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**TQA OF DIFFERENT TRANSLATIONS OF
*EL MONTE DE LAS ÁNIMAS***

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ABSTRACT

Even though Bécquer's *El monte de las ánimas* is one of his best known legends, there are no previous studies that deal with the accuracy and adequacy of its translations into English. This dissertation aims to analyze these aspects throughout translation quality assessment, analyzing and classifying the errors in three translations, from a quantitative approach and combining criteria from its most representative models. We will analyze and classify the translation strategies according to two different methodologies, LISA (Localization Industry Standards Association) and SICAL (Système canadien d'appréciation de la qualité linguistique). This will help us to conclude which translation maintains the function and spelling of the source text as well as to prove that it is possible to create a combined model to compare the level of accuracy of a translation with its source text.

Keywords: Bécquer, Legend, Translation Quality Assessment, Errors, Quantitative approach, Accuracy.

RESUMEN

A pesar de que *El monte de las ánimas* de Bécquer es una de sus leyendas más conocidas, no existen estudios previos que aborden la precisión y adecuación de sus traducciones al inglés. Este trabajo pretende analizar estos aspectos a través de la evaluación de la calidad de la traducción, analizando y clasificando los errores en tres traducciones, desde un enfoque cuantitativo y combinando criterios de sus modelos más representativos. Analizaremos y clasificaremos las estrategias de traducción según dos metodologías diferentes, LISA (Localization Industry Standards Association) y SICAL (Système canadien d'appréciation de la qualité linguistique). Esto nos ayudará a concluir qué traducción mantiene la función y la ortografía del texto de origen, así como a demostrar que es posible crear un modelo combinado para comparar el nivel de precisión de una traducción con su texto de origen.

Palabras clave: Bécquer, Leyenda, Evaluación de la calidad de la traducción, Errores, Enfoque cuantitativo, Precisión.

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0. AIM

The main aim of this project is to evaluate both the quality and accuracy of three English translations of Bécquer's *El monte de las ánimas* collected from the years 1909, 2006 and 2011 respectively. We will evaluate the accuracy and adequacy of each one of these translations by using a series of criteria that we will establish. Moreover, our other objectives for this project are:

- To understand different theories and approaches and the models within them.
- To elaborate our own series of criteria and methodology to help us determine the adequacy of each translation.
- To analyze the level of accuracy of the three target texts.
- To find the reasons behind some of the decisions made when the target text differs from the ST.
- To find which is the most accurate translation by studying the level of accuracy of all three.

1. INTRODUCTION

Translation Quality Assessment (TQA) has always been an important subfield of Translation Studies the main focus of which is the relationship between the source text (ST) and the target text (TT), being the two main elements of every translation. There are different TQA approaches depending on the element that is under evaluation. According to Stejskal's (2006) '3ps', this element can be the provider, the process or the product. At the same time, product-oriented approaches are divided into qualitative and quantitative approaches.

What interests us is, precisely, the use of this last group of approaches when analyzing the quality of a translation of a prose text. To analyze the quality, we decided to focus on quantitative approaches, to study the level of accuracy of three translations of *El monte de las ánimas*. We chose this legend because we also wanted to analyze if the meaning and essence of this legend was lost in these translations.

The present dissertation consists of the translation quality assessment (TQA) of three English translations of Bécquer's *El monte de las ánimas* and is divided into eight main sections.

In the first section we have the abstract, the aims of the dissertation and the introduction, which will explain the aim of this work.

The second, includes the context of Gustavo Adolfo Bécquer, his legend and the contexts of the three target texts.

The third, consists of an explanation of the theoretical background. We will explain translation quality assessment through two main approaches: qualitative approaches and quantitative approaches. In addition, we will explain the most representative models of each one of these approaches.

The fourth section is an explanation of the methodology created for this dissertation. We will explain the criteria chosen to apply TQA to each target text and how we will analyze the adequacy and accuracy of each target text.

The fifth, includes the analysis of all the target texts. We have included comparisons between the source text and each target text.

The sixth section consists of the development of the results obtained after analyzing the target texts in the previous section.

The seventh section is the conclusion of our dissertation.

Finally, the last section contains all the sources that we have consulted for the elaboration of this dissertation.

2. CONTEXT

The translations considered in the present study have been published in a different context. By context, we understand “the whole situation, background, or environment relevant to a particular event, personality, creation, etc.” (Collins Dictionaries). It is an important aspect that must be taken into account when applying Translation Quality Assessment (TQA) to any translation. When we analyze and compare a source text (ST) with its translated texts (TTs), we must consider the context of both texts.

2.1 Gustavo Adolfo Bécquer

Gustavo Adolfo Bécquer (1836-1870) is one of the best known Spanish writers. He belongs to the late Romantic period and “is considered one of the first modern Spanish poets” (Britannica).

According to Peers, Spanish Romanticism can be analyzed under its two main tendencies which he calls ‘revival’ and ‘revolt’ (Helman 76). He uses ‘revival’ to refer to the national antecedents of the movement, such as “the inherent and native romanticism of much of Spanish literature” (Helman 76). On top of that, Professor Peers relates ‘revival’ to tradition in order to emphasize the importance of national events that “intensified the revival of the national literature of the past” (Helman 77).

Furthermore, the conflict between innovation and tradition within Spanish literature was part of a bigger conflict “between the traditional and the modern” (Helman 77). Consequently, traditional aspects of Spanish Romanticism were more important than innovative aspects.

Some of these traditional aspects or characteristics were the revival of the Middle Ages and the use of the legend (Helman 78). Regarding Bécquer’s literature, these aspects are two of the most important and most used in his works. In addition, other characteristics of Bécquer’s literature are the use of female characters as main characters and the use of nature in order to create dark and mysterious settings (Martínez Pérez 17). This can be seen in his work *Rimas y Leyendas*, which was published in 1861.

2.2 *El monte de las ánimas*

This is part of Bécquer’s collection *Soria*. The story narrated in this legend takes place in a mountain called ‘Monte de las Ánimas’, as stated in the title of the legend. Furthermore, the story takes place on All Saints' Day.

However, we must distinguish between the context in which the legend is published and the context of the story narrated in the legend. First, the legend and its narrator belong to the 19th century. Then, Bécquer places the story narrated in the legend in the Middle Ages in order to explain the social, ideological and economic aspects of the 19th century in which the legend was written and published.

First, there was a division of social classes. Within this social division, “wealth and distinction were conveyed by the location of the family home” (Smith 132). Furthermore, Cruz presents the Spanish society of the 19th century as one in which the aristocracy and the haute-bourgeoisie joined in order to create new cultural values and practices (Smith 134).

On top of that, there was also a “patriarchal-feudal ideology” (Martín-González 151) within this society. According to this ideology, men were more powerful than women. This social and political situation can be seen in *El monte de las ánimas*, in which Bécquer uses the figures of Beatriz and Alonso as the main characters of the story. In order to develop these differences in detail, we are going to analyze Beatriz and Alonso as the most representative figures of each gender.

On the one hand, men were brave and active. They demonstrated their bravery and strength either as hunters or as warriors (Martín-González 151). Alonso represents this kind of man, that had to meet the expectations placed on men according to the ideology of the time. He is presented as a man who needs to be brave even though he is scared sometimes. When Beatriz sends him to the forest in order to look for her blue ribbon, he flaunts his skills as a hunter to try to conquer Beatriz and demonstrate his skill and courage even though he is scared (Appelbaum 128):

–Tú lo sabes, porque lo habrás oído mil veces. En la ciudad, en toda Castilla, me llaman el rey de los cazadores. No habiendo aún podido probar mis fuerzas en los combates, como mis ascendientes, he llevado a esta diversión, imagen de la guerra, todos los bríos de mi juventud, todo el ardor, hereditario en mi raza. La alfombra que pisan tus pies son despojos de fieras que he muerto por mi mano. Yo conozco sus guaridas y sus costumbres, y he combatido con ellas de día y de noche, a pie y a caballo, solo y en batida, y nadie dirá que me ha visto huir del peligro en ninguna ocasión.

This extract from the legend also represents Alonso’s mentality as a Castilian man towards the supernatural. Alonso is described as a very religious nobleman who believes in the

supernatural. On top of that, Bécquer uses this masculine character to represent the Castilian dominant ideology and the “fantasized love relationship” (Martín-González 151). In contrast to the ideal relationship of the 19th century, Bécquer uses this kind of relationship in all of his legends to present his female characters as dominant figures and their lovers as the dominated ones. Alonso must demonstrate his love for Beatriz by being a strong, brave and courageous nobleman. In order to do so, he must overcome his fear of the supernatural. Therefore, he is presented as a dominated man who would risk everything for Beatriz’s love and appreciation, even his own life. Sadly, he dies in his search for Beatriz’s blue ribbon. Nevertheless, he ends up fulfilling his mission, as the blue ribbon appears in Beatriz’s bedroom the next morning.

On the other hand, women were seen as passive, weak and defenseless creatures. In fact, they must let men defend them (Martín-González 151). Furthermore, the patriarchal-feudal ideology of the 19th century stated that their space was home, where they worked for their husbands and took care of their children. Nevertheless, Bécquer uses Beatriz, as he does the rest of his female characters, in order to present a type of woman that was nothing like the canon of women of his time. The women who appeared in Bécquer’s legends were not submissive, they were strong and played with their lovers like Beatriz did with Alonso’s bravery, sending him to the mountain to look for her blue ribbon.

Beatriz is described as a beautiful French noblewoman. She is portrayed as a self-confident woman who does not believe in the supernatural. In addition, Bécquer also uses this character to transmit the differences between France and Castile in terms of the belief in the supernatural. Beatriz does not agree “with the dominant Castilian religious ideology that forces to believe in the supernatural within the reality of the world” (Martín-González 151). However, when the supernatural comes to her life, she dies of terror. As with the rest of Bécquer’s female characters, she plays with the feelings of her lover. She acts as a cold and passive woman to encourage Alonso to be the active one. However, she ends up dragging him to death when she sends him to the forest to look for the blue ribbon that she had lost that morning.

Finally, Bécquer wanted to transmit the religious and moral content that characterized the context in which the legend was written. He uses the legend to convey the idea that those

who use violence to dominate their opponents end up being end up condemned for their wickedness and being forced by God to pay for it (Martín-González 152-153). These characters are not allowed to rest after death. This can be seen in the conflict between the Templars and the nobles, who cannot rest as the good would do in a space of rest and eternal peace. In addition, this can be also seen in the figures of Beatriz and Alonso.

At the end of the legend, Beatriz is punished for her actions whereas Alonso is awarded for his bravery. Beatriz is not allowed to rest after death and is haunted by spirits every year on All Saints' Day as she screams and runs barefoot around Alonso's grave. In contrast, Alonso rests peacefully in his grave.

When it comes to the political and economic situation of Spain in the 19th century, this was a period of economic innovation as well as a century in which a liberal political system was adopted. The adoption of this system contributed in a positive way to the economy of Spain at that time. This economic improvement was the result of the removal of some legal barriers that controlled the transference of properties belonging to certain institutions such as the Church (Tedde 2).

However, this liberalism arrived at the same time as some political conflicts, such as the loss of almost all American territories between 1810 and 1824 (Tedde 5). Therefore, trade flows were cut off (Gómez-Díaz 383).

All things considered it can be said that the 19th century was a century of economic modernization and innovation for Spain. First, the adoption of such liberalism allowed the definition of property rights. Within these property rights, individual rights became more important (Tedde 4). These property rights allowed different owners or users to invest resulting in a market expansion.

Then, Spain was experiencing a period of technological innovation as a result of the agricultural crises that took place in the middle of the 19th century (Pinilla 3). These changes and innovations were the result of a need to end the crises and a shortage of agricultural products. However, it is important to highlight that this technical innovation in agricultural industry took place "several decades after the beginning of the industrial revolution" (Pinilla 6). The Industrial Revolution started in the mid-18th century and ended in the 20th century.

The first industry that experienced this industrialization was the textile industry, followed by the iron and steel industries before, finally, being followed by the lead industry (Gómez-Díaz 384-385).

2.3 The translations/TTs

To analyze the different TTs of *El monte de las ánimas* according to the criteria of TQA, we have chosen three different English translations that were published in different years; *The Spirits' Mountain* published in 1909, *The Forest of the Souls in Purgatory*, published in 2006 and finally, *Mountain of Souls*, which was published in 2011.

2.3.1 *The Spirits' Mountain*

The Spirits' Mountain was translated by Cornelia Frances Bates and Katherine Lee Bates. It is included in their book *Romantic Legends of Spain*, a book that contains English translations of Bécquer's *Legends* and the cities where they take place.

The edition from which we have obtained this TT was published in 1909 by T. Y. Crowell in New York. This is considered the first version of the English translation of Bécquer's legends (Ancos 5).

1909 was specifically a year of improvement and growth for the U.S. First, 1909 was part of the first of two decades of innovation and economic growth in the U.S. From 1900 to 1920, American citizens moved from farm to city. This movement resulted in an extension of the urban economy and in political and cultural changes in the people from the U.S. (Rauchway 3). Therefore, 1909 was a year of social and political progress for the U.S. The American troops came back from Cuba for the first time since the beginning of the Spanish-American War in 1898. Also the National Association for the Advancement of Colored People (NAACP) was formed (*America's Best History U.S. Timeline, The 1900's*). The formation of this association marked a huge progress for the black community of the U.S., the main aim of the NAACP being to fight for the civil rights of the black population.

1909 was also a year of general progress and change as it coincided with the recent end of Romanticism. As was mentioned in Bécquer's context, the revival of Middle Ages and the use of legends remained in Spanish literature. However, it was only a matter of time before it made its way into American literature. Hence, *The Spirits' Mountain* and some other

Spanish legends were translated into English in the U.S. at that time. On top of that, Bécquer was seen as one of the most representative figures of the Spanish legend in the U.S. in 1909.

2.3.2. *The Forest of the Souls in Purgatory*

This second translation was written by Stanley Appelbaum and was published in a dual-language book that contains all Bécquer's rhymes and legends written in Spanish and their different English translations. This book is called *Rhymes and Legends/ Rimas y Leyendas* and was published in New York in 2006. As previously noted, this work was entirely edited and translated by Stanley Appelbaum. On top of that, the publisher of this book, Dover Dual Language, is known for its didactic purposes (Ancos 10).

In terms of the context of this translation, the U.S. was suffering a slowdown in economy and a rise in unemployment that had a direct impact in the society and government. The citizens of New York and of the U.S., in general, suffered a period of debt and bankruptcy which affected the following years (Weller). In general terms, the whole country was experiencing a period of debt and shortage. The U.S. suffered an increase of trade deficit as they exported more than they imported. Furthermore, the impact of the trade deficit was exacerbated by America's dependence on foreign oil (Weller). Finally, the political situation of the U.S. was so unfortunate as the federal government was bankrupt. Therefore, governments from foreign countries "financed vast shares of the federal budget deficit" (Weller). To sum up, we could say that 2011 was a year of social, political, and economic crises for the U.S.

Nevertheless, the contact with these foreign countries had a positive impact in American citizens. There was an increase in the study of languages as demonstrated by the results of a survey conducted by the Modern Language Association (MLA) and, according to the results of this survey, Spanish was the most widely taught language at American colleges and universities across the country (*Languages Spoken and Learned in the United States*).

In fact, this interest in teaching and learning Spanish led Stanley Appelbaum to write *The Forest of the Souls in Purgatory* and publish it in a dual-language book containing all Bécquer's rhymes and legends, transcribed in both English and Spanish.

2.3.3 *Mountain of Souls*

This last translation was written and published by Armand F. Baker on his personal website in New York in 2011. He translated Bécquer's *Rhymes, Legends, Literary Letters to a Woman* and the *Introduction* from *Obras Completas* published by Aguilar in 1969. He is mostly known for his articles about Bécquer and Antonio Machado, which have been published in journals such as *Revista Iberoamericana*.

Armand F. Baker created his website in 2006 after retiring from the State University of New York at Albany (U. of Albany) to make his different works available to anyone who would be interested . One of those works is *Mountain of Souls* which was published on the site in 2011. The main aim of all these publications is to “contribute to a better understanding of human nature and the meaning of our existence” (Baker).

As previously mentioned, *Mountain of Souls* was published in New York in 2011. It was a year of crisis for the U.S. First, there was a global economic crisis. This had a great impact on the citizens of the U.S. as they experienced a drastic increase in unemployment.

Furthermore, it was a year of conflict and disaster for the U.S. The most important event was the killing of Osama Bin Laden ,who was responsible for the terrorist attacks on the country, in September of that year, known as the ‘9/11 attacks’. Bin Laden’s death meant the end of Al Qaeda’s terrorist attacks in the U.S.

3. TRANSLATION QUALITY ASSESSMENT(TQA)

3.1 WHAT IS TQA?

According to Faghieh and Jaza'ei (2015), TQA is a fast-growing subfield of Translation Studies that focuses on the existing relationships between the source text (ST) and the target text (TT).

Furthermore, different TQA approaches are classified depending on what is under evaluation. According to Stejskal (13) and his '3Ps' of quality assessment, the TQA of a translation is different whether we focus on the producer, the process, or the product:

Three distinct areas need to be addressed: provider, process, and product. The provider is a translator or a translation company, that is, a physical or legal person. The process is a sequence of steps taken to produce a target text (translation) related to the source text (the original document). Finally, the product is the translation itself. The quality assessment method will be very different for each of these areas.

3.2 APPROACHES OF TQA

We have used Stejskal's '3Ps' to classify and develop the different TQA models and approaches. Furthermore, we will use those aspects useful for our purposes to elaborate our model to apply TQA to the different English translations of *El monte de las ánimas*.

Stejskal's 3Ps

1. Provider

This first Stejskal's 'P' includes translation companies and individual translators (Stejskal 13). However, the most relevant aptitudes of the provider are different in each case.

On the one hand, the most relevant aptitudes for translation companies are "the process management and competence in vendor selection" (Stejskal 13). On the other, for individual translators, the most relevant aptitude is linguistic competence (Stejskal 13).

In terms of quality assessment (QA), QA is different depending on who the provider is. However, QA is always achieved through certification.

According to Stejskal (13), this certification is different in each case. For translation companies, it consists of combining a quality standard with "the company's compliance with

such a standard” (13). In addition, these standards are the ones that define the processes that should be “employed to provide good quality translation” (Stejskal 13). Nevertheless, certification for individual translators depends on their translation skills.

2. Process

Process-oriented approaches are also known as source-oriented (ST-oriented) approaches or theories because they consider the reconstruction of the most relevant features of the ST in the TT as the principal condition for translation (Toury 14).

The most relevant studies of these source-oriented approaches belong to Schleiermacher (1813), Berman (1990), and Venuti (1995). The three of them consider the ST as the base of every translation process. In other words, it means that the TT must be as close as possible to the ST in terms of form and content.

Moreover, this area focuses on the standards of translation companies. Commenting on the process, Stejskal (14) argues that:

The best-known standard defining the process is the widely accepted International Organization for Standardization’s ISO 9000 series of standards, which specify requirements for a quality management system.

ISO 9000 is one of the best examples of process standards. In general terms, process standards function by defining the different processes needed to obtain a qualified translation. However, process standards do not use metrics as they focus on the process instead of focusing on the quality of the translation. This is the main reason why product standards are the most reliable standards to assess the quality of a translation (Stejskal 15).

3. Product

The *product* is the final version of a translation after being pre-edited and post-edited. Product-oriented approaches are the most used today. This is mainly due to the fact that product standards “provide a statistical assessment of a number of errors per specified amount of text” (Stejskal 15). However, in this last case of standards, the final user decides the quality of a translation. To do so, this final user states a tolerance for the errors found in the translation, and “a statistical sample of the translated text is then evaluated” (Stejskal 16).

Current TQA tendencies are focused on the product and are also known as target-oriented (TT-oriented) approaches. This is largely because the TT is always the product of every process of translation. TT-oriented approaches are focused on how the main features of the ST have been transferred into the target language (Neupane 5).

These approaches can be divided into two groups.

The microstructure group focuses on examining the linguistic features of a translated text at sentence level. To develop this examination, an error-based translation evaluation system that uses a numerical scale to classify the different types of errors according to their level of seriousness must be used. On one hand, the errors with the lowest level of seriousness, which are called ‘errors’, receive the lowest number on the scale (Martínez 76). On the other, those with the highest level, known as ‘major errors’, receive the highest number on the scale. The values of this scale are chosen by the evaluator.

The macrostructure group focuses on the macrostructure relations of the text as a whole unit as stated by Martínez (75). This means that the text is analyzed as a whole, rather than being segmented in smaller units, as the texts from the previous group.

In order to analyze the text as a whole, we must comprehend the text before proceeding to analyze it. As Lacroix (222) argues, the comprehension of complex of multiple texts involves two different levels of macrostructural processing :

Macrostructure Construction (MC) is the process by which relevant units are extracted from a text, and synthetic units are created. At this level, the subject identifies and hierarchizes(sic) units of information to obtain an abstract representation of the text. MC involves the selection, generalization, and construction macrorules of Kintsch and van Dijk (1978).

Macrostructural Organization (MO) is the process by which the selected/ created units are organized into a coherent structure. MO requires the subject to connect several text representations through higher-level semantic links.

Lacroix’s macrostructural processing is the preliminary stage of text analysis. First, MC consists of the selection and extraction of relevant units from the text to understand them to analyze the text from an abstract point of view. Then, MO is the reorganization of those selected units into a more coherent structure.

According to Waddington (30), the microstructure and macrostructure groups correspond to two different kinds of systems. When it comes to the systems that use metrics for quantifying and evaluating errors found while analyzing the TT at sentence level, Waddington refers to them as analytic methods or quantitative-centered systems. Then, he refers to the systems that focus on the macro textual analysis of the TT as a whole unit, as holistic methods or qualitative-centered systems.

According to Williams (*The Assessment of Professional Translation Quality* 15), a TQA system must be valid and reliable to be used for TQA. For Williams (*The Assessment of Professional Translation Quality* 15) a TQA system is reliable “if the evaluator’s decisions are consistent and if the evaluation criteria are stable”, meaning the evaluator must look for errors in the measurement procedures to avoid variations in the results. In addition, he uses validity to refer to “the degree to which the findings permit inferences about the characteristics of the target population”. That is, validity is used for evaluating the translation samples to distinguish between the weak and strong points of the service that usually translates them so the evaluator can judge the level of quality of the texts (Williams, *The Assessment of Professional Translation Quality* 16).

The following sections describe the main characteristics of the two main evaluation methods or approaches according to Waddington’s criteria, as well as the most representative models of each one of them.

3.2.1 Quantitative approaches

This first kind of approach belongs to the microstructure group. Quantitative approaches are also known as ‘bottom-up’ approaches (Martínez, *A Deeper Look Into Metrics For Translation Quality Assessment* 76). We have chosen SICAL and LISA as the most representative models of this first kind of approaches.

As previously mentioned, these approaches are focused on the quantification of errors by using a system based on the use of a numerical scale from the lowest to the highest number, such as from 1 to 5, to classify the different types of errors according to their level of seriousness. This is the main reason they are also known as ‘metrics’ (Martínez 76).

In this classification, the errors with the lowest level of seriousness (1) are called ‘minor errors’, and those with the highest level of seriousness (5) are known as ‘major errors’.

As Martínez (*Aligning Qualitative and Quantitative approaches in professional Translation Quality Assessment* 41) points out:

Errors included in the typologies have an allotted number of discount points according to their relevance that will be deducted from the initial bonus points from which every translation departs.

To carry out this system, the TT is given some initial bonus points. Then, each error and its corresponding discount point is noted. All the discount points are added together and the final number of discount points is deducted from the initial bonus points that were given to the TT.

3.2.1.1 SICAL(Système canadien d'appréciation de la qualité linguistique)

The first version of this model was based on an exhaustive categorization of different kinds of errors. However, the next version consisted of the quantification of errors and a division between transfer and language errors and major and minor errors (Williams, *Translation quality assessment* 7).

To explain the performance of this new version, Williams (*Translation quality assessment* 8) states that:

texts were given quality ratings according to the number of major and minor errors in a 400-word passage: A — superior (0 major errors/maximum of 6 minor); B — fully acceptable (0/12); C — revisable (1/18); and D — unacceptable

First, TTs were given quality ratings according to the average number of major and minor errors that could be found in a 400-word passage. Then, TTs were classified into different categories. Each one of these categories has a specific quality rating:

- A TT was known as ‘superior’ if it only had less than 6 minor errors.
- A TT was classified as ‘fully acceptable’ if it had less than 12 minor errors. However, Williams (*Translation quality assessment* 8) argues:

the designers predicated this high degree of tolerance on the statistical probability that a translation with many errors would also contain major error and would therefore not pass muster

This means that the designers of SICAL established this high level of tolerance by taking account of the fact that if a TT contained many errors, it would also contain major errors and would not pass the test.

However, as previously mentioned, if a TT has less than 12 minor errors it is considered as 'fully acceptable'. Thus, to classify a TT into one of the four categories, we must also take into account the minor errors.

A TT was classified as revisable if it had only 1 major error and less than 18 minor errors.

Finally, a TT was classified as unacceptable if it had more than 1 major error and more than 18 minor errors. Ergo, this TT was not valid at all.

Commenting on this model, Williams (*The Assessment of Professional Translation Quality* 25) states that the major error was defined according to two criteria:

- Translation: Complete failure to render the meaning of a word or passage that contains an essential element of the message; also, mistranslation resulting in a contradiction of or significant change in the meaning of an important element of the message.
- Language: Incomprehensible, grossly incorrect language or rudimentary error in an essential element of the message.

According to the first criterion, a major error in translation means a complete failure in the meaning of a word or passage that contains an important element of the message. In terms of the criterion of language, a major error was defined as incorrect use of the language. This criterion is strongly related to the grammatical aspects of the TT.

All things considered, it can be said that SICAL does not analyze the TT as a whole unit as the models that are based on the macrotextual analysis of the text.

3.2.1.2 LISA Quality Assurance (QA) Model

This model was developed in 1955 and was distributed by the Localization Industry Standards for localization projects (Martínez, *A Deeper Look Into Metrics For Translation*

Quality Assessment 77). However, in this dissertation, we will be focusing only on the most recent version of this model, dated 2007. This version distinguishes between different error types which are analyzed at sentence level. According to Parra (280-281), these types are:

1. Mistranslation
2. Accuracy
3. Terminology
4. Language
5. Style
6. Country
7. Consistency

Within these seven types of errors, the error is classified according to three different levels of seriousness: minor, major, and critical. Each one of these error types has a rating system to classify the errors according to their level of seriousness. According to Martínez (*A Deeper Look Into Metrics For Translation Quality Assessment 78*), this rating system goes from 1 to 5:

- A ‘minor’ error is not relevant at all: 1 point.
- A ‘major’ error is detected in a visible part of the document: 5 points.
- A ‘critical’ error may have a big effect on the TT: more than 5 points.

By taking everything into account, it could be said that according to this rating system, a ‘critical’ error affects the TT whereas a ‘major’ error does not have a big impact on the TT even though its level of seriousness is bigger than the one of a ‘minor’ error.

3.2.2 Qualitative approaches

Qualitative approaches are also known as ‘top-down’ approaches (Martínez, *A Deeper Look Into Metrics For Translation Quality Assessment 76*). In contrast to the previously mentioned quantitative approaches, qualitative approaches are mostly focused on the quality of the TT. However, the main aspect that both approaches have in common is that they both count the

different errors that can be found on a TT. Nevertheless, qualitative approaches do not use a numerical scale to classify the different types of errors according to their level of seriousness as quantitative approaches do.

According to House (12), qualitative approaches are also known as text-oriented approaches. These approaches include “descriptive translation studies, postmodernist and deconstructionist views, as well as linguistically-oriented approaches to translation quality assessment” (House 12). All these approaches are focused on the relationships between the TT and the ST. However, this relationship is different in each one of these approaches. We are going to briefly develop these differences.

First, descriptive translation studies (DTS) are mostly focused on the analysis of the TT. In descriptive approaches, the TT is analyzed “in terms of its forms and functions inside the system of the receiving culture” (House 12). In other words, these approaches are focused on the acceptance of the TT and its functions in the ‘target’ culture.

Then, postmodernist and deconstructionist views contribute to a philosophical point of view of TQA. These philosophical approaches are mainly focused on questioning the relationships between the ST and the TT. However, these approaches are limited as they have not found answers “for the question of when a text is a translation, and when a text belongs to a different textual operation” (House 14).

Finally, the main aim of linguistically-oriented approaches is to analyze the relationship between the text or its features and how they are perceived by authors, translators, or readers (House 12).

We are now going to develop qualitative TQA approaches by comparing Reiss’ and Vermeer’s Skopostheorie with Nord's Skopostheorie, which consists of the replication of Reiss’ and Vermeer’s Skopostheorie. We have chosen this model as the most representative example of an opposite point of view of DTS. Skopostheorie belongs to the second variant of response-based approaches. In general terms, “proponents of response-based approaches believe in more reliable ways of judging translations” (House 10). However, according to House (11), these views are inadequate as they struggle to distinguish a TT from other forms of texts.

3.2.2.1 Reiss' and Vermeer's Skopostheorie

This Skopostheorie was created as a result of the combination of “Vermeer’s general skopos theory of 1978 with the specific translation theory developed by Reiss” (Trisnawati 246). In Skopos theory, translation is seen as an offer of information to “to members of one culture in their language (the target language and culture) about information originally offered in another language within another culture (the source language and culture)” (Schäfner 236). This selection of information from the ST is carried out by taking into account some aspects of the target culture and the receivers of the final TT. This means that for Reiss and Vermeer, translation involves both language and culture.

On top of that, the relationship between the ST and the TT is determined by the skopos (purpose) of the translation. In addition, this theory reconsiders the status of the ST. Within the process of translation, the status of the ST is decided by the person or people who translate. This role has to be decided by taking into account the skopos of the TT. Nevertheless, according to Schäfner (237):

The skopos for the target text need not be identical with that attributed to the source text; but unless the skopos for the target text is specified, translation cannot, properly speaking, be carried out at all.

By considering everything, it is clear that the lack of a specified skopos for the TT prevents the entire process of translation from taking place.

3.2.2.2 Nord's Skopostheorie

This revisited model from 1991, was created by Nord from her functionalist point of view as it consists of “a translation-oriented analysis based on the function and intention of the target text in the target culture and applicable to instrumental as much as to literary documents” (Williams, *Translation quality assessment* 9). This means that Nord’s Skopostheorie is mainly focused on the function of the TT.

In contrast to quantitative models, Nord’s model focuses not only on microtextual aspects of the TT but also on the macrolinguistic analysis of the whole text. Nevertheless, it does not use the rating scales of quantitative approaches and analyzes the TT from a more general point of view, that is the main reason why it can only be classified as a qualitative approach. The starting point is an ST that must be translated to become a TT so the evaluator can establish a relationship of intertextual 'coherence' between both texts (Nord 27). Once again,

Nord's model is qualitative as there is not any tolerance level for errors and the quality of the TT is evaluated in terms of fidelity to the ST. She uses her model to distinguish between “a relatively literal or relatively free translation” (Williams, *Translation quality assessment* 9).

It could be said that Nord’s approach is ‘textological’ as it recognizes and emphasizes “the interrelationship between the translation unit and the microtext, in terms of the impact and seriousness of error” (Williams, *Translation quality assessment* 11). However, in contrast to quantitative approaches, Nord’s model does not use a numerical scale to count and classify the seriousness of the error. It only focuses on how these errors may affect the quality of the language of the TT and not on its quantification.

4. METHODOLOGY

To elaborate our methodology, we will focus on TT-oriented approaches and more specifically on quantitative approaches. The main benefit of these approaches is that they allow us to use a numerical scale to classify the different errors according to their level of seriousness (Martínez, *A Deeper Look Into Metrics For Translation Quality Assessment* 76). According to Hurtado (273):

The seriousness of an error depends on its significance concerning the text as a whole (it may affect a key idea or a large section of the text); its significance in terms of textual coherence (it may cause a high degree of incomprehensibility, for example); and the extent to which it changes the information contained in the original text.

It could be said that ‘seriousness’ is the impact that an error has on the TT as a whole unit and its resulting change in the meaning of that text. This means that depending on the level of seriousness that an error has, the information contained in the TT will be so different or not different at all from the one contained in the ST.

We will use our own combined model to analyze and apply TQA to each one of the three English TTs of *El monte de las ánimas*. To create this model, we will analyze and combine the aspects of the criteria from LISA and SICAL that we found useful for our purposes.

As previously mentioned, LISA classifies the error according to different categories related to language according to three levels of seriousness. We will use five of these categories and their levels of seriousness to analyze the errors of each TT.

These are LISA’s categories (Parra 280-281) and what is considered as an error in each one of them:

- 1) Mistranslation: an incorrect translation of the ST.
- 2) Accuracy: information that has been lost or added during the process of translation.
- 3) Terminology: inadequate use of some terms or inadequate lexicon for the context. issues related to the wrong use of semantics.
- 4) Language: issues related to the wrong use of grammar, spelling, and punctuation.
- 5) Consistency: any issue or alteration that may lead to textual inconsistency.

It is important to explain the difference between the categories of ‘Mistranslation’ and ‘Language’. On the one hand, ‘Mistranslation’ refers to the errors that can take place during the process of translation like missing words or misspellings. On the other hand, ‘Language’ refers to those errors of transfer from the SL to the TL like translating a word from the SL into another in the TL that has a completely different meaning and also a wrong use of grammar.

‘Consistency’ can be a really broad term, so according to Farkas (354), it can be defined as “the orderly treatment of a set of linked elements in a document”. Therefore, the category of ‘Consistency’ refers to any error that affects the link of those elements.

This is what we will consider a ‘critical’, ‘major’, or ‘minor’ error in the previously mentioned categories:

1. Mistranslation
 - Critical errors: not following the manner and style of the SL.
 - Major errors: omissions.
 - Minor errors: misinterpretation and false friends.
2. Accuracy:
 - Critical errors: adding information that was not on the ST.
 - Major errors: missing information that appears on the ST.
 - Minor errors: missing words.
3. Terminology
 - Critical errors: use of ambiguous terms.
 - Major errors: terms that are misused.
 - Minor errors: literalness.
4. Language
 - Critical errors: wrong use of grammar and syntax.
 - Major errors: spelling.
 - Minor errors: punctuation.
5. Consistency
 - Critical errors: a variant hyphenation of phrases.
 - Major errors: phrases in capitals. Especially when writing proper nouns of people or institutions.

- Minor errors: spelling numbers in one location but using numerals in other locations.

We will use a rating system to give a score to each error according to its level of seriousness. According to Martínez (*A Deeper Look Into Metrics For Translation Quality Assessment* 78) this rating system will go as follows:

- Minor errors: 1 point. The error is not so relevant.
- Major error: 5 points. The error is detected in a visible part of the document.
- Critical error: 5 points + 1. The error may have a big impact on the TT.

The number of total points will allow us to know how many points will be deducted from the initial 100 points that we will give to each TT. Doing so will allow us to find what is the best TT of the three TTs chosen for this dissertation. The TT that has a final number of points closest to the original, will be considered the best translation in this dissertation.

After analyzing and classifying the different errors of each TT according to LISA's criteria, we will use the final results to classify each TT according to SICAL's criteria.

SICAL uses a rating system to classify a TT by its total number of 'minor' and 'major' errors. This rating system goes as follows:

- 'Superior': less than 6 minor errors.
- 'Fully acceptable': less than 12 minor errors.
- 'Revisable': 1 major error and less than 18 minor errors.
- 'Unacceptable': more than 1 major error and more than 18 minor errors.

5. ANALYSIS

This chapter will consist of an individual TQA of each one of the three TTs. To effect this, we will organize the analyses of the TTs in chronological order. To develop the TQA of each TT, we will commence by describing the errors which may be found by comparing the TT with the ST. To do this, we will compare the texts to evaluate the quality of the translations and find the inadequacies.

5.1 *The Spirits' Mountain* (F. Bates et al 1909)

The first error that we find after applying TQA to this first TT is a minor error of terminology. In fact, this minor error is the result of literal translation or literalness.

La noche de difuntos me despertó a no sé qué hora el doble de las campanas. Su tañido monótono y eterno me trajo a las mentes esta tradición que oí hace poco en Soria.	On All Souls' Night I was awakened, I knew not at what hour, by the tolling of bells; their monotonous, unceasing sound brought to mind this tradition which I heard a short time ago in Soria.
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Table 1. Minor error of terminology in Bates' epilogue.

As we compare it with the original ST, we perceive literalness in the translation of the word 'tradición' into 'tradition' instead of 'legend'.

The next error found is a major error of mistranslation which consists of an omission of an important part of the text.

Por pasar el rato, me decidí a escribirla, como en efecto lo hice. A las doce de la mañana, después de almorzar bien, y con un cigarro en la boca, no le hará mucho efecto a los lectores de <i>El Contemporáneo</i>.	To pass the time, I decided to write the story out, and so in fact I did.
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Table 2. Major error of mistranslation in Bates' epilogue.

Even though this omission takes place in the epilogue and not in the legend itself, it has a great impact on the quality of this TT. In Bates' translation there is no mention of *El Contemporáneo* as in Bécquer's original legend. This omission is important because Bécquer

used *El Contemporáneo* to refer to the newspaper where he published his legends. By omitting this mention in the TT, that information is lost.

If we move forward, we find a minor error of terminology that consists of a wrong use of literalness when translating a metaphor from Spanish into English.

como el caballo de copas.	like the mounted horseman in a Spanish pack of cards.
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Table 3. Minor error of terminology in Bates' epilogue.

The mentioned ‘caballo de copas’ is a card that is part of the traditional Spanish deck. However, this card does not exist in decks in the English-speaking world. So, there is not any equivalent translation of this card in English. Therefore, Bates made a literal translation of this metaphor

The first error that we can find in the first part of the legend is a critical error of accuracy. This is the result of adding information that was not originally on the ST.

I	I
—No, hermosa prima. Tú ignoras cuanto sucede en este país, porque aún no hace un año que has venido a él desde muy lejos.	“ No, fair cousin ; but you are not aware of all that happens hereabout, for it is not yet a year since you came hither from a distant part of Spain.

Table 4. Critical error of accuracy in Bates' I.

In the original ST Beatriz comes from another country, France. However, in the TT this information changes with the addition of “a distant part of Spain”. This is different from that said in Bécquer’s legend as it transmits a different message to the readers of this TT. This message is that the characters are both from the same country and not from different countries.

The next error that we can find is a critical error of mistranslation. This error is the result of not following the manner and style of the SL.

I	I
Los primeros tenían acotado ese monte, donde reservaban caza abundante para satisfacer sus necesidades y contribuir a sus placeres. Los segundos determinaron organizar una gran batida en el coto, a pesar de las severas prohibiciones de los <i>clérigos con espuelas</i> , como llamaban a sus enemigos.	The Templars claimed for their own this mountain, where they reserved an abundance of game to satisfy their needs and contribute to their pleasures; the nobles determined to organize a great hunt within the bounds notwithstanding the rigorous prohibitions of the clergy with spurs , as their enemies called them.

Table 5. Critical error of mistranslation in Bates' I.

Here we can see that in this adaptation of Bécquer's original legend, the sentence "clérigos con espuelas" is written in *italics*. This is mainly due to the fact that in Spanish, we use *italics* or quotation marks to transmit a sense of irony, as it happens in this case. Nevertheless, Bates does not respect this form and style in her TT and that sense of irony is lost.

Once again, we can find another minor error of terminology. Moreover, it is also a result of a literal translation.

I	I
Por último, intervino la autoridad del rey: el monte, maldita ocasión de tantas desgracias, se declaró abandonado, y la capilla de los religiosos, situada en el mismo monte, y en cuyo atrio se enterraron juntos amigos y enemigos, comenzó a arruinarse	Finally the authority of the King was brought to bear; the mountain, the accursed cause of so many bereavements, was declared abandoned, and the chapel of the Templars, situated on this same wild steep, friends and enemies buried together in its cloister, began to fall into ruins.

Table 6. Minor error of terminology in Bates' I.

This is again an example of a literal translation of a term from the SL to the TL. Here we can see how the word 'situada' has been translated into 'situated', which transmits us a sense of literalness when we compare both texts. Therefore, the correct word would be 'located'.

Right below this error, we find a major error of language. This major error is a case of misspelling.

I	I
Desde entonces dicen que cuando llega la noche de difuntos se oye doblar sola la acampana de la capilla, y que las ánimas de los muertos, envueltas en jirones de sus sudarios, corren como en una cacería fantástica por entre las breñas y los zarzales.	They say that ever since, on All Souls' Night, the chapel bell is heard tolling all alone, and the spirits of the dead, wrapt in the tatters of their shrouds, run as in a fantastic chase through the bushes and brambles.

Table 7. Major error of language in Bates' I.

In this extract, we can appreciate that Bates uses an archaic language for her TT. This can be seen in the word 'wrapt' that should be written as 'wrapped' instead. So, in this case there is an error of spelling in the past tense of the verb 'wrap'.

If we move forward to the second part of the legend, we find a critical error of language. This error is the result of a wrong use of syntax.

II	II
Solas dos personas parecían ajenas a la conversación general: Beatriz y Alonso.	Two persons only seemed to hold aloof from the general conversation,—Beatriz and Alonso.

Table 8. Critical error of language in Bates' II.

By focusing on this extract, we can clearly see an incorrect syntax in the sentence "two persons". This is an error of syntax as it does not make any sense. Here Bates should use "Two people" instead of "Two persons".

After this error, we can find a critical error of accuracy. In this case, this error strongly affects the information transmitted in the TT.

II	II
—No sé en el tuyo—contestó la hermosa—; pero en mi país una prenda recibida compromete una voluntad.	“I do not know how it may be in your part of the country , ” replied the beauty, “ but in mine to accept a gift is to incur an obligation.

Table 9. Critical error of accuracy in Bates' II.

We can see that in Bates' TT there is added information that was not on the ST. This added information is “part of the”. This added information completely changes the information of the ST. In the ST, Beatriz comes from France. However, in this TT, this information is changed and transmits a wrong message to its readers. This message is that Beatriz and Alonso are both from the same country, which is completely wrong.

We again find another major error of language in an important part of the legend. In this case, it is another error of spelling.

II	II
Otra noche volaría por esa banda, y volaría gozoso como a una fiesta: y, sin embargo, esta noche . . . esta noche, ¿a qué ocultártelo? , tengo miedo.	On any other night I would fly for that scarf,— fly as joyously as to a festival; but to-night , this one night— why disguise it ?—I am afraid.

Table 10. Major error of language in Bates' II.

In this extract, we see that the word ‘to-night’ is misspelled because the correct spelling of this word is ‘tonight’. This error of spelling is produced by the use of a hyphen in a word that should not have a hyphen.

This error of language is followed by a major error of terminology. In this case, this error is the use of a different term that completely changes the story.

II	II
¿Oyes? Las campanas doblan, la oración ha sonado en San Juan del Duero, las ánimas del monte comenzarán ahora a	The bells are tolling, the Angelus has sounded in San Juan del Duero, the ghosts of the mountain are now beginning to lift their yellowing skulls from amid the

<p>levantar sus amarillentos cráneos de entre las malezas que cubren sus fosas . . . ¡ Las ánimas!, cuya sola vista puede helar de horror la sangre del más valiente, tornar sus cabellos blancos o arrebatarle en el torbellino de su fantástica carrera como una hoja que arrastra el viento sin que se sepa adónde.</p>	<p>brambles that cover their graves—the ghosts! the mere sight of them is enough to curdle with horror the blood of the bravest, turn his hair white, or sweep him away in the stormy whirl of their fantastic chase as a leaf, unwitting whither, is carried by the wind.”</p>
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Table 11. Major error of terminology in Bates' II.

The mentioned misused term is ‘ghosts’. This is not correct because ‘ánimas’ should be translated as ‘souls’ in the TT. The use of the term ‘ghosts’ completely changes the story. The difference between ‘souls’ and ‘ghosts’ is that souls are presented as something more materially tangible than ghosts. In addition, ‘soul’ belongs to someone who was once alive, whereas a ‘ghost’ was not necessarily previously a living soul. Therefore, by incorrectly using this term, the essence of the original legend changes.

Finally, the last error that we can find in this TT, is in the third part of the legend. This last error is a critical error of language. On top of that, this error consists of an incorrect use of grammar.

III	III
Las doce sonaron en el reloj del Postigo .	The Postigo clock struck midnight.

Table 12. Critical error of language in Bates' III.

Within this extract, we can appreciate the lack of an indicator of possession in the word ‘Postigo’. This is incorrect as it is different from the ST, where there is clearly an indication of possession in which it is indicated that the clock is in the Postigo. However, this is not clear in the TT, this is why we consider this an error of language.

Once we have explained all the errors we have found, we have noted them in the following table where we have detailed all the errors and their respective punctuations.

ERROR TYPES	MINOR ERRORS (1 POINT)	MAJOR ERRORS (5 POINTS)	CRITICAL ERRORS (5 POINTS +1)
Mistranslation		1	1
Accuracy			3
Terminology	3	1	
Language		2	2
Consistency			
TOTAL POINTS	3	20	36

Table 13. LISA's categories in *The Spirits' Mountain*.

5.2 *The Forest of the Souls in Purgatory* (Appelbaum 2006)

The first error that we find in this second TT is a critical error of mistranslation. This error is the result of not following the manner and style of the SL.

A las doce de la mañana, después de almorzar bien, y con un cigarro en la boca, no le hará mucho efecto a los lectores de <i>El Contemporáneo</i> .	It won't have much effect on a reader of <i>The Contemporary</i> at noon, when he's smoking a cigar after a hearty lunch.
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Table 14. Critical error of mistranslation in Appelbaum's epilogue.

Upon examining this extract, we see the error is the translation of *El Contemporáneo* into *The Contemporary*. This is clearly an error of translation because in this case, there is no translation needed. Appelbaum does not follow the form and style of the SL because in Spanish we do not translate proper nouns of books or newspapers like in this case. Additionally, the name of *El Contemporáneo* is of great importance in this legend because as noted earlier, this is the newspaper in which Bécquer published his works.

Next, the first error that we find in the first part of the legend is a major error of consistency, in this case related to the use of capitals.

I	I
Los condes de Borges y de Alcudiel montaron en sus magníficos caballos, y	The counts of Borges and of Alcudiel mounted their magnificent horses, and

todos juntos siguieron a sus hijos Beatriz y Alonso, que precedían la comitiva a bastante distancia.	every-one together followed their children Beatriz and Alonso, who rode a considerable distance ahead of the party.
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Table 15. Major error of consistency in Appelbaum's I.

Here we see that Appelbaum does not use a capital 'C' when writing 'counts', as should be used when written in English. Even though this does not change through his TT, it is clearly an error because titles of nobility are always written in capitals in English. So, he should have translated the word as 'Counts'.

If we move forward to the second part of the legend, we find a critical error of translation. In this case it consists of an incorrect use of *italics*.

II	II
Al cabo de algunos minutos, el interrumpido diálogo tornó a anudarse de este modo: —Y antes que concluya el día de Todos los Santos, en que así como el tuyo se celebra el mío, y puedes, sin atar tu voluntad, dejarme un recuerdo, ¿no lo harás?	A few minutes later, the thread of the interrupted dialogue was picked up as follows: “And before the end of this All Saints” Day, on which your saint is celebrated as well as mine, and on which <i>you</i> can leave <i>me</i> a keepsake with no commitment to yourself, won't you do it?”

Table 16. Critical error of mistranslation in Appelbaum's II.

This is once again a result of not following the form and style of the SL. In this case, the use of *italics* is not needed. Appelbaum uses *italics* in writing the pronouns 'you' and 'me' to mark emphasis, which is neither seen in the ST nor in Spanish.

The last error that we can find in Appelbaum's TT is also in the second part of the legend. This is a major error of terminology. Even though the term 'scarf' is not misused, it can lead to confusion and change the image of the main element of the most representative element of the legend. Nevertheless, Appelbaum uses the footnotes of his book to present alternative terms such as 'ribbon' or 'band'.

II	II
¿Te acuerdas de la banda azul que llevé hoy a la cacería, y que por no sé qué emblema de su color me dijiste que era la divisa de tu alma?	“Do you remember the blue scarf I wore to the hunt today, and which, because of some kind of color symbolism, you said was the motto of your soul?”

Table 17. Major error of terminology in Appelbaum's II.

We have again used a table to detail the different errors that we found and their respective punctuations.

ERROR TYPES	MINOR ERRORS (1 POINT)	MAJOR ERRORS (5 POINTS)	CRITICAL ERRORS (5 POINTS +1)
Mistranslation			2
Accuracy			
Terminology		1	
Language			
Consistency		1	
TOTAL POINTS	0	10	12

Table 18. LISA's categories in *The Forest of the Souls in Purgatory*.

5.3 *Mountain of Souls* (Baker 2011)

The first error that we find in the epilogue of Baker's TT is a minor error of translation, more specifically a case of misinterpretation.

A las doce de la mañana, después de almorzar bien, y con un cigarro en la boca , no le hará mucho efecto a los lectores de <i>El Contemporáneo</i>	At two in the morning, after an early breakfast, with a cigarette in my mouth , I am thinking that it would probably not be of much interest to readers of <i>El Contemporáneo</i> .
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Table 19. Minor error of mistranslation in Baker's epilogue.

We can see that in the original ST, Bécquer refers to the readers of *El Contemporáneo* whereas Baker refers to Bécquer himself as a result of misinterpretation when writing his TT.

Within this same extract, we can also find another minor error of translation. In this case, Baker misinterpreted the sentence “**A las doce de la mañana**” and translated it into “**At two in the morning**”. This is clearly an error because Bécquer is talking about noon whereas Baker makes reference to two p.m. Even though this does not have a big impact on the quality of the TT, it is important to take this error into account.

Once we move forward to the first part of the legend, we find a major error of translation. This error is produced by an omission of important information that was on the ST.

I	I
Los ciervos braman espantados, los lobos aúllan, las culebras dan horrorosos silbidos, y al otro día se han visto impresas en la nieve las huellas de los descarnados pies de los esqueletos.	Deer run away in fear, wolves howl, snakes hiss, and the following day one can see skeletal footprints in the snow.

Table 20. Major error of mistranslation in Baker's I.

If we compare the ST with Baker's TT, we clearly see that some information has been omitted. In this case, Bécquer uses “los descarnados pies de los esqueletos” to add emphasis even though it is obvious that skeletal feet are fleshless. However, Baker only writes “skeletal footprints” and omits that sense of emphasis that Bécquer wanted to transmit in his ST.

In the second part of the legend, we find a major error of terminology. This is caused by the use of a term that has nothing to do with the ST.

II	II
Las dueñas referían, a propósito de la noche de difuntos, cuentos temerosos, en que los espectros y los aparecidos representaban el principal papel; y las campanas de las iglesias de Soria	When they discuss the night of All Souls Day, the people mention fearful tales in which ghosts and witches play a leading role, while the church bells of Soria keep ringing monotonously and sorrowfully.

doblaban a lo lejos con un tañido monótono y triste.	
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Table 21. Major error of terminology in Baker's II.

Baker wrongly uses the term ‘witches’ because Bécquer uses different terms in his ST. In fact, this misused term can affect the legend as it adds information that was not on the ST, although we agree that the contextual format has not been grossly altered.

The last error that we can find in the second part of the legend is a critical error of terminology. In this case, this error is the result of using an ambiguous term.

II	II
¿Te acuerdas de la banda azul que llevé hoy a la cacería, y que por no sé qué emblema de su color me dijiste que era la divisa de tu alma?	“Do you remember the blue sash I wore while we were hunting and which, for some reason, I’m not sure why, you said there was something about its color that was the image of your soul?”

Table 22. Critical error of terminology in Baker's II.

The term ‘sash’ has different translations in Spanish, this is why it can be an ambiguous term. However, this term can be interpreted by the context in which it is used.

To finish with the analysis of this last TT, we find an obvious, major error of language in the third part of the legend. This error may be the result of a mistake during the process of editing or typesetting .

III	III
¿Soy yo tan miedosa como estas pobres gentes cuyo corazón palpita de terror bajo una armadura al oír una Conseja de aparecidos?	“Am I as as fearful as those people whose hearts beat with terror every time they hear the mention of ghosts?”

Table 23. Major error of language in Baker's III.

We can see that the word ‘as’ is repeated twice. In fact, accidental repetitions are one of the most common errors both in translation and, we are reliably informed, in poorly edited English-language publications. However, we will use this error for our results.

As in the previous analyses of the other two TTs, we have categorized the different errors and their punctuations in the table below.

ERROR TYPES	MINOR ERRORS (1 POINT)	MAJOR ERRORS (5 POINTS)	CRITICAL ERRORS (5 POINTS +1)
Mistranslation	2	1	
Accuracy			
Terminology		1	1
Language		1	
Consistency			
TOTAL POINTS	2	15	6

Table 24. LISA's categories in *Mountain of Souls*.

6. RESULTS AND DISCUSSION

This chapter is divided into two main sections. In the first of these sections, we are going to classify each TT according to SICAL's categories. In the final section, we are going to evaluate the quality and accuracy of all three translations. We are going to categorically state which is the most accurate TT out of the three, according to its final score. We are also going to use their final scores to create a ranking from the most, to the least, accurate TT. Moreover, the most accurate TT will be the one with the highest quality and the least accurate will be the that with the poorest quality. That is, the TT with the highest final score and that which scores lowest.

6.1 Classification of the TTs according to SICAL's categories

We will divide this section into three smaller sections to classify each TT individually according to these categories. To do so, we will use the three tables in which we classified the total number of minor and major errors of each TT.

6.1.1 *The Spirits' Mountain* (F. Bates et al 1909)

After applying TQA to Bates' translation, the final results show that this TT has a total number of 3 minor errors and 4 major errors.

SERIOUSNESS	MINOR ERRORS	MAJOR ERRORS
TOTAL	3	4

Table 25. Total number of 'minor' and 'major' errors in *The Spirits' Mountain*.

According to SICAL's categories, this TT would be 'unacceptable' because it has more than 1 major error. However, it has less than 18 minor errors.

Therefore, this TT will be classified as 'revisable' and 'unacceptable' at the same time. The analysis of the results of its final score will help us to give this TT a more detailed classification.

6.1.2 *The Forest of the Souls in Purgatory* (Appelbaum 2006)

The results of applying TQA to this second translation show that this TT has 0 minor errors and 2 major errors.

SERIOUSNESS	MINOR ERRORS	MAJOR ERRORS
TOTAL	0	2

Table 26. Total number of 'minor' and 'major' errors in *The Forest of the Souls in Purgatory*.

In this case, only one of the major errors strongly affects the legend whereas the other error does not have such impact. So, if we only take into account the major error that has a significant impact on the legend, it could reasonably be claimed that this TT only has 1 major error.

As we observed in the previous chapter, this major error of terminology can strongly affect the essence of Bécquer's legend because the main element of the legend is substituted by a different term.

Taking everything into consideration, it can be said that this TT can be classified as 'revisable' as it does not have any minor and only one major error.

6.1.3 *Mountain of Souls* (Baker 2011)

The results of applying TQA to this last translation show that this TT has a total number of 2 minor errors and 3 major errors.

SERIOUSNESS	MINOR ERRORS	MAJOR ERRORS
TOTAL	2	3

Table 27. Total number of 'minor' and 'major' errors in *Mountain of Souls*.

Once again, as happened with *The Spirits' Mountain*, this TT cannot be classified under a single category. In this case, this TT may also be classified as simultaneously both 'unacceptable' and 'revisable'. Therefore, we will also use its final score to give this TT a more precise classification.

6.2 Classification and ranking of the TTs according to their final scores

To calculate these final scores, the total number of errors of each type and their respective scores according to their level of seriousness were multiplied. These scores were deducted from the initial 100 bonus points that were given to each TT.

We will calculate the final score of each TT and then, the TTs will be disposed in a ranking from most to least accurate. As previously indicated, the most accurate TT will have the highest final score and the least accurate will have the lowest final score.

6.2.1 *The Spirits' Mountain* (F. Bates et al 1909)

This table was used in the analysis of each TT and has allowed us to calculate the final scores of the three TTs.

If we add up the scores of the three kinds of errors found in this first TT, we obtain a score of 59 points.

ERROR TYPES	MINOR ERRORS (1 POINT)	MAJOR ERRORS (5 POINTS)	CRITICAL ERRORS (5 POINTS +1)
Mistranslation		1	1
Accuracy			3
Terminology	3	1	
Language		2	2
Consistency			
TOTAL POINTS	3	20	36

Table 28. LISA's categories in *The Spirit's Mountain*.

If we deduct these 59 points from the initial 100 bonus points, we obtain a final score of 41 points.

6.2.2 *The Forest of the Souls in Purgatory* (Appelbaum 2006)

By focusing on this table, we can say that the errors found in this TT, give this TT a score of 22 points.

ERROR TYPES	MINOR ERRORS (1 POINT)	MAJOR ERRORS (5 POINTS)	CRITICAL ERRORS (5 POINTS +1)
Mistranslation			2
Accuracy			
Terminology		1	
Language			
Consistency		1	
TOTAL POINTS	0	10	12

Table 29. LISA's categories in *The Forest of the Souls in Purgatory*.

By deducting these 22 points from the initial 100 bonus points, we obtain a final score of 78 points. This TT has a final score that is higher than the one obtained from the previous TT. As this second TT was successfully classified as 'revisable' in the previous section, we will only use its final score for the ranking of the three TTs.

6.2.3 *Mountain of Souls* (Baker 2011)

As it happened with *The Spirits' Mountain*, we could not classify this TT under a specific category. Therefore, we will also use its final score to classify it under one of SICAL's categories.

If we focus on the final results noted in this table, we can see that by adding up the scores for the different errors, we obtain a score of 23 points.

ERROR TYPES	MINOR ERRORS (1 POINT)	MAJOR ERRORS (5 POINTS)	CRITICAL ERRORS (5 POINTS +1)
Mistranslation	2	1	
Accuracy			
Terminology		1	1
Language		1	
Consistency			
TOTAL POINTS	2	15	6

Table 30. LISA's categories in *Mountain of Souls*.

If we deduct these 23 points from the initial 100 bonus points, we obtain a final score of 77 points. In contrast to the first TT, this TT has a higher final score.

By taking the final scores of the three TTs into account, it could be said that the final classification of each TT according to SICAL's categories reads as follows:

1. *The Spirits' Mountain*: unacceptable.
2. *The Forest of the Souls in Purgatory*: revisable.
3. *Mountain of Souls*: revisable.

Moreover, if we use the final scores of the three TTs, we obtain a rating system that descends from the most to least accurate TT.

The first on this list is the most accurate translation, the last is the least accurate:

1. *The Forest of the Souls in Purgatory*
2. *Mountain of Souls*
3. *The Spirits' Mountain*

In conclusion, we conclude that the most accurate TT assessed in this dissertation is *The Spirits' Mountain*.

7. CONCLUSION

As explained in the introduction, throughout this dissertation we have focused on the TQA of three target texts of Bécquer's legend *El monte de las ánimas* based on TT-oriented approaches and, more specifically, on quantitative approaches. Our main aim was to see if they may be considered accurate translations, or not, according to our methodology.

Even though it is not easy to determine the adequacy of a TT, it is possible to carry out an analysis to qualify and quantify those factors which could help to identify if a translation is adequate or not. To measure this adequacy, we must analyze if a translation achieves its main purpose, that purpose being to adapt the TT in a target culture without changing the aim of the ST.

The results obtained in this dissertation show that, for the first criterion, only one of the three TTs did not have any minor errors whatsoever, according to LISA's categories. This TT is *The Forest of the Souls in Purgatory* (Appelbaum 2006). This made it easier for us to accurately classify it into one of SICAL's categories. However, this was not possible with the other two translations, as both straddled the categories of 'unacceptable' and 'revisable'. To overcome this disadvantage, we focused on the second criterion. The final scores of each one of the three translations allowed us to find which one was the most accurate TT. Moreover, these final scores also helped us to classify *The Spirits' Mountain* (F. Bates et al 1909) and *Mountain of Souls* (Baker 2011) under one specific SICAL's category. This resulted in *The Spirits' Mountain* (F. Bates et al 1909) being an 'unacceptable' TT and *Mountain of Souls* (Baker 2011) being a 'revisable' TT.

Moreover, regarding the use of metaphors in the epilogue of Bécquer's legend, we have concluded that when one does not have an equivalent metaphor in the target language, it is better to use an expression that allows the reader to know the meaning of the metaphor in the SL. In fact, it has been proven that the translator of *The Spirits' Mountain* tried to be as close as possible to the original metaphor, resulting in a literal translation. Nevertheless, the other two translators used similar expressions to represent the meaning of the original metaphor.

After analyzing the data of the three target texts, our final conclusion is that *The Spirits' Mountain* cannot be considered an accurate translation because the results show that some important parts of the ST have been omitted, there have been some literal translations and it

has also been proven that the translator chose a different translation of some terms not related to the original meaning. We consider *The Forest of the Souls in Purgatory* to be the most accurate TT out of the three chosen translations for this dissertation. We have seen that it has maintained and respected the original function of the ST as most of the results are as close as possible to the original. The result of applying TQA to this TT show that this translation does not have as many errors as the other two. Finally, we consider *Mountain of Souls* the second most accurate translation as it is also loyal to the ST but it cannot be considered as accurate as *The Forest of the Souls in Purgatory* because it has more errors than that TT.

We have successfully achieved the main aim of this paper, that is, finding the most accurate translation of the three chosen for this dissertation. We have also developed a series of criteria that could help us to apply TQA and to identify the adequacy of a translation. In addition, we have also found the reasons behind some of the decisions made when the TT differs from the ST. Therefore, we have successfully found which translation may be considered the most accurate by studying the level of accuracy of the three of them.

To conclude our dissertation, we realized that it is of great importance to consider if some factors in the translation can be considered as appropriate or not, as the main function of any target text is to be loyal to the structure of the ST as well as to maintain its original function.

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