Automatic Detection of Omission in Comparative Literary Translation

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Abstract. Omission is considered a controversial issue in translation research. On the one hand, it is regarded as one of the common translation techniques used in cases of non-equivalence or implicit conveyance of meaning. On the other hand, it may be viewed as a sign of failure of the translator to render the Original Texts (OT) properly into the Target Languages (TL). Moreover, in some cases it may be considered as a parameter of manipulation and censorship. For this reason, when carrying out comparative translation research, the detection of omission and its analysis is one of the key elements to evaluate a translation, and to gain a full understanding of the translation decisions taken by a translator. In most cases, the process of detecting cases of omission in comparative research is carried out by manually annotating the Target Text (TT) in comparison to the OT, an arduous and time-consuming task, above all in long and extensive texts, such as some literary texts. For this reason, in this case-study, we use an alternative semi-automatic method to detect omission in translation research, and we use corpus analysis to provide results. Finally, we propose the creation of a new and more appropriate tool for the precise and automatic detection of omission, aimed at helping to obtain more results and a wider perspective in comparative literary translation studies.

Keywords: Computer Assisted literary Translation, Omission, Corpus Analysis.

1 Introduction

Omission is considered a controversial issue in translation research. On the one hand, it is considered as a solution in cases of non-equivalence or implicit conveyance of meaning (Baker, 2011), which has a cohesive function (Abdullatif, 2020). On the other hand, it is regarded as “a translation error where the translator fails to render a necessary element of information from the source text in the target text” (Delisle et al., 1999: 165). Moreover, in some cases, it may be considered as a parameter of censorship (Klimovich, 2016). In some occasions, omission may be considered an accidental mistake and an unintentional error committed by the translator or by the editor (Melamed, 1996: 764). Baker and Saldanha (2009: 4) define omission as “the elimination or implicitation of part of the text”, while other researchers define it as “translation loss” (Dickins et al., 2017) or “zero translation” where parts of the original texts are simply omitted or not included in the target text (Alrumayh, 2021: 1).
One of the most common approaches in translation studies is comparing the original texts with their translation and/or translations to comprehend which techniques have been used and the reason behind choosing them during the translation process. This approach is called close reading (Hayles, 2007; Youdale, 2019). One of the translation techniques which researchers try to focus on and detect in their studies is omission. When conducting comparative literary translation research, detecting omission is very important as it reveals the different preferences of different translators towards the Target Texts (TT) and in some cases, it gives information about their sociocultural and ideological tendencies (Klimovich, 2016).

Omission techniques are also relevant to censorship studies. This is due to the fact that readers can be manipulated by telling them only half-truths (Dimitriu, 2004: 174). Translators submissively avoid “anything that might shock the target audience or run against its shared beliefs” (Dimitriu, 2010: 174) to avoid clashes with dominating target cultural norms (Klimovich, 2015). Some researchers consider intentional omission as a direct strategy of censorship (Klimovich, 2016; Câmara, 2016; Alimen and Kalaycio, 2021) leading in some occasions to a shift in characterisation of the main characters, by trying to offer accessibility and acceptability of the target text in the target culture (Xiaoli, 2019: 204).

Baker and Saldanha (2009: 289) define censorship as “a coercive and forceful act that blocks, manipulates and controls cross-cultural interaction in various ways”. Other authors such as Leonardi (2008: 481) describe it as an “expression of ideology” in a sociocultural context and define it as: “a form of control over the readers which results in the manipulation or rewriting of the source text(s)”. According to Izwaini (2017: 47), the motive of censorship may be imposed by authorities like governments due to religious or sociocultural reasons, or may be practiced by translators themselves to fulfil with and respect the sociocultural value system, or the so called, self-censorship, defined as “an individual ethical struggle between self and context” (Santamilia, 2008: 221). For this reason, Tymoczko (2000) considers omission as a practice of engagement in translation which implies an activist component.

The translation of Children and Youth Literature (CYL) is also subject to censorship and manipulation. The reason behind that is due to the fact that “both the target culture and society may decide what is wrong and what is acceptable for their children” (Leonardi, 2020: 26-27), and since this kind of literature tends to be orientated towards creating a particular image of childhood within the sociocultural contexts (Oittinen, 2006: 41). That is why CYL is considered an ideal field for censorship related studies (Giugliano and Hernández, 2019: 314), as they belong to both literary and educational field (Shavit, 1994: 11).

In the majority of research carried out until the moment to compare original texts with their translations, researchers do that by reading and manually annotating the original work and its translation and/or translations. This task is time consuming, labour-intensive and in many occasions could lead to the loss of relevant information due to inaccuracy, mainly in long and voluminous texts, such as some literary texts.

For this reason, in this paper, we propose using a combination between the close reading approach and the distant reading approach (Hayles, 2007; Moretti, 2013;
Youdale, 2019) which implies the use of new technologies, such as CAT tools and corpus analysis tools to acquire new insights into more comprehensive results in translation studies. With this objective, we suggest an automatic approach to detecting omissions in literary translated works with the help of the CAT tool Trados Studio 2021. This software was designed to help translators during the translation process by generating reusable Translation Memories (TM) that make translators benefit as much as possible from previous translations (Mitkov, 2022: 367); however, in this case-study, this programme is used to detect omissions techniques implemented by translators at complete segment level. Afterwards, we use sketch Engine as the main corpus analysis tool to further understand the manipulation techniques implemented by the translators by comparing two translations of the same OT.

1.1 Computer-Assisted Translation Tools and Literary Research

Traditionally, comparative literary studies have been carried out by manually comparing and annotating source texts and the equivalent translated texts in one or more languages. Despite the existence of a software which promises the automatic detection of omissions in translated texts, such as ADOMIT, which is an algorithm for automatic detection of omissions in translations (Melamed, 1996), very little research have been done to provide information on its use amongst translators and researchers and its efficiency in translation studies and research. Furthermore, this software is outdated and for the best of our knowledge, it is no longer available for its use.

Additionally, in spite of the fact that CAT tools and TMs revolutionised the work of translators in the last three decades (Mitkov, 2022: 364) and redefined translation competence (Zhang and Cai, 2015: 433), their capacity in providing a different perspective and in streamlining the analysis processes in literary translation and research has also been underestimated.

Previous research focused on the use of CAT tools to improve translation processes and above all, to enhance the workflow of translation tasks (Mitkov, 2022: 364). For instance, Youdale and Rothwell (2022) show how some translators use CAT tools to enhance the productivity and workflow of the process of translation of literary texts by using TMs. These authors state that in the last two years, there has been a slight shift in the attitude of some literary translators towards the use of CAT tools (Youdale and Rothwell, 2022: 383). Authors like Alcina (2008: 90) highlight that translation technologies help in making the translator’s job easier, and at the same time, facilitate the research and teaching of translation activities. In a parallel way, other researchers such as Youdale (2019) underline the importance of using CAT tools and corpus analysis to understand new aspects in literary research. Other studies like Horenberg (2019) show the viability of using CAT tools in the phases of pre-analysis of source text as well as in its translation and retranslation; however, she also affirms that very little attempts have been carried out for the moment to find alternative ways to help in modernising literary translation tasks and research. For this reason, more research is still required to open new pathways in the new field of Computer-Assisted Literary Translation (CALT) (Youdale and Rothwell, 2022: 384) and to make the most out of the available resources and software. This type of studies may help in developing
more useful instruments and tools to help translators and researchers in the field of translation in the near future and may be useful to improve studies related to quality assessment in machine translation (Toral & Way, 2018; Mutal et al., 2020) and in improving post-editing of literary texts (Moorkens et al., 2018).

2 Materials and Methods

2.1 Materials

As a case-study, we carried out a comparative research on the epistolary novel, Daddy-Long-Legs and two of its translations into Arabic. Daddy-Long Legs was written originally by the American writer Jean Webster in 1912 and is still considered one of the symbols of the American national identity (Phillips, 1999: 79). This novel is still proving to be an international success until our current days as it is continuously being reedited and retranslated into different languages, and it has been adapted into stage and into screen. Since this novel is still relevant to CYL and popular in many societies and cultures, we consider its study and analysis as relevant in the field of translation and censorship.

Daddy-Long-Legs is classified as a youth literature novel (Guadamillas, 2019: 204; Hermida et al., 2020: 10). It narrates the story of Jerusha Abot (Judy), a girl who was brought up at the orphanage of John Grier Home until she was 18. One of the trustees heard about her talent in writing and promised to finance her studies at college to become a writer, with the condition of receiving a monthly letter from her, describing her advances in her career and education. The trustee did not want to reveal his identity and said that he will never reply to her letters. On the day the trustee left the orphanage, Judy noticed only a glimpse of his shadow in the dark projected on a wall, and she starts calling him mockingly Daddy-Long-Legs, hence the title of the novel. When Judy started her life at college, she not only started writing one letter a month, but she used to send letters on weekly or daily basis describing all the details of her daily life. Through those letters, the educational, cultural, emotional, social and ideological growth of Judy is made tangible and visible. In the last two decades, different studies focused on the psychological and educational analysis of this novel from different points of views (Chang et al. 2010; Fitranti and Wedawati 2021; Guo, 2016) and also some studies analysed the figurative language that lies behind (Ramadhan, 2022). This shows that this novel is still relevant today.

In crosslinguistic and comparative research, previous studies have been carried out to compare Daddy-Long-Legs with its corresponding translations into different languages. For example, Sharifi and Karimnia (2014) analysed the translation of the translated book in comparison to the film dubbing in Persian language, by using the critical discourse analysis approach. Rahbar et al. (2013) identified the ideological content of the novel and study the dimension of censorship in the translations of the novel published in Iran, before and after the Islamic Revolution. Other authors such as Alimen and Kalaycioğlu (2021) compare two translations of the novel into Turkish adapted to children. However, for the best of our knowledge, no studies have been
carried out to analyse any Arabic translations of the novel and none of the studies implemented new technologies to compare results.

For this reason, in this case-study, we compare two translations of Daddy-Long-Legs into Arabic: the first translation entitled “أبي طوي الساقين” “aby tawyl assāqayn” [Daddy Long Legs\(^2\)] was by Samir Mahfouz Bashir, published by the National Center for Translation in Egypt in 2009. The second translation, entitled “صاحب الظل الطويل” “ṣāḥib aẓẓill aṭṭawyl” was by Buthaina Al-Ibrahim, published by Takween in Kuwait in 2018.

2.2 Methods

For the implementation of this case-study, first of all, the three versions of the novel were converted into an editable format, i.e. the original English and the two translations into Arabic. For this reason, we used the character recognition program I2PDF\(^3\) which allowed for the conversion of the scanned text into an editable format. The texts then were revised to guarantee the texts were correctly digitalised and legible and that no parts of the texts were lost in the process. Afterwards, the texts were imported into the CAT tool program Trados Studio 2021 with the objective of aligning the translations with the original text in English to create a parallel corpus. The automatic alignment offered by Trados Studio 2021 was revised by adjusting the segments and realigning them when needed. The alignment was applied at sentence and paragraph level. The split segment option was used when part of the sentence was omitted so that the unaligned segments would contain only the parts that were totally omitted. The untranslated segments were left unaligned.

When the two translations were adequately aligned, we used the option of identifying all null segments available in Trados Studio 2021. The functionality in Trados Studio 2021 appears in the alignment window as shown in Figure 1.

Fig 1. Alignment window in Trados Studio 2021

\(^1\) Transliteration of Arabic text is provided between quotations.

\(^2\) Literal translation of the Arabic text is provided between square brackets.

\(^3\) Available from: I2PDF: https://www.i2pdf.com/es
From that window, the functionality of Select the alignment status, quality or connection type to go to was selected as can be seen in Figure 2. Afterwards, the unconfirmed segments option was selected, as can be observed in Figure 3.

![Fig 2. Select the alignment status, quality or connection type to go to](image1)

![Fig 3. Select the unconfirmed segments option](image2)

This way all the segments that were not translated in any of the two translations into Arabic were identified by searching for null alignments in Trados 2021. By using this technique, it was possible to identify all the omissions of all null segments. Those omissions were verified in the original texts to guarantee that those segments were not omitted by mistake during the previous automatic processing. However, this technique is only helpful to detect the omission at the level of a whole segment and not on the level of subsegments.

For this reason, and in order to obtain more insightful and detailed comparative results, the aligned texts were inserted in the Sketch Engine corpus analysis tool (Kilgarriff, 2014) with the aim of comparing the OT and the two translations in Arabic. In other words, a bidirectional parallel corpus analysis was possible, using both a top down and bottom up strategy. The top down strategy refers to the previous close reading to unearth the meaning and comprehend the general settings and context of the novel in English and the two TTs. The bottom up strategy involves using corpus analysis tool, and functionalities such the wordlist and keyword list to detect any dif-

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4 Available from: http://www.sketchengine.eu
ferences, either comparing the OT with its translations or comparing the lists in the two TTs.

Finally, the parallel concordances functionality in Sketch Engine was used to compare and analyse the techniques of translation used in different excerpts of the texts. This was carried out by comparing concordance in the two TTs. We compared how each translator rendered the segments that were omitted by the other translators to see whether there were evidences of manipulation or censorship. In other words, when an omission of a whole segment in T1 or T2 was observed, the parallel concordance option was used in Sketch Engine, comparing the OT with the other translation. This function helped in examining the omission at subsegment level.

In this phase, the study of Rahbar et al. (2013) in which the authors identified the ideological contents of the novel was also used to directly analysis manipulation techniques. For example, when Rahbar et al. (2013) detected omission due to ideological reasons in Persian, we compared those segments by means of the parallel concordances option in both T1 and T2. This helped in determining the manipulation dimension at word level and not only the omission techniques.

3 Analysis of Results

Firstly, the paragraphs and sentences which were omitted were identified by highlighting the null segments with the help of Trados Studio 2021. The result of this process indicated that the translation of Samir Mahfouz Bashir, to which we will refer as T1, has 62 instances of omissions, some of them are sentences and others are whole paragraphs. On the other hand, the translation of Buthaina Al-Ibrahim, to which we will refer to as T2 in this study, has no omissions at sentence and paragraph scales.

Secondly, and based on our cultural background and knowledge about the socio-cultural context and norms in the Arab world, we classified the reasons of using omission techniques in T1 in five categories: a) omissions related to unacceptable social behaviour, above all, related to relations between men and women; b) omissions related to religious information; c) omissions related to ideological references; d) omissions related to unacceptable moral conduct; e) omissions due to linguistic reasons. Table 1 shows the frequency of omissions associated to each category.

<table>
<thead>
<tr>
<th>Motive of omission</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>unacceptable social behavior</td>
<td>23</td>
</tr>
<tr>
<td>religious information</td>
<td>5</td>
</tr>
<tr>
<td>ideological references</td>
<td>4</td>
</tr>
<tr>
<td>unaccepted moral conduct</td>
<td>22</td>
</tr>
<tr>
<td>linguistic reasons</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>62</td>
</tr>
</tbody>
</table>

Table 1. frequency of omission and motive of omission in T1
After carrying out the analysis, it has been observed that social behaviour and moral conduct are the most frequent reasons of omissions in the translation, with a frequency of 23 and 22 occurrences respectively. In the following, examples on each motive will be given.

1. Jimmie McBride is going to teach me how to ride horseback and paddle a canoe, and how to shoot and--oh, lots of things I ought to know. It's the kind of nice, jolly, care-free time that I've never had; and I think every girl deserves it once in her life (p. 51).
2. I didn't know that people used to be monkeys and that the Garden of Eden was a beautiful myth (p. 14).
3. Seems a little early to commence entertaining, doesn't it? A friend of Pepys devised a very cunning manner whereby the king might pay his debts out of the sale to poor people of old decayed provisions. What do you, a reformer, think of that? I don't believe we're so bad today as the newspapers make out (p. 82).
4. Oh, you see, I know! You're a snappy old thing with a temper (p. 14).
5. I'd hate to retoumer chez John Grier (p. 41)

Example (1) shows a case of omission of a whole paragraph, as it describes a situation in which a man and a woman would have a close relationship doing certain activities together, which are not accepted in some cultures. In this case, Jimmie McBride is one of Judy’s friends and the brother of her best friend Sally, and he invited Judy to spend the summer with him in to teach her certain activities. These types of omissions were frequent also in scenes where Judy and Jervis Pendleton were together.

Example (2) shows a case of omission in order to hide information that is considered contradictory to religious teachings. In this particular example, the omission was implemented to avoid telling information relevant to stating that the origin of people is monkeys, and questioning the veracity of existence of the Garden of Eden.

In the case of Example (3), it shows omission due to ideological contents. In this example, the word “reformer” is the clue. The translator estimated that he shouldn’t include this type of information related to a particular political trend.

With respect to Example (4), it shows a disrespectful behaviour from part of the main character towards the trustee, who she supposes he is an old man and the way she picked her words is considered disrespectful.

Finally, in cases like Example (5) the linguistic difficulty which led to the use of omission was due to mixing English with French which the translator preferred to omit due to the additional difficulty of rendering this information in Arabic.

After detecting and analysing all the cases of omissions in T1, we compared the T1 and T2 by using the parallel concordances option available in Sketch Engine. This was used above all to analyse the techniques used by the translator in T2 to render the parts of the novel in which there were omissions in T1. On the other hand, by using this method, we also verified how the two translators rendered the instances where Rahbar et al. (2013) identified ideological content. Table 2 shows some of the words
or sentences that went through alteration of meaning techniques, comparing the original text in English with its equivalents in T1 and T2.

Table 2. Manipulated words or sentences in T1 and T2 in comparison to the OT

<table>
<thead>
<tr>
<th>Original text</th>
<th>T1</th>
<th>T2</th>
</tr>
</thead>
<tbody>
<tr>
<td>cotillion</td>
<td>الرقصة الكوتيليون</td>
<td>رقصة الكوتيليون</td>
</tr>
<tr>
<td>arraṣ</td>
<td>raṣṣat al-ulwlyyn</td>
<td>[the cotillion dance]</td>
</tr>
<tr>
<td></td>
<td>[the dance]</td>
<td></td>
</tr>
<tr>
<td>They are pigs!</td>
<td>-</td>
<td>Innaha qadhira</td>
</tr>
<tr>
<td></td>
<td>إنها قذرة!</td>
<td></td>
</tr>
<tr>
<td>anarchists</td>
<td>المحافظين</td>
<td>الفوضويين</td>
</tr>
<tr>
<td></td>
<td>almuhāfīzyn</td>
<td>alfawdawīn</td>
</tr>
<tr>
<td></td>
<td>[The conservatives]</td>
<td>[The anarchists]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>plutocrat</td>
<td>رأسمالية</td>
<td>بلوتوقراطية</td>
</tr>
<tr>
<td></td>
<td>Ra’smālyīa</td>
<td>blūtwqraṭya</td>
</tr>
<tr>
<td></td>
<td>[Capitalism]</td>
<td>[Plutocracy]</td>
</tr>
<tr>
<td>Yours ever</td>
<td>كل أبني المخلصة</td>
<td>almukhlisa laka abadan</td>
</tr>
<tr>
<td></td>
<td>المطيعة دائما</td>
<td>[the always obedient]</td>
</tr>
</tbody>
</table>

Table 2 shows some of the examples where the techniques of meaning alteration were used either in T1 or in T2. In the case of the word *cotillion*, which is the name of the dance which implies close interaction between a man and a woman, it was mentioned by Judy as it was the dance that took place during a party. In T1, the translator used the metonymy "الرقص" "arraṣ" [the dance] as a way of euphemism, instead of mentioning the name of the dance as can be seen in T2.

In the case of the omitted sentence in T1 “They are pigs!”, the translator in T2 decided to translate it as "إنها قذرة!" "Innaha qadhira" which means “it’s dirty”. The omission in T1 indicated that the translator considered mentioning pigs as inappropriate in the TT, while the translator in T2 added the connotation of pigs being dirty.

With respect to the word “anarchist” which appeared in the following context: “You know, I think I’ll be a Socialist, too. You wouldn't mind, would you, Daddy? They're quite different from Anarchists; they don't believe in blowing people up” (p. 67), it is observed that the translator in T1 decided to change the meaning of the word into “المحافظين” "المحافظين" which means “the conservatives” while the translator in T2 used the word "الفوضويين" "الفوضويين" "alfawdawīn" which a similar equivalent of the original text. In the same way, the translator in T1, substituted the word “plutocrat” by the word "رأسمالية" "رأسمالية" "Ra’smālyīa" which means “capitalism”, while in T2, the translator used the literal translation "بلوتوقراطية" "بلوتوقراطية" "blūtwqraṭya”. All those words are related to political ideology.
Finally, in T1, the translator changed the way in which the main character, Judy, finishes her letters, by substituting the sentence “yours ever” with “المطيعة دائما” “almuyt’a da’iman” which means “the always obedient”, while the translator in T2 used a more literal translation.

As shown in the previous examples, both translations of *Daddy-Long-Legs* went through omission or manipulation techniques. However, T1 contains obvious examples on omission and alteration of meaning due to ideological reasons. In this case, the use the CAT tool Trados Studio 2021 helped in the automatic detection of omission at segment level and facilitated in combination with the Sketch Engine tool in identifying clear evidence of censorship and manipulation.

4 Conclusions

In this case-study, we aim at contributing to the new field of Computer-Assisted Literary Translation (Youdale and Rothwell, 2022: 384). For this reason, on the one hand, an automatic methodology using available CAT tools to detect omissions at segment level in literary texts is suggested. On the other hand, the use of corpus analysis methodology to analyse further translation techniques, such as alteration of meaning is also proposed. Those translation techniques are considered especially relevant to censorship studies and to literary translation in general.

Omission has a multifaceted nature and detecting it is very helpful in comparative translation studies; however, due to the lack of proper automatic or semi-automatic tool, most of the researchers in the literary field use manual analysis and manual annotation of original texts in comparison to their translations. This manual process is time-consuming and sometimes may lead to the loss of relevant information. For this reason, in line with the suggestions of Moretti (2013) and Youdale (2019), we applaud the idea of combining close reading and distant reading in literary translation research in order to speed up the process of analysis and obtain a wider perspective of more precise results and better informed translations.

With this objective, and due to the lack of proper tools to automatically align and detect cases of omission, we used of the CAT tool Trados Studio 2021, as we considered it as an alternative method to allow for the semi-automatic detection of omission after the proper alignment of the original text with its corresponding translation and/or translations.

As a complementary method, we also used corpus analysis tools such as Sketch Engine to compare word lists and its frequency as well as using the parallel concordance function to see how certain words or sentences were used in the translation, object of study.

As part of a case-study, we applied the methodology of both close reading and distant reading to study the translation techniques used in two Arabic translations of the epistolary novel, *Daddy-Long-Legs* written by Jean Webster in 1912. We focused above all on the techniques of omission and alteration of meaning. For this reason, we used the CAT tool Trados Studio 2021 for the semi-automatic detection of omissions and then we used the corpus analysis tool Sketch Engine to detect possible manipula-
tions of meaning. As a result, we detected 62 omissions in one of the translations into Arabic and we analysed the motivation behind the use of this technique. On the other hand, we detected some intentional manipulation of meaning in both translations in some of the sentences and words due to ideological motives. As a result, we conclude that the translation carried out by Samir Mahfouz Bashir is subject to censorship and alteration of meaning for ideological, religious and sociocultural reasons; however, we did not analyse whether it is due to self-censorship or for being imposed by other authorities, as this analysis is beyond the scope of this study. The use of those methods in combination with the close reading approach proved to give more insights and wider perspectives towards OTs and TTs.

On the other hand, we believe that in spite of the revolutionary role of new technologies such as CAT tools in performing translation tasks and in carrying out translation studies, these tools are far from perfect and suffer a set of shortcomings (Mitkov, 2022). Notwithstanding that Trados Studio 2021 helped in the automatic detection of omissions in this study, and it saved time, we still consider this method as insufficient as the process of aligning the two texts and making sure all the segments are correctly associated with its correct equivalent parts is also a time-consuming task and may be also subject to human error during the process of realignment of segments or due to the inappropriate alignment of segments. For this reason, we believe there is still a need to design more efficient software with the help of more sophisticated artificial intelligence programs to align texts automatically with their translations with major perfection, and have the functionality of detecting omissions in a more straightforward way, and not only at complete segment level, but also, at subsegment and word level. Having such a reliable instrument would not only help researchers in detecting omission as a translation techniques or as evidence of censorship, but it would also help translators themselves to make sure they have not committed any omission errors due to negligence. We also believe that studies resulting from applying this type of methodology would also give more insights that may help in improving quality related to omission approaches in machine translation (Mutal, et al., 2020) and would also help in improving the quality of neural machine translation for literary texts (Toral & Way, 2018).

Finally, it is also important to highlight that the translation memories generated after the alignment process are also valuable. Those TMs would be useful in future translations of the same work and in retranslation of similar works of the same author. In the case of Daddy-Long-Legs, those TMs would help for example in translating Dear Enemy, which is the novel sequel to Daddy-Long-Legs. Those TMs would not only help in improving consistency of vocabulary, but may also help in maintaining the same style.

Acknowledgements

Funding was provided by an FPU grant (FPU18/05327) given by the Spanish Ministry of Education.
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