Reference 1 - 0.30% Coverage

when your post editing, you are

Reference 2 - 0.19% Coverage

R1CA: Primed or conditioned by what you, what you have before you

Reference 3 - 0.45% Coverage

R1CA: I mean, you of course you intervene, of course, you change things, of course you rewrite a lot but not to the same extent.

Reference 4 - 0.45% Coverage

 so that the target text.

Reference 5 - 0.24% Coverage

R1CA: Can cannot be as different from the source text as it would be if you translate it from scratch.

Reference 1 - 0.02% Coverage

R2CA: It was

Reference 2 - 0.11% Coverage

R2CA: A closer to English, it was less creative

Reference 3 - 0.58% Coverage

I think they did a little bit, maybe more stylistic or were word play and so on, but the one that sounded more post-edited was A but that made me think maybe this. That's a trap.

Reference 4 - 0.38% Coverage

R2CA: I think it's huge, because it gives you already have formulation or a phrasing and I think it's sometimes hard to step out this

Reference 5 - 0.51% Coverage

R2CA: This frame that's because maybe it is correct. It's all right. So you can say, well, that the phrase is well constructed and it's close to English but well it's more or less. Okay, and you don't

Reference 6 - 0.47% Coverage

R2CA: You don't put into motion. The, the useful mechanisms that that you do you know when I'm translating it automatically. I always am tried to find the

R2CA: The option that is further from from English and then maybe I go back to it to an option that is closer to English, but my first

R2CA: My first move, or what. My gut says is always to find some, something that is not from the phrase, as in the original in the original language

I think that when you use machine translation, you

R2CA: It is like the horses that you can only see one interpretation of the of the text or one formulation, or one phrasing of the man is more difficult.

Because it cuts a little bit this instinct that you have to, or that I when I translate that I normally have to

R2CA: Try to find different formulations and that made it fits better in the in the register in the style of the of the texts in the musicality in the rhythm that's I think that is the most important problem. That's a machine translation poses for the creative translations.

Coerce my my creativity but it helps me in terms of productivity, because it gives me already, no? some some aspects that I don't have to over think about that or that I don't have to be looking in my glossaries or it's already.

Wouldn't be a very good A text wouldn't be a very pleasant experience. Sometimes it reminded me to my students translations.

R2CA: That they have some positive points are there. That's a nice, that's a nice option they did well here and then it crumbles, a little bit afterwards and it's

R2CA: It's like you're mixed feelings with with the stakes and when you finish the reading this translation, overall, you say, Well, it's not it's not B is it's not terrible, terrible, but it also it has room for improvement.

R3CA: that's my personal opinion, and the things that i've seen when when I thought it would have worked on on on this post-editing for me, I think that at the beginning.

R3CA: It really.

R3CA: It makes things a little bit difficult it's like when you are post-editing something.

R3CA: You have like a "corset" you have something.

R3CA: I don't know it's difficult it's difficult to to to say, but I think I said something on Twitter, the other day was like some time ago, a month ago, like, for me, when when i'm post editing, I feel that.

R3CA: i'm being a little bit more literal than if I did, that from scratch and I realized that when i'm just checking at the end, I mean if maybe I do a double check or I just.

R3CA: Leave it for some time and then go over the text again then maybe i'm able to be a little bit more flexible, but, at the beginning, if it just the first a stage of post-editing it is very difficult for me to be creative and to.

R3CA: detach a little bit more from the text I need some time and some distance to then read it again, maybe with fresh eyes or whatever and and find.

R3CA: The way to you know fly and just do more things but, at the beginning, for me, is

these I mean I feel like maybe tempted, because in a way it's like you're correcting something so.

R3CA: For me it's more difficult to be creative if i'm doing a post-editing if i'm post-editing something.

when I do post-editing, as I said, I don't really feel that free so.

<Files\\R4NL> - § 11 references coded [4.21% Coverage]

I would have thought that if the same translator had also done the correction on like the post-editing on text, as they would have made more changes I would have thought.

R4NL: yeah I think if I like think of how I would probably feel if I would be like post-editing.

R4NL: That the translation that you already week I already felt that also because I was doing three times the same texts your influence when you already read, one of the translations it gets stuck in your head and it makes it more difficult to be creative.

And to think outside the box, so I think that that may have been part of the reason why text A does not seem as natural or creative as text C even though it was done by the same people.

would definitely hamper my creativity, I think, like I said, if you already see another translation before you thought about yourself it influences influences your thinking so it limits, I think your creativity and where your mind goes when you try to translate.

R4NL: So if you already have like another translation then you're limited or influenced.

R4NL: Well, A I wouldn't i'm not sure if I would publish A either actually because.

R4NL: yeah I think it would be a bit lacking in style particularly.

R4NL: I don't think I would publish either A or B, but C with editing I think would be able to get up to that level of being suitable for for publishing.

it made me more aware of, especially compared to a more literal translation, like the machine translation.

R4NL: It made me more aware of how important creativity is and how big a part it plays in in literary translationtion

R5NL: But into the thinking of creative solutions and working working on the text, so it never really but I don't know, maybe i'm going to.

R5NL: Try and see that it's it's better I do know that if you have Google translate look for single words always very, very bad translation always but entire text is better.

so that this military thing I think was supposed to be in there, and none of the first the first two translations have picked up with that up.

I noticed in the first translations was that in.

R5NL: connections between sentences and, like the more the things that are literally translator will do will try to make the text into unity and have the person's react to each other, and that was sometimes missing, especially in the second text, of course, by the first one as well, sometimes.

R5NL: But look at what I should have thought I should have thought of I think that's what you were looking for right yeah yeah it's true it really limits the creativity puts a limit on

creativity.

because you already have.

R5NL: A solution in front of you, and maybe it's not the right one, but you're not about to turn the whole sentence around to look for something new, you just have this small.

R5NL: This limited thing that you have to change, so you change your limited thing instead of broadening your view and trying to.

R5NL: Come up with something completely different it's not necessary, the rest of the sentence is already there I think that's the reason why there's more influences from English as well in text A because you don't notice a lot of my students sometimes say.

R5NL: Yeah, text A or B and well B definitely it's kind of absurd.

if you tell it to translate correct mistakes as you did with me.

R5NL: it's not your text you're not going to feel, and if you do if you do feel responsible you're going to correct more mistakes and the more that you feel that it's it's up to you to turn it into a good text, the more you're going to.

R5NL: Change.

T1CA: Yeah, yeah, I usually work with no proposals because I don't really like working with

T1CA: With automatic translations.

T1CA: Yeah, with machine translation. I don't like them because I think it's not good for the translators' brain.

T1CA: When a translators reads a lot of machine translation.

T1CA: They get used to syntactical structures that are not natural. And if you read it.

T1CA: Eight hours a day, your brain. And in the end, says, oh, the structure is natural, because I read hundred times a day. So in the end, you don't recognize what's natural and what's not natural. And what's

T1CA: So I don't think it's good to work with machine translation.

T1CA: That were probably too literal and when I first read them. I might have said they are okay then.

T1CA: It was in

T1CA: Secondary review or in the... that I thought doesn't sound well. So that it tricked me into accepting them even though they were not good so

T1CA: That kind of thing. That's it. Oh yeah, what's the, why not. So maybe it's that that you end up accepting things that you wouldn't usually write or

T1CA: Because it's like when it's written it's it sounds better know if you see it sounds good but but it's not. So you have to question it yourself. Many times I think but but but I don't know exactly which ones.

T1CA: So if you have a pun, probably it won't work or if you have a

T1CA: metaphor or something more complicated. You need a human there, but sometimes for very basic things.

T1CA: It works. And it also works for structures which are different in one language and the other language, but which which have direct equivalence. Oh, I don't know. It's like

you have to use them.

T1CA: Moderately just not to intoxicate your brain with

T1CA: Not idiomatic expressions or structures, especially specifically for yeah some tactical structures that are not natural.

T1CA: When you have

T1CA: Proposals made from machine translations.

T1CA: You, you end up accepting things that are not good enough and you end up accepting structures that are not genuine enough

T1CA: And in the end, it would sound like a translation, no? and the aim of a translation is just as it doesn't quite sound as a translation. So that, for me that's the main problem. The main danger. It's a cognitive danger. Know that you enter, no? it's like

T1CA: Probably some of them. The big ones translating

T1CA: Cheap literature.

T1CA: I mean in some books. It's not very important the quality

T1CA: I don't wanna say it! There are some so in literature there are some books which are

T1CA: And I know which make culture, language, bigger, and there are some books that are just entertaining.

T1CA: So like some best sellers doesn't mean that all best sellers are like this, but many of them. So I translated one woman who is bestselling and

T1CA: her use of languages terrible... lots of repetition and cliches and "he bits his lip", I donÂ´t know, this sentence of biting the lip it was like 20 times in in in in 20 pages...so, oh, no, please....

T1CA: So that you can translate with machine translation because

T1CA: There's no creativity in the in the source text.

T1CA: That would like yeah cliches know the collocations are always the same, it is a question of collocations. In the end, good literary work doesn't use any

T1CA: Usual colocation. It makes you, it twists the usual use of language and goes beyond that. So, for that machine translation doesn't make sense. But for someone who doesn't really love language, but who loves plots.

T1CA: And you can maybe use probably and I donÂ´t know, yeah, these kind of book sometimes they just split it... so okay you translate half the book and another one translates the other half book. So there's no

T1CA: A little bit probably a little bit because even though you don't realize

T1CA: It's like

T1CA: You have to

T1CA: You don't have to make so much thinking if you have a proposal. So in the end, probably part of the creativity is

T1CA: Is lost yeah the the impression is that

T1CA: Machine translation lowers the effort. So you don't need so much effort now but

T1CA: I don't know why it would be interesting to see the first part. And the second part, if they are really the same. So when I suppose that you will

T1CA: Tell us if both are the qualities, the same or one of his better than the other.

T1CA: It would be very interesting to know us one, one thing is the subjective impression. And the other thing is the reader impression impression. So, yeah.

T1CA: I don't know, because I'm inside, so I cannot be sure about that. I don't have the distance

 There is a moment in which you know you need to apply for certain stylistic variation whereas here the software already gave me a lot of variance and I had to gauge whether that's kind of diversity of synonyms was the right

one for the text, that was not something I had done before. I usually don't proofread other people translations of literary texts so it's not the type of question that I have asked myself before.

I mean it required different kinds of muscles from me to work on reviewing the suggestions from the software and that was interesting. I went back and forth from feeling that it was a nuisance that if they wasn't helping me as a tool and then sometimes I thought oh it came up with quite a nice proposal and maybe I wouldn't have thought of this myself so I I'd say I'm on the fence about whether it's useful or not because it's there's nothing horrible about it as long as you know human eyes go over the text several times before it is handed down but at the same time I can see that there are benefits, there are certain things that can be eliminating for your own process, so I thought I was half convinced of the usefulness of this tool for literary translation. That's what I take out.

For me specifically I think it was useful for the segments of are not particularly creative, but when it required a higher degree of creativity, if I receive a first version, a first translation of the text I feel more limited, I think you're focused mainly on what you're being given and you're trying to decide whether it's appropriate or not but it's harder for you to then forget about this and think about all the other possibilities that you had whereas if it's blank you do that you initiate the process of okay how can I say this how can I phrase it and then you decide you're given a First Choice and then you end up just reviewing rather than translating, you end up saying okay it is good or maybe you just change and I think there was an instruction somewhere that you gave me that don't just translate everything from scratch and say this is not good and erase everything, rather than try to say, save the things that are salvageable and that you think they'll be okay and because that was the instruction I didn't do more than I was expected if the sentence work and was reasonably phrased, I okayed it, so I think in a way it prevents you from being fully creative if you have something to base your decision on and if the text I mean there are a lot of novels and stories that don't have an inch of creativity in them meaning they're pretty straightforward, then this kind of process I think that MT could be very helpful but whenever there's a non-standard text and that deviates from the way that the majority of what describe a situation or a character then even though some proposals are decent and were good and I accepted them it didn't help me become creative because it was harder.

In this case it was easy because the machine translation didn't give me anything to work on it just copied it and then I understood what it meant how it can be read out loud and I understand that it didn't work so it had to be changed, so it allowed me, it gave me permission to consider any possibility. So it wasn't very problematic because it did not risk a translation, whereas if I weren't using this, I would go about the regular way I mean you don't have to translate to be or not to be, you see what that you can find a code or numbers or anything you like that that resembles that and then you change it throughout the text, I mean there is no..

I wouldn't say I don't have to use my creativity, I would say that it is harder for me to use it. I've been given one possible answer and then I think it's physically more difficult for me to access information in my brain when I already have something that I need to distance myself from so it's not that I don't have use it, it is just that I can´t or I find it harder.

when you have words or concepts that are that have 121 translations this process is quite safe because if it can make mistakes but you spot them, the problem is when one reality in one language are several possibilities, Just an example a box a box in Spanish is "caja", and that`s it, there are several type of boxes but mainly as a general concept, box is caja, whereas in Catalan you have "capsa" and "caixa", you have two of them depending on the material they are made of, whether they are big or small, so it is so easy that any machine translation will translate

"capsa" and "caixa" as box and it will be the right translation, but if we are working the other way around it will have to choose and it won't have enough context to choose from so basically we'll go to the unmarked translation which is "caixa" because it's more general and it applies to more situations so what's the danger there, you were asking, well, that "capsa" gets forgotten, because most readers that read "caixa" will think it is fine, most boxes are caixes, only some specific boxes are not, and even if a "capsa" is being described as "caixa" it takes a reader or speaker that is very aware of the language super sensitive to detect it and say well this is not a caixa, it is a capsa, most readers will read through and understand it and not even question it, so the dangers are that you can get a more standard language where this kind of nuances that don't necessarily have a literary nature, it is not about poetic language, this is day to day language we are talking about, this kind of nuances or different ways of segmenting the world get lost, it is the typical Eskimo example of how many words for white they have, if you get a MT from English where the word white is used probably it will go to one standard in with word for a white that will work for most situations and the rest will get forgotten, and probably readers if they keep reading texts where that's the only way to translate white might even forget and stop using the other synonyms for white that are only partial to whiteness, so that's one danger that I can think of.

Reference 7 - 100.00% Coverage

The one thing that really got on my nerves is what I told you orderly comes up five or six times and every time it came up it translated it differently, I couldn't understand why did that unless you know it was a new neural system and it had different texts where it extracted this word in different contexts, it said "infermer", it said...

Reference 8 - 100.00% Coverage

I said "celador" because it was the only one that did not appear there and I thought it was the best one for this particular thing, I would say that a more modern world like "auxiliar" or "assistent sanitari" but there were like four different kinds of translations for the same word one fragment after the other, back to back, like not in a different context and that was something that I couldn't understand, why it did it, and it was confusing.

Reference 9 - 100.00% Coverage

Is creativity reproducible? Why should we expect machines to carry out something that up to now has been considered exclusively human? The very existence of machines is based on the possibility to reproduce things and to replicate processes. If we are asking from them to do the opposite, it might be in vain not from the point of view that we won't get there but why should we? Why should we get there? What is the point? For us to become less creative I want a machine to help me do the stuff that I don't want to do that I cannot do at the same level, but I can focus on other stuff that only I can do. If we take that away from our intellectual capabilities it will only make us dumber and I don't see the point...

<Files\\T3NL> - § 47 references coded [10.50% Coverage]

Reference 1 - 0.62% Coverage

T3NL: What else I thought well the translating part was, I think, easier in a way than the revision part because it's so easy to be fooled by a translation, that is already there, and I mean, even when i'm translating I can I can be fooled by the source text.

Reference 2 - 0.51% Coverage

T3NL: Sometimes you, you only realize On your third or fourth reading that it isn't normal or natural Dutch, where it feels like it is your first reading and I don't think you would normally post edit a translated text that often so.

Reference 3 - 0.44% Coverage

T3NL: i've been going over the translation again and again in the weekend, just in my head I didn't look at it anymore and i'm thinking that I, if I have a chance, I would still change things in the in the post editing more than I would in the translation, though.

T3NL: which I think is very hard, when you are.

T3NL: I think it's harder to be creative when you are doing the post-editing because you've already been served with.

T3NL: A piece of language, that you.

T3NL: So your interpretation is already.

T3NL: Halfway filled in for you, instead of you coming up with your own interpretation and trying to figure out if it's the correct interpretation you already get a piece of interpretation and that that starts to.

T3NL: That takes, I think it takes.

T3NL: away a bit from what you would do what you would normally do

T3NL: It also feeds you.

T3NL: Solutions or translations that are not.

T3NL: correct, but you can't put your finger on it, and then I think you start to to look for false instead of.

T3NL: Trying to.

T3NL: Instead of going back to the source text and then.

T3NL: Work from that you start to.

T3NL: work from the translation actually.

I also found surprising, was it wasn't consistent.

T3NL: Like, for instance triplets which is "drieling" in Dutch, it said triplets the first few times and then suddenly came up with "drieling".

T3NL: And sometimes if it seemed like the machine translation use the right context to interpret and sometimes it completely miss context, so the meaning.

T3NL: Of the sentence on its own would work, for instance, when he shoots Leora he says room for two but it hasn't been translation as a room like a hotel room for.

T3NL: Two in Dutch.

T3NL: That would be like semantically if it's a perfectly correct translation, but in the context it doesn't work at all we limited space sort

T3NL: Well, ended up for post-editing you, you know the context, so you can work with that, but.

T3NL: If you were to use this to translate a novel I think as opposed editor you would have a

lot of work and think I wish I translate it myself.

 It I don't know if it fooled me sometimes that it can be as simple as it seems, or that it actually is it's certain phrases are as simple as they seem.

T3NL: Well, I think it lacks a bit of creativity to make make it believable so it's.

T3NL: it's more like stating facts then then turning the facts into a story and.

T3NL: Like give it a certain flow, I think.

T3NL: And also, and that is one of the most the hardest things I think like it doesn't use these into these sort of meaningless words that we inject everywhere in Dutch.

T3NL: So it becomes quite staccato.

T3NL: We use like "hoor", "wel", "eigenlijk" completely meaningless words but we interject them in language, and that is what sort of gives it gives them more natural feel.

T3NL: When it's not sort of narrators language, I think, but when it's a person's thoughts or a person spoken language, and I think to a reader, it would be... the machine translation would be too dry in this aspect.

i'm hoping that in my post-editing I that the.

T3NL: It has the same tone as the the translated part hat, so that you don't have like that doesn't feel like that has been split in half.

because I let go of the source text in my final translation and just really worked with the.

T3NL: With the idea of how is this set in Dutch when going through the final post-editing.

T3NL: i'm hoping that it just really continued the flow and the tone, I used in the actual translation

i'm hoping that I really kept the same.

T3NL: tone of voice.

I can't depend on that it just sort of to see what context, these these words I sort of used.

T3NL: yeah yeah it does, but like the if it's a Dutch website, for instance, they might just as well use a.

T3NL: Yeah like, for instance Ali express or something it's also based on Linguee, and Alex once uses machine translation.

T3NL: So I am I use it, but with caution, because I think it might be correct, but it might just be a machine translation and especially when it's about terminology that we don't actually have a Dutch word for.

T3NL: or an expression, then with expressions, they tend to translate quite literal.

T3NL: And with terminology, they might find something similar or, for instance, at some point, I was thought I was asked to do something that wasn't a roofer.

T3NL: I think it's it's more about that, and so, if you have something that is already sort of producing a text for you like, I said, you can be fooled so easily as a translator into or lulls into a certain feeling of security that this is a correct translation, when in fact it's not so.

<Files\\T4NL> - § 32 references coded [8.44% Coverage]

Reference 1 - 0.46% Coverage

T4NL: And the thing about translating or post-editing the other translation was it's quite a different issue because it's like you have to reason.

Reference 2 - 0.67% Coverage

T4NL: Upside down, you know, you have to correct the wrong text, which is not which is by far, which is something completely different and making your translation from the start. This is a different competence I would say

Reference 3 - 0.07% Coverage

T4NL: quite tricky. I would say

Reference 4 - 0.08% Coverage

T4NL: Because I don't think there was

Reference 5 - 0.19% Coverage

T4NL: There has not been one single unit on any of this idea in total 120

Reference 6 - 0.57% Coverage

T4NL: I don't think there was one single unit that that could pass by itself. Everything, everything has to be edited

Reference 7 - 0.19% Coverage

T4NL: Is even harder, I think, than doing it yourself from the start.

Reference 8 - 0.23% Coverage

Well, I would say, as I said before that these typical kind of things that you have to

Reference 9 - 0.18% Coverage

T4NL: Transform make a couple of steps before you come to the right.

Reference 10 - 0.18% Coverage

Just in order to make the text as natural Dutch as possible.

T4NL: Is that I think that's an if you manage to do that. I think that's that's that's created

T4NL: I think so, yes. I every unit needs. That's why you know I had to revise every single unit of the pre-translation.

T4NL: To

T4NL: To to improve it and if you include something in the language to make it better.

T4NL: That's, that's a creative act, I think.

T4NL: It was

T4NL: Quite, quite big. The impact has quite the, you know, yeah, you have to be more creative correcting something nicely.

T4NL: It's a bigger effort cognitively and technically and creatively to to improve

T4NL: The text to say failures, than to start from

T4NL: Fresh from the start

in the post editing. I use my own style.

So I guess we could test it, it actually have someone read it

T4NL: There's an emotional component in this because I get emotionally a little bit upset and irritated if I see

T4NL: If I see all these errors. I get you know it's it's

T4NL: It's like Jesus. What are this, what are they doing because like I get. It's not like this. Let me make let me change it into this, I get upset about it if I don't like it at all.

T4NL: I can tell you on the sideline as I can, I can tell you I have, you know, I'm a book translator, but sometimes I have, I have one other outside client, which is commercial commercial client and I

T4NL: Was like I translate for a fee **** in Holland and I translate

T4NL: Like press releases and the website texts and

T4NL: Publicity texts or this, for this guy for this company and he sometimes he sends me

T4NL: A suggestion of the the text are in English, but he sends me the a Google Translate proposal.

T4NL: And I've, you know, and so I have to edit and edit and edit and post-edit and change everything. And I've even told him, please don't send me

T4NL: anymore. I don't. I refuse to work it does kind of terrible because they are too upsetting to me, you know. So I prefer much more to have the original English