in Business, vol. 5, no. 55, 2016, p. 145, DOI https://doi.org/10.7146/hjlcb.v0i55.24612.

[88] Mossop, 2014, p. 167, qtd. in Ipsen Helene A. And Dam V. Helle, *Translation Revision. Correlating Revision Procedure and Error Detection*, in HERMES Journal of Language and Communication in Business, vol. 5, no. 55, 2016, p. 145, DOI https://doi.org/10.7146/hjlcb.v0i55.24612.

[89] Ipsen Helene A. and Dam V. Helle, *Translation Revision. Correlating Revision Procedure and Error Detection*, in HERMES Journal of Language and Communication in Business, vol. 5, no. 55, 2016, p. 154, DOI https://doi.org/10.7146/hjlcb.v0i55.24612

[90] Rosemary Mitchell-Schuitevoerder, *A Project-Based Approach To Translation Technology*, London and New York, Routledge, 2020, p. 104.

[91] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 315.

[92] *Ibidem*, p. 318.

[93] Hönig 1998, qtd. in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 322.

of translating the source text as well as "the degree of dissemination and expected life-span of the translation" and the translation purpose[94].

There cannot be only one type of revision because there are different contexts for the manifestation of revision and these contexts depend on "the type of contact between translator and reviser but also, even more significantly, the stage in the translation process when the assessment is performed"[95].

As such, there is both bilingual or monolingual revision (depending on the number of languages involved), self-revision and third-party revision (depending on whether the revision is carried out by the translator themselves or not), complete, incomplete and partial revision (depending whether all typical revision steps have been processed) as well as pre-and post-delivery revision[96].

The *bilingual* (also called inter-lingual or comparative) revision is based on a comparison between source text and target text while the *monolingual* (also intra-lingual or unilingual) revision refers strictly to a TT-related process[97]. A bilingual revision represents "a comparative re-reading" of the TT in order to check "the translation's accuracy and completeness" based on the translation brief and it is a process where the target text is seen as a derived text; by contrast, the monolingual revision regards the target text "as an autonomous text", and "the aim is to check the readability and linguistic accuracy of the TT"[98].

There is also the distinction between *third-party revision* and *self-revision*. The former is "performed with circumspection and respect for the translator who has undoubtedly translated to the best of their ability", and not conducted according to the personal preferences and biases of the reviser; instead the reviser should ask questions in case of any doubts "and leave it to the translator to review their own choices and decisions, especially if they are not evident errors"[99].

The *complete revision process* is as follows, provided "time is not too much of an issue": a monolingual reading of the target text, a bilingual reading, another monolingual or bilingual reading and another monolingual reading[100]. The first monolingual reading of the target text implies a quality check of the TT, meaning checking "content and language/ style", as well as "terminology/phraseology, adherence to genre-specific features and/or house-style and physical layout/presentation"[101]. Bilingual reading means a comparative check, by considering also the source text in order to assess whether or not "the translation is pragmatically and semantically equivalent to the ST"[102]. What follows in the third step is a monolingual or bilingual reading performed this time "by the domain specialist" and the last step is a monolingual reading,

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[94] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 318.
[95] *Ibidem*, p. 322.
[96] *Ibidem*, pp. 319-324.
[97] *Ibidem*, p. 319.
[98] *Ibidem*, p. 319.
[99] Rosemary Mitchell-Schuitevoerder, *A Project-Based Approach To Translation Technology*, London and New York, Routledge, 2020, p.104 and Mossop, 2019, qtd. in Mitchell-Schuitevoerder, Rosemary, *A Project-Based Approach To Translation Technology*, London and New York, Routledge, 2020, p.104.
[100] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 320.
[101] *Ibidem*, p. 320.
[102] *Ibidem*, p. 320.

representing "a final check of the TT layout and presentation", as well as "for any errors" which might have been introduced in the three previous steps[103].

There are also *incomplete revision* procedures, which are one of the following examples, "in decreasing order of completeness": "complete monolingual and bilingual check", bilingual check coupled with a "monolingual reading by domain specialist", a bilingual check and a monolingual check[104]. Regarding the degree of completeness of the revision, another classification is between *complete* and *partial revision*. In other words, the revision may be performed either on an entire text, in which case it is considered a complete revision or only on certain parts of the text. Brian Mossop offers more information on this classification, offering a cline of the degree of revision involved, which ranges from "a total reading" of the TT (called a "full revision") to processes such as 'spot-check', 'scan' and finally a 'glance'[105].

Another classification is that of *pre-delivery* and *post-delivery revision*, depending on the time when the revision takes place, with delivery referring to the process of sending the translation successfully to the client[106].

A *pre-delivery revision* obviously takes place before a translation is delivered to the client, in which case it most probably entails error correction and it "is either formative or pragmatic"[107]. This type of revision is favored in the professional setting, "as part of an economic quality/ cost model of revision" which is why it is carried out also in international organizations[108]. Scarpa explains how in the translation industry this pre-delivery type of revision is called quality control, abbreviated as QC and which is also defined according to the ISO 9001 as "the part of quality management focused on fulfilling quality requirements, that is the controls to detect quality problems"[109]. Within the pre-delivery type of revision there is the *pragmatic* or *summative revision*, (summative according to Durieux 1998) which has the purpose of ensuring that "the TT meets the client's requirements and/or end-user's standard", for instance "checking a translation that has been commissioned to an external company or a freelancer"[110]. Within such a type of revision there is no contact between the translator and the reviser because the reviser is "not required to provide any feedback"[111].

III.2.5. Revision versus Translation

Do Carmo and Moorkens note how translation, due to its flow (reading the source material, generating the target text segment by segment, stopping only when "they encounter a problem", rereading the source material along their translation) is perceived by the authors as "writing with pauses when problems occur", but also "a process of

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[103] *Ibidem*, p. 320.
[104] *Ibidem*, p. 320.
[105] Mossop, 2014, pp.158–159, qtd. in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 321.
[106] Brunette 2000; Mossop 2014, p.128, qtd. in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 322.
[107] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 322.
[108] Prioux and Rochard, 2007, qtd. in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 322.
[109] ISO 9001, p.2008, qtd in Scarpa, Federica, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 323.
[110] Federica Scarpa, *Research and Professional Practice in Specialised Translation*, London, Palgrave Macmillan, 2020, p. 323.
[111] *Ibidem*, p. 323.

creation" in which only writing ensures the creation of a translation[112]. During revision however, the reviser mostly performs a reading activity, as well as checking and validating the work already performed by a translator[113].

Given these descriptions, the boundaries and differences between translation and revision are given by the activities of writing and reading, but this is obviously an oversimplification. Scholars Carl et al. for instance highlighted the interconnectedness between these activities[114]. What makes differentiating between such activities so difficult is precisely their interconnectedness, because "translating (mostly writing) occurs during revision" while "revising (mostly reading) occurs during translation"[115].

III.3.Editing and its Many Facets

Finally, there is the term *editing*, which may be used to define various actions: either those performed during post-editing (PE) or to describe the updating of the translation, in case there are inconsistencies ("a fuzzy match from a TM" (translation memory)); despite these different actions, what is certain is that "editing is a writing action that happens after ʿcheckingʾ", "a reading task that has the purpose of identifying whether the segment should be validated or edited"[116]. For the authors, the term of *editing* is used "to describe a type of writing task that is different from translating", in which the translators perform changes on a text segment, be it a segment already translated in a target language, or a segment "still written in the source language, with either one requiring only a few changes (...) to be ready for validation"[117].

III.3.1. A Matter of Terminology

Authors do Carmo and Moorkens explain the use of the word *post-editing*, meaning the gerund rather than the noun post-edition, "because this stresses that PE is eminently a process"[118]. The authors also explain their preference for certain types of words: in their chapter the gerunds are used "to refer to the tasks and actions that are parts of processes" while the nouns are used with reference "to a whole process from an external point of view"[119].

III.3.2. Pre- and Post-editing:
Pre-Editing Guidelines for a Smooth Translation

Through this final translation stage the post-editor checks the output for any mistakes, be they small (typographical errors) or bigger mistakes, which might impact the overall understanding of the translation. However, there are ways to reduce even the

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[112] Félix do Carmo and Joss Moorkens, *Differentiating Editing, Post-editing and Revision*, in Koponen Maarit et al. (eds.), *Translation Revision and Post-editing. Industry Practices and Cognitive Processes*, London and New York, Routledge, 2021, p.36

[113] *Ibidem*, p. 36.

[114] Carl et al., 2011 qtd. in Félix do Carmo and Joss Moorkens, *Differentiating Editing, Post-editing and Revision*, in Koponen Maarit et al. (eds.), *Translation Revision and Post-editing. Industry Practices and Cognitive Processes*, London and New York, Routledge, 2021, p. 36.

[115] Félix do Carmo and Joss Moorkens, *Differentiating Editing, Post-editing and Revision*, in Koponen Maarit et al. (eds.), *Translation Revision and Post-editing. Industry Practices and Cognitive Processes*, London and New York, Routledge, 2021, p. 36.

[116] *Ibidem*, p. 37.

[117] *Ibidem*, p. 37.

[118] *Ibidem*, p. 36.

[119] *Ibidem*, p. 36.

post-editing workload, not just the translation workload per se. One of these is called *pre-editing* and as the name suggests, it involves making certain adjustments to the source text so that it becomes more translator-friendly[120]. Ideally, the source text should be written as clearly as possible, without any misspellings or any difficult language. Unfortunately this is not always the case, which justifies the necessity of pre-editing.

According to Spotl[121] tutorials on YouTube, there are certain guidelines linked to pre-editing, with the correction of the punctuation and the rephrasing of sentences leading to a lower "risk of errors during the machine translation phase"[122]. Longer sentences increase the risk of wrong punctuation, and therefore of mistranslations, more than twenty words is considered too much, so that the editor is advised either to cut big sentences or "rephrase the text slightly"[123].

Another aspect revolves around paragraphs and formatting, which guarantee "a logically segmented transcription" one that "provides both a more consistent machine translation and a more comfortable reading experience"[124]. A segmentation of paragraphs "is necessary because it allows to contextualize the words with each other, and thus memorize the important information associated, for example gender, number or meaning of the sentence"[125].

Regarding spelling, the reviser is advised to "correct small spelling errors, those that might be found in a human-produced text, such as typos. Then correct other words that are misrecognized or mistranscribed"[126]. As for *terminology*, the editor should "avoid colloquial language or expressions that could be misinterpreted" , "pay attention to terms that have several possible spellings; as "for objects that have multiple names, make sure that only one is used and finally, and finally, avoid polysemous words"[127].

III.3.3. Post-editing and Its Forms

Post-editing is another matter worthy of discussion in the context of machine translation and which would deserve a lot more attention and praise, considering the effort made by post-editors. The process of post-editing refers to the correction and eventual changes performed by a specialist, called the post-editor on normally a machine translation-generated output, supposing that the first translation was done by a machine

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[120] Bowker, Lynne and Ciro, Jairo Buitrago, *Machine Translation and Global Research*, UK, Emerald Publishing Ltd, 2019.
[121] Spotl = A company specializing in subtitles and automated translations, link https://spotl.io/?lang=en
[122] Spotl, *Pre-Editing Tutorial #1 | Punctuation and Short Sentences,* Youtube, posted on 17th May 2021, link https://www.youtube.com/watch?v=MhH8-MuxCW4&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST, retrieved November 30, 2024.
[123] Spotl, *Pre-Editing Tutorial #1 | Punctuation and Short Sentences*, Youtube, posted on 17th May 2021, link https://www.youtube.com/watch?v=MhH8-MuxCW4&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST, retrieved November 30, 2024.
[124] Spotl, *Pre-Editing Tutorial #2 | Paragraphs,* Youtube, posted on on 17th May 2021, link https://www.youtube.com/watch?v=YDUh0DzNXp4&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST&index=2, retrieved November 30, 2024.
[125] Spotl, *Pre-Editing Tutorial #2 | Paragraphs,* Youtube, posted on on 17th May 2021, link https://www.youtube.com/watch?v=YDUh0DzNXp4&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST&index=2, retrieved November 30, 2024.
[126] Spotl, *Pre-Editing Tutorial #3 | Spelling and terminology*, Youtube, posted on 17th May 2021, link https://www.youtube.com/watch?v=7vqhI6iTOck&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST&index=3, retrieved November 30, 2024.
[127] Spotl,*Pre-Editing Tutorial #3 | Spelling and terminology,* Youtube, posted on on 17th May 2021, link https://www.youtube.com/watch?v=7vqhI6iTOck&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST&index=3, retrieved November 30, 2024.

tool or an application. The aim is to "rewrite the text in simple words", so that the person reading the text understands "what it is about"[128]. In this case the translator should not be too stringent so as not to fall into the danger of overzealousness and overcorrect everything which sounds unnatural. In fact, in some cases, post-editing is not necessary "when the raw translation is deemed acceptable and meets the criteria for light post-editing"[129].

The translator's task is not only to correct the grammar in the generated output, but also "to correct possible mistranslations", such as literal translations while "respecting the original meaning" and "keeping in mind" that this is only "light post-editing", and should not start "rewriting everything and trying to reproduce the style of the source text", because the translation "must be understandable and clear to the target audience"[130]. These mistranslations might be according to the spotl tutorial, incorrect gender, an incorrect use of pronouns, the lack of agreement between the subject and the predicate (the machine translation resorts to masculine instead of feminine)[131].

During post-editing translators should also analyze the source text and decide identify the *text type,* which functional style it belongs to, which is tied to its textual features. The translator must decide what *errors* have occurred, for example the number of mistranslations or overtranslations (useless translations, such as proper nouns being translated), revising terminology, analyzing the cases of literal translation. As usual, the translator must ensure the text is easily understandable, "the content is faithful to the source and the message it conveys", but also that "the terminology is consistent throughout the text"[132].

Light and Full Post-editing

Light post-editing means aiming to achieve "good enough" quality[133]. What is considered as a translation that features "good enough" quality is defined by TAUS as comprehensible regarding the text contents, accuracy in preservation of the source text meaning as well as evincing a "stylistic quality"[134]. However this also implies "that the text may appear unidiomatic and unnatural as is generated by a computer", that both grammar and syntax may still be incorrect, what matters is for meaning to be "comprehensible"[135]. TAUS also provides certain guidelines for performing light post-editing: making sure there is no omission of information, providing a "semantically correct translation", editing "any offensive, inappropriate or culturally unacceptable

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[128] Spotl, *Post-editing Tutorial #4 | Ambiguous sentences*, Youtube, posted on 17th May 2021, link https://www.youtube.com/watch?v=kblkMHGNxa4&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST&index=8, retrieved November 30, 2024.

[129] Spotl, *Post-editing Tutorial #1 | Raw output,* Youtube, posted on 17th May 2021, link https://www.youtube.com/watch?v=DxARUbIx2D8&list=PLV8pCmy7YSBFUKV2uV4tzCO5-n33ipuST&index=5, retrieved November 30, 2024.

[130] Spotl, *Post-Editing Tutorial #2 | Grammar and Meaning*, Youtube, posted on 17th May 2021, link https://www.youtube.com/watch?v=kyliI4jjvhU, retrieved November 30, 2024.

[131] Spotl, *Post-Editing Tutorial #2 | Grammar and Meaning*, Youtube, posted on on 17th May 2021, link https://www.youtube.com/watch?v=kyliI4jjvhU, retrieved November 30, 2024.

[132] Spotl. *Post-Editing Tutorial #3 | Terminology*, Youtube, posted on on 17th May. https://www.youtube.com/watch?v=cFLJ3CzZkaA&t=4s, retrieved November 30, 2024.

[133] Nitzke Jean and Hansen-Schirra, Silvia. *A Short Guide to Post-Editing,* in Translation and Multilingual Natural Language Processing*,* vol. 16, Berlin, Language Science Press, 2021, p.30, link https://d-nb.info/1248522834/34, last accessed on 30th November 2024.

[134] *Ibidem.*

[135] *Ibidem.*

content", using "as much of the raw MT output as possible", as well as applying basic spelling rules, along with the lack of need for any stylistic corrections or for any sentence restructuring[136].

In contrast with light post-editing, *full post-editing* aims to achieve a near human translation, which implies a higher quality, a "comprehensible and accurate" content as well as the achievement of "stylistic quality"[137]. However, despite the aim of achieving greater quality, this process does not necessarily guarantee as high a quality level as that obtained by translators when translating a source text "from scratch" [138].

According to the same TAUS Guidelines, the post-editor should aim to obtain a "gramatically, syntactically and semantically correct translation", ensure there is no information omission or addition, as well as "use as much of the raw MT output as possible" (just like for LPE), ensure the correct translation of "key terminology"; regarding information addition, there may be information which the client wishes not to translate, usually labelled as Do Not Translate[139]. The editor should also keep in mind "basic rules regarding spelling, punctuation and hyphenation", as well as the correct format, while editing any type of content which may sound "offensive, inappropriate or culturally unacceptable"[140].

Due to the complexity of the editing process and the lack of visibility of the changes in the final translation form, certain scholars propose a classification of editing types[141]. One such editing type is *complex editing*, considering the many changes performed by editors, such as the replacement of words and/or phrases with other ones, performing "non-linear edits when they (…) (move) in both directions within a sentence", as well as "recursive edits" during which they check the same word and/or phrase multiple times, performing "partial edits, when only part of a word is replaced, or discontinuous ones", in which case a change is done multiple times "to different words"[142].

Concerning the differences between post-editing and revision, it is post-editing which requires reading "more content than in normal revision", as well as writing "in a more varied way, most frequently editing" and making rapid decisions regarding deletion and starting from scratch and overall "more strategies than mere transference", together with avoiding replicating information which "is inappropriate in the target language"[143].

III. 3.4.The Important Distinction: Translation versus Editing

The "one very importance difference" between translating and editing lies in the generation of translation, where the term *generation* means here "the action of causing something to exist", and refers to how translators create "an abstract notion of the meaning and intention of a sentence", after which they provide it with a form, "through syntactic processes"[144]. But this generation is no longer necessary

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[136] *Ibidem*, pp. 30-31.
[137] *Ibidem,* p. 31.
[138] *Ibidem,* p. 31.
[139] *Ibidem,* p. 31.
[140] *Ibidem,* p. 31.
[141] Félix do Carmo and Joss Moorkens, *Differentiating Editing, Post-editing and Revision*, in Koponen Maarit et al. (eds.), *Translation Revision and Post-editing. Industry Practices and Cognitive Processes*, London and New York, Routledge, 2021, p. 45.
[142] *Ibidem*, p. 45.
[143] *Ibidem*, p. 49.
[144] *Ibidem*, p. 47.

during editing. Also, the sentence presented to the editor, having been MT-generated must feature only certain weaknesses which the editor must correct to obtain a final output.

Authors do Carmo and Moorkens propose the following: post-editing (PE) as a type of translation, "not only because PE represents an evolution of industrial translation processes", but also because it "fulfils the same purpose as translation", meaning issuing an adequate target text and also due to the PE requirements: advanced skills in both source and target language[145].

They also investigate the skill of editing, which is also among the required skills for post-editing, and the editing actions are the ones most commonly associated with "the technical dimension of translation"[146]. Moreover, other scholars have their share of contributions to the editing actions: Eugene Nida lists "additions, subtractions, and alterations" as among "techniques of adjustment"[147], Gideon Toury enumerates "omissions, additions, changes of location and manipulations of segmentation" which are changes falling under norms which he calls "matricial norms" (governing "the presence of target language material reflecting source-language content")[148]. Do Carmo and Moorkens conclude by highlighting the difficulty of finding "a consensual classification of the micro-procedures" which the translators perform while translating[149].

Given the complexity of editing (the numerous actions it entails) and as proposed by some scholars, the convergence between translation and editing, I consider here that editing could be a successful re-iteration of a translation and, if properly done, *an afterlife* of a translation.

III.4. Another Important Distinction: Post-Editing versus Revision

Given its complexity, post-editing could be regarded to some extent as a form of revision. However, to qualify as a form of *revision*, "the only aim of PE would be to eliminate errors from a finalised translation, the difference being" that the translation mentioned here has "been produced by an MT system rather than a human translator" which is not always the case "in a professional translation workflow", because usually MT systems do not generate a ready-for-delivery (final) translation, but rather "only an 'output'"[150]. Instead MT only offers suggestions, options in translation, whereas it is the post-editor's task to check the translation for it to attain a finalised quality.

Another point contrary to regarding post-editing (PE) as revision is given by "the current context in which PE is performed" and the authors illustrate this through the following question: if "translators edit a TM fuzzy match" can they be considered to be

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[145] *Ibidem*, p. 42.
[146] *Ibidem*, p. 42.
[147] Nida, Eugene, 1964: 226, qtd. in Félix do Carmo and Joss Moorkens, *Differentiating Editing, Post-editing and Revision*, in Koponen Maarit et al. (eds.), *Translation Revision and Post-editing. Industry Practices and Cognitive Processes*, London and New York, Routledge, 2021, p. 42.
[148] Toury, Gideon, 1995: 95, qtd. in Félix do Carmo and Joss Moorkens, *Differentiating Editing, Post-editing and Revision*, in Koponen Maarit et al. (eds.), *Translation Revision and Post-editing. Industry Practices and Cognitive Processes*, London and New York, Routledge, 2021, p. 42.
[149] Félix do Carmo and Joss Moorkens, *Differentiating Editing, Post-editing and Revision*, in Koponen Maarit et al. (eds.), *Translation Revision and Post-editing. Industry Practices and Cognitive Processes*, London and New York, Routledge, 2021, p. 42.
[150] *Ibidem*, p. 40.

translating (where TM means a translation memory)? However if these translator "edit an MT suggestion" can this be considered a revision?[151]

IV. Conclusions of the Study

As seen in the above writing, there are both similarities and differences among the processes taking place after translation, namely *proofreading, editing* and *revision*, they can all be confused with other types of writing. However, it is important to keep these differences in mind when studying translation, and especially in the professional world when handling translation projects. If translation of a work can be considered *an afterlife* of the original, then all these processes occurring after the first translation could be considered *an afterlife* of the first translation performed on the respective work, with some processes being more complex than others (such as editing and revision).

My argumentation and my humble opinion are that editing and revision may qualify as an afterlife for a particular translation, these processes could be considered an afterlife because they also contribute to better translations. They are much more complex than one might believe and are not necessarily restricted to certain actions, such as looking for errors. As explained in the above, the best results can be obtained if professionals combine different actions during such processes. It is only by relying on multiple actions and combining different abilities that the best possible result can be obtained with proofreading, editing and revision. Here lies the importance of these processes, because they guarantee the transmission of the best translated version to the client, the proper translation *lives on*, although in a different form.

Nevertheless, more research will be needed in the future to sustain such a rather bold statement, and I hope that this paper can represent the beginning of such a research, to be continued by other students and researchers, perhaps those with background in both linguistics and philosophy.

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[151] *Ibidem*, p. 41.

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