RETRANSLATION OF CHILDREN'S AND ADOLESCENTS' LITERATURE AS A METHOD FOR INCENTIVISING CREATIVE COMPETENCE: A CASE STUDY

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Abstract

This paper is the result of the implementation of a Teaching Innovation Project (TIP) in a specialised translation course within the Bachelor's Degree in Translation and Interpreting at the Universidad Pablo de Olavide in Seville, Spain. The TIP, which focused on the retranslation of children's and adolescents' literature (CAL), pursued two fundamental goals: to develop future graduates' creative competence and to make them aware of the role played by the translator as an active participant in the development of a given society's values in a specific historical period.

After offering some brief reflections on the editorial practice of censoring political incorrectness in the retranslation of CAL, we describe the objectives of the TIP and the research methodology applied. We then show the results obtained and the conclusions reached regarding the degree of applicability of this type of activity in translator training.

Keywords: Retranslation. Political incorrectness. Children's and adolescents' literature. Creative competence. Translator as an active participant.

Resumen

Este artículo es fruto de la implementación de un Proyecto de Innovación Docente (PID) en una asignatura de traducción especializada del Grado en Traducción e Interpretación de la Universidad Pablo de Olavide (UPO). El PID se centra en la retraducción de la literatura para la infancia y la adolescencia (LIA) y persigue dos objetivos fundamentales: desarrollar la competencia creativa entre los futuros egresados y concienciarlos de la función del traductor como participante activo en la conformación de los valores de una sociedad determinada en un periodo histórico dado.

Así, tras la exposición de unas breves reflexiones en torno a la práctica editorial de la censura de lo políticamente incorrecto en la retraducción de la LIA, se describen los objetivos del PID y la metodología de trabajo aplicada, y se presentan los resultados obtenidos y las conclusiones alcanzadas con relación al grado de aplicabilidad de este tipo de actividad en la formación de traductores.

Palabras clave: Retraducción. Literatura para la infancia y la adolescencia. Políticamente incorrecto. Competencia creativa. Traductor como participante activo.

1. Introduction

From a language perspective, specialised translation has traditionally been defined as the translation of texts containing "[…] a specialist language aimed at a more or less limited readership and intended to fulfil a purpose that is more practical than aesthetic […]"[1] (Buthmann 2013: 265). In terms of text types, the concept has likewise come to be associated with specialised texts: that is to say, the translation of texts belonging to disciplines like economics, medicine, engineering, etc. Now, however, there are many other spheres of translation—such as the publishing, journalistic and audiovisual sectors, to name just a few—that are also considered specialist fields (Buthmann 2013). As Hoyos (2014) argues, literary translation cannot be considered a non-specialised type of translation because, just as

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1. Except for the quotation from Al-Shaye, on page 357, all other direct quotations in the text —this one included— have been translated by the authors of this paper.

the translators of medical texts should be specialists in medicine, literary translators should be specialists in literature.

This paper is rooted precisely in that wider notion of *specialised translation*. More specifically, our study originated in an Action 2 – Teaching Innovation Project (TIP) called *Retranslation of Children's and Adolescents' Literature as a Tool for Awareness-Raising and Social Criticism*, implemented as part of the core course Specialised Translation B I. English (STB I. English) in the third year of the Bachelor's Degree in Translation and Interpreting (English) offered by the Humanities Faculty at the Universidad Pablo de Olavide (UPO) in Sevilla in the 2019/2020 academic year. The project, conducted alongside the translation of the scientific and technical texts habitually undertaken in this course, focused on the translation of literary texts, and in particular on the translation of children's and adolescents' literature (CAL) (Mendoza 2018).[2]

There were two main reasons for choosing this specific area of translation for our project. Firstly, the translation of children's and adolescents' literature constitutes a prominent aspect of current publishing activity. The latest data published in the *Panorámica de la edición española de libros 2017* (Ministerio de Cultura y Deporte 2017) indicated that by 2017 the publication of literary works had grown by 18%, and that of CAL by 21%. Moreover, "the subsector with the most translations was that of children's and adolescents' books (57.7%), followed by that of literary creation (22.8%)" (Ministerio de Cultura y Deporte 2017: 28).

Secondly, given the fact that in the syllabus for the Bachelor's Degree in Translation and Interpreting literary translation is usually only covered in the elective course Translation for Publishing, it was considered fully relevant to include the translation of this type of texts in compulsory core courses like the one in which the project was conducted.

The TIP revolved around retranslating Mercedes Folch's 1966 translation into European Spanish (we used the 20th edition, published in 2007) of the book *Five Go Off to Camp* (1967 [1948]) from British author Enid

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2. Regarding the use of the term *children's and adolescents' literature* and its corresponding acronym CAL instead of the more widespread term *children's literature* and its acronym CL, see Mendoza (2018).

Blyton's well-known *Famous Five* series. The original collection, comprising a total of twenty-one books, was published in the United Kingdom between 1942 and 1963 by Hodder and Stoughton (The Enid Blyton Society 2021).

Retranslation, or the "total or partial translation of a previously translated text" (Zaro 2007: 21), as a means of censoring political incorrectness is a widespread practice in CAL publishing (Martínez Mateo 2015), and *Five Go Off to Camp* was chosen as a working corpus precisely because the original British saga was found to contain numerous instances of sexism, racism, xenophobia, classism, etc. which at the time the books were written were accepted as normal but which are today considered politically incorrect.

2. Censorship of political incorrectness in the retranslation of CAL

A publishing house may decide to retranslate a work for several reasons. The language and style of earlier translations may have become outdated; a new sociocultural context may have given rise to new interpretations of the original work; a previously insignificant work may have taken on canonical status; from a strictly commercial point of view, it may simply be cheaper to retranslate an existing translation (Venuti 2004); there may be a desire to infuse new life into a forgotten literary text; or existing translations may be of poor quality, and perhaps even contain semantic errors (Vanderschelden 2000). Of all these reasons, this study focusses on the retranslation of CAL as a response to the changing needs, interests and social norms of the target culture in the new historical age in which it is to be published (Susam-Sarajeva 2003; Brownlie 2006; Desmidt 2009; Cadera & Martín-Matas 2017).

The main aim of censoring political incorrectness in the retranslation of CAL is to educate children in present-day social values related to:

> feminism, immigration, racial discrimination, armed conflict, school bullying, sexist violence, transsexuality, homophobia, social exclusion, environmentalism and the social media… (Justícia 2019: paragraph 1).

Although the vast majority of writers, literary translators, linguists and librarians now oppose the elimination or watering down of politically incorrect elements when retranslating CAL (Camps 2019; Lindo & Travalia

2009), publishers, educational institutions and even children's tutors still continue to censor such material (Garralón 2019)—a practice which is today widespread in almost every country in the world (Camps 2019).

For children's author Llucia Rami, the result of such censorship is that "the original message is deformed by an excessive, erroneous desire for correction," and it is therefore "always better to propose critical reading than to want to delete [things]..." (Camps 2019: paragraph 3), while writer Sergi Pàmies argues that "[…] it would be a pity […] if in the end good politically incorrect books were eliminated and replaced by mediocre examples of self-righteous laboratory-produced literature" (Camps 2019: paragraph 4). For others, though, it is today just as necessary to suppress or mitigate political incorrectness in CAL as it is to censor the violence and cruelty found in so many of the classic stories we have all read as children. Two advocates of this view are Andy Briggs, the British writer who published a version of *Tarzan* adapted to the 21ˢᵗ century, and Oblit Baseiria, owner of the Casa Anita children's bookshop in Barcelona (Hevia 2016). For Ortiz (2007), since translations form part of the culture in which they are published, they too should undergo change.

In the words of Mar Zendrera, publisher and joint director of the Editorial Juventud publishing house, "We can't keep everyone happy: if we don't change anything, we could get called racists, and if we do, censors" (Orúe 2017: paragraph 2), but the truth is that "that 'protective' adult figure hasn't disappeared from the market" (Sánchez 2019: paragraph 12).

In the light of the above, it can be said that the censorship to which children's and adolescents' literature was subjected in Franco's Spain (Merino 2002) is not only still active (Fernández 2000) but in full sway. The CAL published in Spain today still contains a hefty ideological component (Pascua 2011), although "the criteria and mechanisms of censorship have evolved considerably" (Martínez Mateo 2015: 180):

> The use of topics once considered offensive to accepted standards of decency, such as sex and informal, or even vulgar, language, are no longer seen as a cause for exclusion from works aimed at children. Present-day censorship has adopted other, more sophisticated, less visible formulas. Its justification, however, is the same as that cited centuries ago: to use children's and adolescents' literature for a didactic, moralising purpose,

> with the addition of other, current themes like racial or religious discrimination or "political correctness." This is the label that conceals the same old self-censorship strategies to which, unfortunately, writers and publishers continue to acquiesce.

Sánchez Iglesias (2016) claims that one of the reasons for retranslating CAL today is precisely the need to eliminate the censorship which marked the translations published during the Franco regime. In our research corpus, however, the exact opposite occurs.

The first translation into European Spanish of the *Famous Five* collection was published in Spain between 1964 and 1970 and was an enormous success, even though it retained the numerous xenophobic elements present in the original work (Martínez Mateo 2015).

Between 2015 and 2016, however, Editorial Juventud (2021 a and b) decided to retranslate that first rendering of the saga, in order not only to update its language and style but also to eliminate everything in it that is now considered politically incorrect (Cash 2013; Hevia 2016). The resulting text would therefore be more in line with the prevailing ethical conventions of 21st century society. Editorial Juventud's new translation thus proceeded to omit or modify all content deemed to be sexist or classist and all content referencing physical punishment or cruelty to animals. In short, all messages which present-day society considers morally unacceptable were removed or watered down.

3. Teaching Innovation Project

3.1. *Contextualization*

Neither this study nor the TIP carried out in the classroom were intended to open up a debate about the controversy mentioned above or promote an opinion for or against either of the two positions. Our objectives were, firstly, to highlight the fact that retranslation is an expanding area of publishing activity and therefore constitutes an important market niche for future graduates, and secondly to demonstrate its potential as a form of translation that is ideal for stimulating students' creative competence.

As Al-Shaye (2018: 45) points out, "[g]iven that literary translation is a work of art and creativity constituting a challenge for translators, the retranslation of literary texts is a continuously occurring phenomenon."

In the introduction to the study, we explained that the TIP had focused on *Five Go off to Camp*, the seventh book in the *Famous Five* series, the translation of which, first published by RBA in 1966 as *Los cinco van de camping*, subsequently formed the basis for a retranslation published under the same title by Editorial Juventud in 2015. Despite the existence of this more recent retranslation, we decided to encourage our students to review and update Mercedes Folch's original translation themselves since, in our opinion, this would be no obstacle to achieving our two main objectives, described in the next section.

3.2. Objectives

This TIP was implemented with two main objectives:

(1) To cultivate *creative competence* (Mendoza & Ponce 2020) in the students, applicable not only to all the spheres of translation and interpreting covered in the bachelor's degree syllabus but also to their future activity as professional translators, where potential employers typically consider this competence a prerequisite.

(2) To raise students' awareness regarding the reality of the translator as a social actor with an influential role in the building up of social (ethical and moral) values.

3.3. Methodology

The TIP was conceived and approached from an empirical perspective. Its design could be described as semi-experimental insofar that, firstly, it was an exploratory experiment (Soto Almela 2015) designed to empirically study the development of creative competence in translation students by describing and analysing their retranslations of CAL and using the post-retranslation analysis[3] sheets detailed below in section 3.3.3. and, secondly, it also used a questionnaire—"an example of typically quantitative

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3. Since the activities conducted in the TIP were based entirely on exercises in retranslation rather than translation, and in line with the widespread use of the term *post-translation analysis* in the translation field, in this work we decided to use the term *post-retranslation analysis*.

non-experimental empirical research" (Soto Almela 2015: paragraph 29)—as a data collection tool.

It should also be mentioned that although the approach taken in this case study is both qualitative and quantitative, the paper focusses more specifically on quantitative results owing to the space limitations stipulated by the publisher.

3.3.1. Sample group

The students enrolled on core course STB I. English in year 3 of the Bachelor's Degree in Translation and Interpreting had previously successfully completed the following translation courses, which are also mandatory: Fundamentals of Translation and Interpreting Theory (year one) and Introduction to Translation Practice, Language B: English (year two).

This means that the students participating in the TIP were already familiar with the main concepts of translation theory and had done numerous translations covering a wide range of topics, text types and genres.

The students were divided into two groups, known in the UPO as Line 1 (L1) and Line 2 (L2). A total of 133 students took part in the project, of which ninety-six were from L1 and thirty-seven were from L2.

Since the number of students enrolled was considerably higher in L1 than in L2, the first group was subdivided into eighteen teams (with a minimum of three and a maximum of six members), each team working on a different chapter of the book, while in the second group 18 pairs were formed, again each working on a different chapter.

3.3.2. Presentation of the TIP to the students

Before the students started work on the TIP, the project was presented to them in two classroom sessions (each with a duration of one and a half hours).

In the first session, the teaching staff introduced the working corpus and explained the main objectives of the project, the work methods that were going to be used and how the students' participation in the TIP would affect their course grades. Specifically, the students were informed that their participation would not be evaluated with a specific quantitative

grade in the final course grades, but that 20% of their final weighted grade would be guaranteed merely as a result of participation. This decision was grounded on the idea of incentivising the students to want to learn for the sake of learning rather than work exclusively in order to obtain a given grade. The first session was also used to form the work groups and pairs and to assign chapters of the book to each group/pair.

In the second session, the concept of *retranslation* was introduced and retranslation practice in CAL was discussed. The students were given a bibliography to allow them to read up on the topic before starting work on the project. They were also informed that although the project was essentially a collaborative activity based on self-learning, the teaching staff would be available at all times to guarantee the viability of the project, guide them in its execution and answer any queries that may arise during the process.

3.3.3. Data collection tools

Each of the designated work groups and pairs had to carry out the following tasks, based on the chapter or chapters of the book assigned to them: retranslate one or two full chapters (in line with a specific retranslation brief), fill out a post-retranslation analysis sheet (designed by the teaching team) and complete a questionnaire evaluating the whole activity.

These three tasks constituted the tools for collecting the data that would subsequently be described and analysed.

(1) Retranslation of full chapters in groups/pairs (retranslation brief)

In this first phase of the project, each group/pair had to retranslate their assigned full chapter/s, submitting original retranslation proposals for all those fragments of text which, in the eyes of the participants' own specific age group, alluded to issues that might today be politically incorrect for the children and adolescents reading the book, and adapting those fragments to the ethical conventions of present-day society.

It should be mentioned that although the project initially focused on the politically incorrect content strictly as a translation-related exercise, we thought it would be interesting to ask students also to identify and update items reflecting linguistic, orthographic and cultural outdatedness (see the

post-retranslation analysis sheet in Table 1, below, which the students had to complete in the second phase of the project).

For the students to be able to retranslate the chapters as requested, they first had to be provided with a retranslation brief. The instructions included in the brief were as follows:

- You will work directly from the original British work, first published in 1948 by Knight Books - Hodder and Stoughton, and from the first European Spanish version of it, translated by Mercedes Folch and published by RBA in 1966:
  - Blyton, Enid (1967 [1948]) *Five Go Off to Camp.* London: Knight Books - Hodder and Stoughton.
  - Blyton, Enid (2007 [1966]) *Los cinco van de camping.* Translation by Mercedes Folch of the original title *Five Go Off to Camp*, 1948. Barcelona: RBA.
- Do not, therefore, use the retranslation of this book first published by Editorial Juventud in 2015.
- The retranslation of the specific book referenced in this project will be aimed at a readership in the age range of nine to twelve years.
- Although it is important to attain the highest possible degree of *acceptability* (De Beaugrande and Dressler 1997: 13) in the retranslation product, the main objective of the activity is to activate your creative competence as future translators.[4]
- Retranslate all the textual elements which, in your opinion, are now considered politically incorrect.
- In consonance with the modernizing nature of this task, also update the linguistic, orthographic and cultural aspects of the text which, as far as you know, have become outdated.

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4. In our opinion, the fact the students knew beforehand that what was going to be evaluated was not the quality of the retranslation end product but their attitude and commitment during the creative process facilitated their successful fulfilment of this specific task instruction.

(2) Post-retranslation analysis sheet

After retranslating their assigned chapter/s, each group/pair had to identify and classify all instances of political incorrectness present in the text fragments and, if necessary, the illustrations, both in the chapter/s of the original work and in the translations of those elements as published by RBA in 1966, and then present their own retranslation proposals. Likewise, they had to identify and update all those elements in the source text and in the translations published by RBA in 1966 that are now culturally outdated or linguistically or orthographically anachronic.

 This was to be done by filling out the analysis sheet designed by the teaching team, shown below:

POST-RETRANSLATION ANALYSIS SHEET				
Chapter number/s and title/s in the work under analysis				
Participating students (maximum 6)	ID NUMBER	SURNAME(S)		FIRST NAME(S)
TYPE OF ELEMENTS ANALYSED				
Politically incorrect elements (the spaces below have been left blank so that the students themselves can classify the politically incorrect elements; some elements have been included, as examples)				
Types of politically incorrect elements	Source element in its 1948 (1967) context	Translation published in 1966 (2007)	Students' own retranslation proposal	Total number of each type of element identified and analysed

Sexist elements				
Classist elements				
Xenophobic elements				
Etc.				
Anachronic cultural elements				
Source element in its 1948 (1967) context	Translation published in 1966 (2007)	Students' own retranslation proposal	Total number of elements identified and analysed	
Anachronic linguistic or orthographic elements				
Source element in its 1948 (1967) context	Translation published in 1966 (2007)	Students' own retranslation proposal	Total number of elements identified and analysed	
Other possible translation-related problems				
Source element in its 1948 (1967) context	Translation published in 1966 (2007)	Students' own retranslation proposal	Total number of elements identified and analysed	
TOTAL NUMBER OF ALL THE ELEMENTS IDENTIFIED AND ANALYSED				

Table 1. Post-retranslation analysis sheet

(3) Activity evaluation questionnaires

Having completed the two previous phases (retranslation and completion of the post-retranslation analysis sheet), the students were asked to fill out a short questionnaire to evaluate the overall learning experience. This questionnaire was drawn up and filled out using the *Surveys* tool on the virtual teaching platform Blackboard Learn 9.1. (accessible in the virtual classroom of the course in which the project was implemented), thus guaranteeing the respondents' anonymity.

The activity evaluation questionnaire comprised a total of seven closed questions (i.e., Yes/No; Very Useful/Useful/Not very useful/Not useful at all, Very Coherent/Coherent/Not very coherent/Not coherent at all, etc.) and a section for comments and suggestions. It is shown in Table 2 below:

OVERALL EVALUATION QUESTIONNAIRE FOR THE ACTIVITY		
	QUESTIONS	POSSIBLE RESPONSES
Question 1	Were you familiar with the concept of *retranslation* before starting this project?	Yes/No
Question 2	How useful would you say this activity was as a part of your academic training in translation?	Very useful/ Useful/Not very useful/Not useful at all
Question 3	In your opinion, the inclusion of a literary text retranslation activity in a specialised translation course is:	Very coherent/ Coherent/Not very coherent/Not coherent at all
Question 4	How would you rate this activity as a means of incentivising creative competence in translation practice?	Very useful/ Useful/Not very useful/Not useful at all
Question 5	How useful would you say this activity was as training for a possible professional career in the editorial translation market?	Very useful/ Useful/Not very useful/Not useful at all

Question 6	How would you rate this activity as a means of raising trainee translators' awareness of the opportunity retranslating gives them to contribute to improving social values among children and adolescents?	Very useful/ Useful/Not very useful/Not useful at all
Question 7	Do you think it would be a good idea to implement an activity like this, which belongs to the field of literary translation, in a more didactic format (i.e., making it a more guided activity, with a higher number of dedicated class hours) in specialised translation courses?	Yes/No
Comments or suggestions	You can use this space to add any comments you consider relevant to this activity or to suggest how its design or implementation could be improved.	

Table 2. Overall evaluation questionnaire for the activity

Subsequent analysis of the student's responses in this questionnaire will allow the teaching team to assess the validity of the project as a method of motivation for translating competence in general and creative competence in particular.

3.3.4. Time frame

STB I. English is a single-term course lasting for fourteen weeks with two hour-and-a-half sessions each week.

Students were introduced to the TIP in the three hours corresponding to the three classroom sessions in the third week of the term.

It should be noted that after those initial sessions, all the activities associated with the TIP were performed out of class. It was estimated that the students would need to spend approximately 30 hours on those activities, distributed as follows:

(1) Week 4 and week 5 (2 weeks)
  – Identification and classification of discriminatory elements (women's rights, sexual orientation, racism and xenophobia, smoking addiction, etc.) in the source text.
  – It was estimated that students would need to spend 5 hours on this.
(2) From week 6 to week 9 (4 weeks)
  – Retranslation of the assigned full chapter/s.
  – It was estimated that students would need to spend 25 hours on this.
(3) From week 10 to week 13 (4 weeks)
  – Completion of the post-retranslation analysis sheet.
  – It was estimated that students would need to spend 5 hours on this.
(4) Week 14 (1 week)
  – Filling out of the questionnaire.
  – It was estimated that students would need to spend 15 minutes on this.

All queries arising during the activities were addressed and answered in the project teaching team's tutorial hours.

4. Results

As stated in section 3.3., our aim in this study was to carry out a full analysis of the quantitative results collected. We analysed the numbers and statistical data obtained via the post-retranslation analysis sheets, together with the responses entered in the overall evaluation questionnaire for the activity.

To display the quantitative results more clearly, they are shown below in graph form and the information obtained is then described.
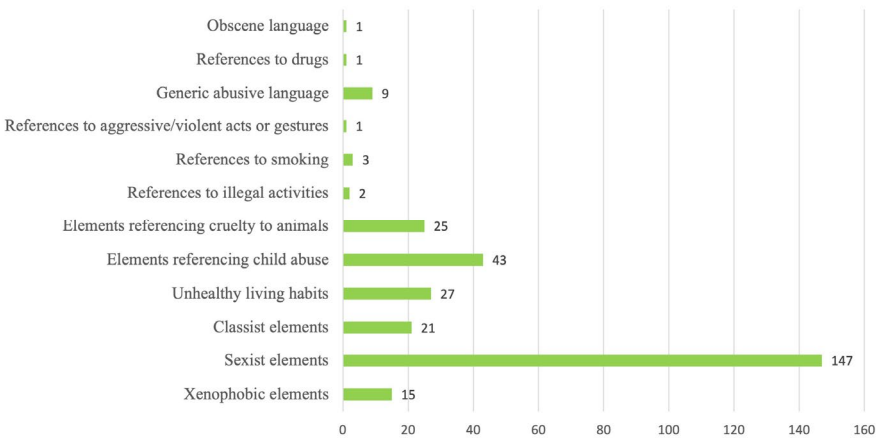
4.1. Identified elements by type

This section presents and describes the results obtained after collecting, classifying and quantifying the data entered on the post-retranslation analysis sheets by all 133 of the students participating in the project.

In Graph 1, according to the information entered on the post-retranslation sheet described in section 3.3.3., it can be seen that 35% of the elements identified by the participants in the project were politically incorrect elements, 4% were anachronic cultural elements, 19% were anachronic linguistic or orthographic elements and 42% were other relevant translation-related issues.
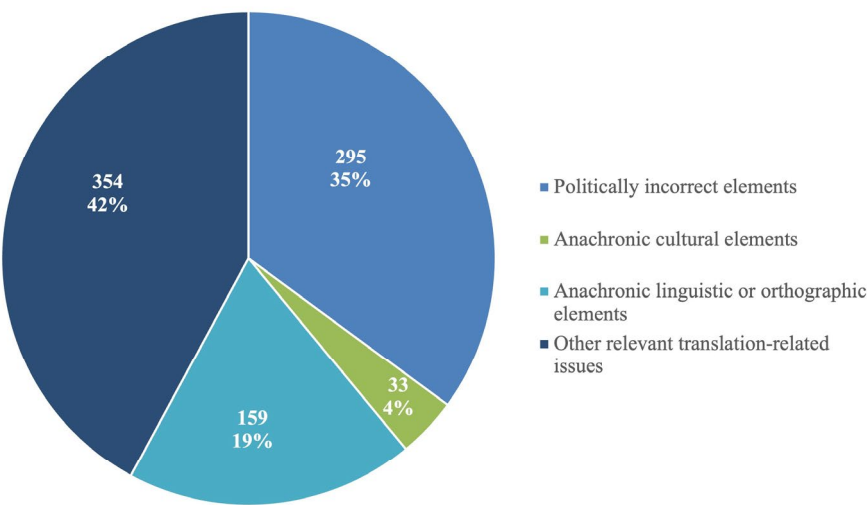
Graph 1. Percentages of identified elements by type (STB I. English– L1 and L2)

Given the high percentage of elements identified as instances of political incorrectness (35%, representing 295 cases), we decided to analyse and divide these elements into subtypes, as shown in Graph 2 below.

Graph 2. Percentages of identified politically incorrect elements by type (STB I. English – L1 and L2)

The type of political incorrectness which appeared most frequently was clearly sexism, followed in order of frequency by child abuse, unhealthy living habits, cruelty to animals, classism and instances of xenophobia. The other element types were relatively unimportant given their low rates of frequency.

Interestingly, the 'sexist elements' category was found to include examples of acts which were considered *gentlemanly* in the period when the original work was first published but which are today seen as signs of sexual discrimination against women. Elements consigned to this section included the allocation of tasks or exclusive roles depending on sex, the assumption that women are inferior, fears and worries supposedly typical of women, and unequal rights.

Elements identified by the participants in the project as examples of 'child abuse' included sexual innuendos, abuse of power (verbally or physically), violent treatment or punishment, derogatory treatment of minors and safety issues (like leaving a child alone in a car with no parental control). All of these attitudes are today considered unacceptable both socially and legally.

Considering the speed with which the concept of 'unhealthy living habits' changes from one year to another, it was to be expected that this type of element would be found in the work being analysed. Examples identified included references to the consumption of large amounts of food, to foods like bacon, fried food, ultra-processed and canned products, etc., and to the encouragement of a sedentary lifestyle (for example, the insinuation that movement is a synonym of punishment). One particularly interesting element is the term *ginger-beer*, which was translated into Spanish as *cerveza de jengibre*. Although it can be assumed that a Spanish speaking adult will know that this is a non-alcoholic drink, we think that a child from the same language group may not necessarily know this, since no refreshment with the word "beer" in its name exists in the target culture.

Examples placed in the 'cruelty to animals' category included: *We'll have to drag him out by his tail* (chapter 5), translated into Spanish by Mercedes Folch as 'Tendremos que sacarlo por el rabo'; and *Put one paw inside my tent and you'll be sent rolling down the hill!* (chapter 8), translated into Spanish by Mercedes Folch as 'Atrévete a poner una pata en la tienda y saldrás rodando por la colina'.

Frequently appearing items classified as 'classist elements' included derogatory comments about people based on their belonging to a certain social class, coming from a rural background or being of a certain age.

'Xenophobic elements' included allusions to native North Americans in which the characters in the book make fun of their appearance and their customs.

Although the percentage of instances of 'anachronic linguistic or orthographic elements' is low, the different types of such elements that were identified are nevertheless worthwhile mentioning: the incorrect use of the subjunctive in the translation (which we attribute to language contamination) and the inappropriate used of articles, prepositions, vocabulary and expressions that have become outdated. Other elements in this section that should be taken into consideration are all those that the project participants identified as errors due to their nonconformity with new forms of spelling adopted in the *Ortografía de la lengua española* (Real Academia Española 2010).

Items entered in the 'anachronic cultural elements' section included outdated forms of address and the names of games and customs that are now different or no longer exist.

Finally, although there was no initial intention to identify and retranslate 'other relevant translation-related issues', the high number of elements thus classified by the students led us to decide to analyse their nature and content in greater depth. Elements placed in this category included changes in meaning, different meanings, false meanings, false friends, omissions, structural and lexical calques, calqued utterances and sayings, calqued onomatopoeia, syntactic restructuring, diaphasic and diastratic variation transfer errors, erroneous conversions of units of measurement and stylistic errors.

In all, and in light of the above, we can say that the types of elements susceptible to retranslation in the designated corpus were both varied and also very numerous. It should also be emphasised that the results reported were obtained thanks to the polyhedric approach taken to the TIP in question, with its attention to a variety of different facets: politically incorrect cultural elements, anachronic cultural elements, anachronic linguistic and orthographic elements, and other relevant translation-related issues, including those mentioned in the previous paragraph.

## 4.2. *Overall activity evaluation analysis*

As explained in section 3.3.3., once the students had completed the retranslation phases and the post-retranslation analysis sheet, they were asked to fill out a short questionnaire evaluating their experience in a project of this nature.

It should be noted that, in this phase of the project, questionnaires were filled out by 76 of the 133 participating students (45 from L1 and 31 from L2).
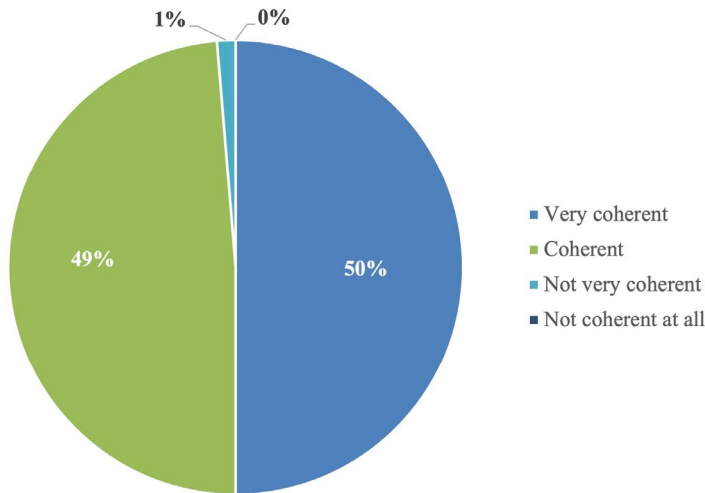
The students' responses to the questions listed in section 3.3.3. are shown in graph form below.
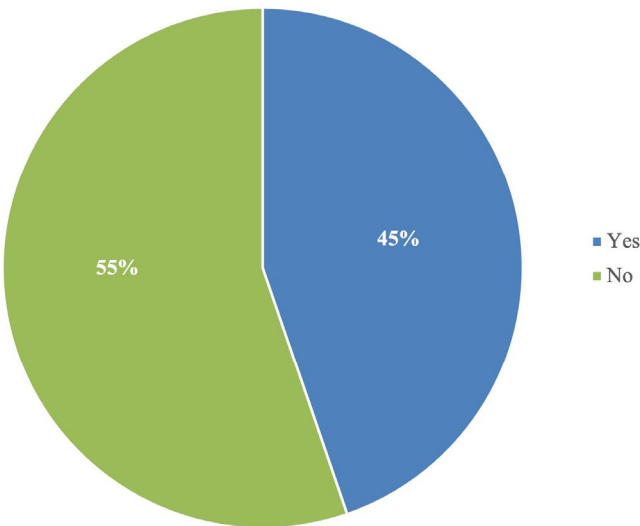
Graph 3. Question 1: Were you familiar with the concept of *retranslation* before starting this project? (STB I. English – L1 AND L2)
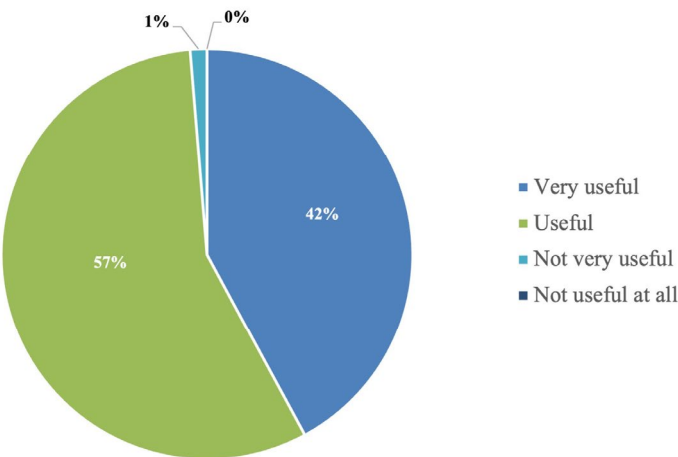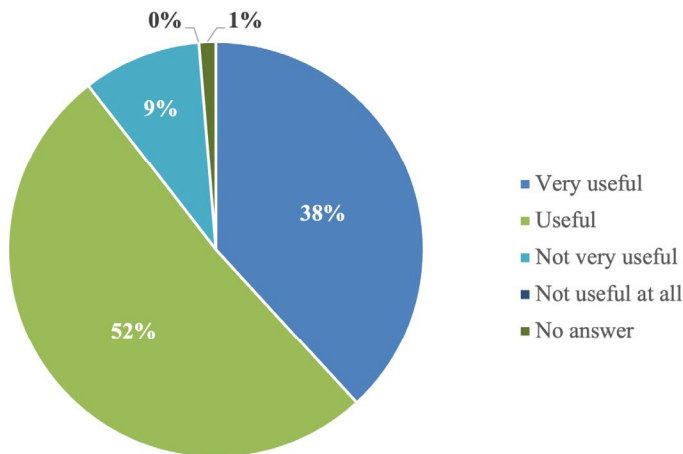

Graph 4. Question 2: How useful would you say this activity was as a part of your academic training in translation? (STB I. English – L1 AND L2)

Graph 5. Question 3: In your opinion, the inclusion of a literary text retranslation activity in a specialised translation course is: (STB I. English – L1 AND L2)
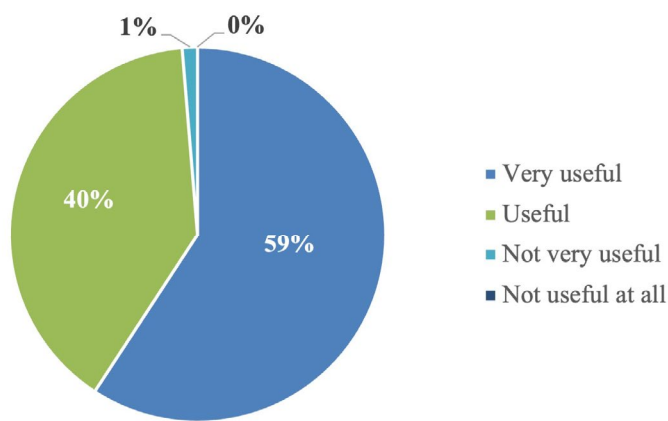

Graph 6. Question 4: How would you rate this activity as a means of incentivising creative competence in translation practice? (STB I. English – L1 AND L2)

Graph 7. Question 5: How useful would you say this activity was as training for a possible professional career in the editorial translation market? (STB I. English – L1 AND L2)
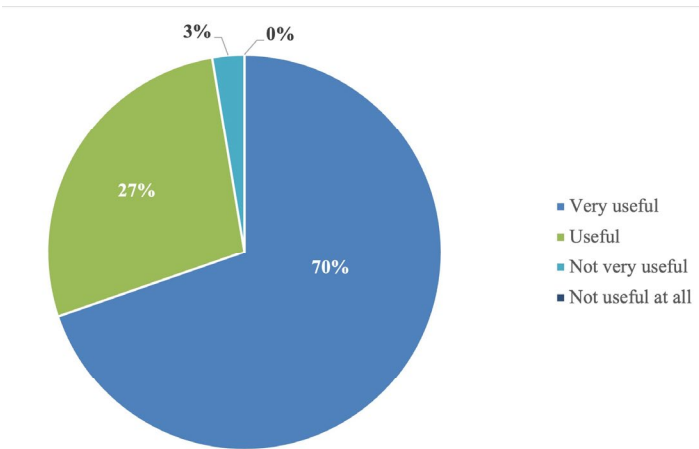
Graph 8. Question 6: How would you rate this activity as a means of raising trainee translators' awareness of the opportunity retranslating gives them to contribute to improving social values among children and adolescents? (STB I. English – L1 AND L2)
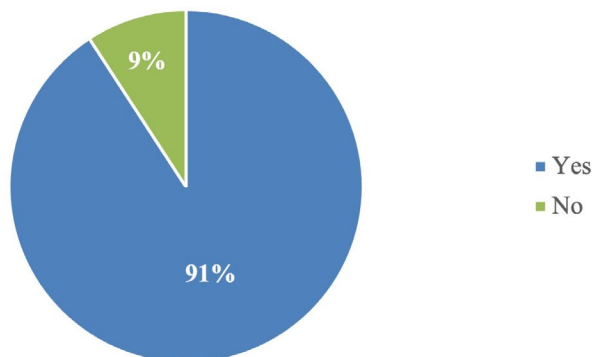
Graph 9. Question 7: Do you think it would be a good idea to implement an activity like this, which belongs to the field of literary translation, in a more didactic format (i.e., making it a more guided activity, with a higher number of dedicated class hours) in specialised translation courses? (STB I. English – L1 AND L2)

The responses to these seven questions in the questionnaire provided us with the following information about different aspects of the project:

(1) Half of the students questioned were unfamiliar with the concept of *retranslation*.

(2) 99% of the students questioned considered the activity they had done useful. More specifically, 57% considered it useful and 42% considered it very useful.

(3) 99% of the students questioned also had positive opinions about including a literary text retranslation activity in a specialised translation course. 49% considered the decision to do so coherent and 50% considered it very coherent.

(4) Regarding the implementation of this activity as a means of incentivising creative competence in translation practice, 99% of the students questioned considered the activity useful for this purpose. More specifically, 40% considered it useful and 59% considered it very useful.

(5) 52% of the students questioned rated the potential applicability of this activity as useful for a possible future professional career in the

editorial translation market. 38% considered it very useful, 9% considered it not very useful, and only 1% considered it not useful at all.

(6) As a potential means of raising trainee translators' awareness of the opportunity retranslating gives them to contribute to improving social values among children and adolescents, 70% of the students questioned considered the activity very useful, 27% considered it useful, and only 3% considered it not very useful.

(7) When asked about the desirability of implementing an activity like this, which belongs to the field of literary translation, in a more didactic format in specialised translation courses, 91% of the students questioned responded affirmatively and only 9% responded negatively.

Since all the questions in this questionnaire were closed questions, we thought it would be useful to include a comments and suggestions section where the students could add any observations regarding the work they had done or suggest better ways to implement similar activities in future academic years. 39% of the students who filled out the questionnaire made no comment in this section, but we think it is interesting to disclose the observations and opinions expressed by the 61% who did decide to comment.

These students' comments and suggestions are shown in the following table, together with their percentages of incidence.

COMMENTS AND SUGGESTIONS (You can use this space to add any comments you consider relevant to this activity or to suggest how its design or implementation could be improved)	PERCENTAGE OF INCIDENCE
The activity is interesting/instructive/enriching/motivating	10%
The book chosen for the activity was very appropriate	1%
Simulating a real translation project was very positive for the learning process	3%
The activity helps the student identify specific translation problems	4%
The activity helps raise students' awareness of the different translation strategies and techniques that are available	6%

The activity is very useful for developing the student's translating competence	5%
The activity improves trainee translators' creative competence	40%
The activity helps raise student's awareness of the importance of language evolution in the translating task	1%
The activity helps students improve their written expression skills in Spanish	4%
The activity helps raise students' awareness of the importance of the translator's responsibility in the socio-educational context	3%
I would have preferred to work individually or in smaller groups	1%
I would have liked to have met professionals working in the retranslation sector	3%
I would have liked the activity to have had more teaching hours	18%
I would have preferred to have done the post-retranslation analysis as a translation report rather than filling out a form in the Excel format	1%

Table 3. Comments and suggestions (STB I. English – L1 AND L2)

In our opinion, the results shown in Graph 9 confirm that the two main objectives pursued when implementing the TIP were successfully fulfilled. 99% of the students who took part in the project thought that the activity helped cultivate creative competence during their training as future translators, while 70% of those questioned thought that it helped raise the trainee translators' awareness of their role as active contributors to the shaping of a given society's ethical values.

The answers to the questionnaire also provided some other information of interest. For example, 99% of the students questioned had positive opinions about including a literary text retranslation activity in a specialised translation course, and 52% of them thought the activity had a high degree of applicability as a potential gateway to a professional career in the editorial translation market.

Finally, and bearing in mind that the information shown in Table 3 was drawn from comments and suggestions expressed freely and voluntarily by the students, the following personal contributions are also of great interest insofar that they demonstrate both the activity's usefulness for developing translation competence in general and also the interest it aroused among the students: "the activity helps the student identify specific translation problems", "the activity helps raise students' awareness of the different translation strategies and techniques that are available", "the activity helps raise student's awareness of the importance of language evolution in the translating task", "the activity helps students improve their written expression skills in Spanish", "I would have liked the activity to have had more teaching hours" and "I would have liked to have met professionals working in the retranslation sector".

5. Conclusions

Generally speaking and bearing in mind that this was a pilot initiative, we are satisfied with the experience acquired during and following the implementation of this project. The project revolved around the fulfilment of two main objectives: to stimulate the trainee translators' creative competence and to raise their awareness regarding the reality of the translator as a social actor with an influential role in the building up of social values.

In our opinion, the feedback from the students who took part in the TIP described in this paper demonstrated that the activities proposed in the project allowed us to successfully fulfil the two main objectives. As can be seen in the graphs included in section 4, most of the students found the project very useful for the development of their creative competence—an essential component of overall translating competence (objective 1)—and also became aware of the role the translator can play as an active contributor to the shaping of a given society's moral and ethical structure (objective 2).

Considering the age range of the students participating in the project, we considered it important that, as future translators, and once having identified the different types of elements that needed retranslating, they

should bring to bear their own present-day perspectives of such issues and their possible solutions. In this regard, it was very stimulating to see the high levels of motivation and responsibility with which they accepted each part of the task, in all the phases of the project.

In view of the results obtained, we believe that not having implemented the project as a quantitatively assessable part of the course syllabus helped to stimulate the students' willingness to participate merely for the sake of learning. Far from being reduced, their interest in the activity was actually increased by knowing that they were not going to be awarded a specific quantitative grade depending on the quality of the product they came up with and that simply taking part in the project guaranteed them two full points out of the maximum grade (10). The explanation for this lies in the freedom we gave the students to be able to develop their creativity and be evaluated not on the result but exclusively on the commitment shown during the process. We think that this situation allowed them to shake off the fear of moving too far away from the source text: a fear which, as our experience as teachers on the Bachelor's Degree in Translation and Interpreting has shown, often assails students (Mendoza & Ponce 2020). As a result, the implementation of this type of project in the translation classroom helped cultivate the translating competence of the future graduates.

Thanks to the motivation and commitment this collaborative learning activity generated in our students, we think it was a very good decision to tap the interest currently being aroused by publishing houses with the translation of CAL and include a literary translation—or, in this case, retranslation—task in a core specialised translation course on the Translation and Interpreting degree syllabus.

To bring these concluding thoughts to an end, we also think it would be useful to highlight the different possible avenues of research this project opens up, together with its degree of replicability, or reproducibility, this being an indispensable prerequisite of empirical methodology (Soto Almela 2015). More specifically, we consider this project perfectly transferable to any other language pair in the Bachelor's Degree in Translation

and Interpreting at the UPO (Spanish/French, Spanish/German, Spanish/Italian, Spanish/Arabic, etc.), and also to other courses in the degree syllabus, including both core courses (such as Fundamentals of Translation and Interpreting Theory, Introduction to Translation Practice - Language B, Introduction to Translation Practice - Language C, Specialised Translation B II, Specialised Translation C I, and Specialised Translation C II) and electives (such as Translation for Publishing, Text Editing and Layout, and Audiovisual Translation).

Finally, the possibilities this project offers from the working corpus perspective are as numerous as the translations of classic CAL works currently on the market, because all literary translations are susceptible to retranslation. Retranslation is now a flourishing editorial practice, motivated precisely by the need to adapt the moral and ethical conventions of other periods in history to those of present-day society.

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