The Translation Duel as a Gamified Hybrid Learning Activity

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Abstract: This paper intends to show how a translation competition, namely the "translation duel," can be turned into a useful pedagogical tool to train translation students to adapt their target text to imposed discursive parameters and consequently learn the skopos theory in an intuitive, applied, and playful way. A translation duel can be defined as a translation competition between two translators (or two teams of translators) who compete against the clock to translate a source text under the constraint of imposed discursive parameters. The target text of both translators is projected on large screens to let spectators see the translations typed in real time including idea changes, correction of spelling mistakes, last-minute editing, etc. Finally, at the end of the round, the target texts are read out loud and the spectators can vote for their favorite target text. The concept of translation duel is largely inspired by the "lucha libro," which is a creative writing competition in which writers are invited to produce a creative text in a very short time. This paper guides the reader through the implementation of a real translation duel that took place during the COVID-19 pandemic between translation students from the University of Mons (Belgium) and translation students from the Université Laval (Canada). Most importantly, this article argues that this type of activity provides four main advantages: first, a translation duel provides an intuitive introduction to the skopos theory. Secondly, it enables students to develop the natural skills on which a professional translator usually relies, such as rapidity, creativity, composure, team spirit, and interpersonal competence. Thirdly, it can take place either on-site, remotely, or in hybrid mode, with translators competing (and spectators watching) from different parts of the world. Finally, the translation duel can be seen a gamified activity that allows to enhance learning.

Keywords: gamification of translation, hybrid learning, skopos theory, translation duel, translation pedagogy.

Introduction

The translation duel (also called "traduel" in French) is a relatively recent activity which consists of a competition between translators inspired by the much largely known concept of "lucha libro," which is based on creative writing.

Lucha libro was invented by the author Christopher Vasquez in Peru in 2002 to reveal new talented authors to the public (Vasquez, 2022). Vasquez became inspired by the atmosphere of the Mexican professional wrestling league called "Lucha Libre AAA" to make new authors compete in a creative writing competition by having them wear masks (like wrestlers) and write in a wrestling ring environment in front of a cheering public. Authors taking part in the lucha libro competition receive specific writing instructions such as reinventing the rest of a famous piece of literature, writing in a specific genre, writing without using a specific vowel, or writing a story based on an object provided by the public. After the competing authors have received the writing instructions, they have only a few minutes at their disposal to write their texts on a computer which are then projected in real time onto two large screens (one for each author). Thanks to this real-time context, the public becomes aware of the instant writing and editing of the authors, who often communicate with the public through the screen by adding extra comments in their document for entertainment such as "I really don't know what to write anymore," etc. Once the time limit is reached, the produced texts, which still appear on the screens, are printed and read out loud by an actor. The spectators can then vote for their favorite piece of writing (or writing performance) by raising a sheet of color corresponding to the author.

Since writing and translation are closely related activities, the lucha libro concept was naturally adapted to the practice of translation. In a similar fashion as the lucha libro, the translation duel is a competition between two translators (or two teams of translators) who compete against the clock to translate a source text sometimes under the constraint of imposed discursive parameters. The translators receive a source text and have a few minutes at their disposal to think of translation strategies before starting to type their target text, which is projected onto real-time large screens for the public. Therefore,

changes of translation strategies, last-minute editing or correction of spelling mistakes also appear on the screens. Finally, at the end of the round, the target texts are read out loud and the spectators can vote for their favorite target text.

Translation duels have only recently started to take place and have only involved professional translators. Several of them were organized from and to different languages by Daniel Hahn at the Marlborough Literature Festival (2017), in the Literary Translation Centre at the London Book Fair (2017), in the British Library of London (2018), at the Edinburgh International Book Festival (2019), and at the Toronto International Festival for Authors (2022). Other events include the translation duel organized by the Ledbury Poetry Festival (2017) or the one hosted at the Festival of Literary Diversity in Canada (2020).

This paper explores the pedagogical context in which the translation duel was used during a translation course and provides explanations about the theoretical background of the skopos theory that can be taught through the translation duel. It also addresses the design of the translation duel as a hybrid learning activity. Most importantly, the paper stresses different benefits of organizing such an activity in a translation course. Finally, a conclusion provides insight into other practices that could benefit from the online writing environment on which the translation duel is based.

Pedagogical context

This section reports how the face-to-face activity of hosting a translation duel was turned into a hybrid learning activity for translation students of the University of Mons (Belgium) and the Université Laval (Quebec, Canada) during the Covid-19-related lock-down.

Very shortly after the first Covid-19 outbreak, many teaching activities were shut down at all levels of education in Belgium. Similar actions were taken worldwide, including at the Université Laval in Quebec. Although most teachers had already integrated digital tools into their courses through the use of MOOC (Massive Open Online Course) platforms, the pandemic caused a massive shift from face-to-face learning activities to hybrid learning and distance learning activities (Bican & Mălăescu 2021; Chimbunde, 2021; Cohen & Sabag,

2020) and forced teachers to innovate in their regular practice, including in courses such as foreign languages (Le Cor & Coutherut, 2020), linguistics (Luporini, 2020) and translation (Bordet, 2020).

During the pandemic, two colleagues from the Université Laval and I discussed the idea of organizing a few virtual seminars about translation involving our French-speaking translation students. With the gradual integration of remote communication technologies into the classrooms (such as the use of virtual conferencing tools), it became easy to plan three virtual seminars with each of them including a discussion about a specific topic on translation and a playful activity in teams that could be helpful for translation training (a quiz on world news, the translation of "memes," etc.). The main objective of the seminars was to let students actively take part in discussions about translation and in fun activities with translation students from another university. By the time the translation duel was organized in December 2021, students from Quebec were still under lockdown, while Belgian students could return to their universities if they wore face masks.

It is in this context that the translation duel was integrated into one of the seminars as a playful activity and turned into a training tool for translation students exploitable in a hybrid environment. Aside from the translation duel being a pleasurable competing activity for translation students, it has turned out to be a great tool to teach the skopos theory in an intuitive and didactic way.

Theoretical background

The particularity of a translation duel is that is can be set under several linguistic and stylistic constraints that a translator may come across in his/her professional activity. Indeed, translation activities imply the consideration of constrictive parameters such as character count limit, adaptation to a specific target audience, compliance with an enterprise's specific terminology, cultural adaptation, or localization, etc.

The idea that a translation should comply with sociocultural and contextual constraints was first addressed by the functional theories of translation and more specifically the translatorial action model (Holz-Mänttäri, 1984) and the skopos theory (Reiss & Vermeer, 1984/2013). Both the translatorial action model and the skopos theory

conceptualize translation as a purposeful activity that takes place in a specific sociocultural environment which plays an influential role in the final output of the translation activity.

According to Holz-Mänttäri (1984), several actors are involved in the process of translation and each of them plays a significant role in the evolution of the translation project: the initiator of the translation project who needs the translation, the commissioner of the translation who contacts a translator, the producer of the source text (ST), the translator who produces the target text (TT), the user of the target text, who can be a person using the text without reading it, and the receiver of the target text, who is the primary reader or "consumer" of the text. The main goal of the translatorial action model is to produce a target text that is suitable for the use of the receiver. In other words, the target text must be functional:

> Translatorial action focuses very much on producing a TT that is functionally communicative for the receiver. This means, for example, that the form and genre of the TT must be guided by what is functionally suitable in the TT culture, rather than by merely copying the ST profile. What is functionally suitable has to be determined by the translator, who is the expert in translatorial action and whose role is to make sure that the intercultural transfer takes place satisfactorily. (Munday, 2016, p. 125)

In a similar fashion, the main goal of the skopos theory, first developed by Reiss and Vermeer (1984/2013), is that the target text must be functionally adequate. In fact, the word "skopos" was specifically chosen for this theory, as it is the Greek word for "purpose." According to the skopos theory, the translator must know why a translation is commissioned and the function that the target text will fulfill. The skopos of a translation needs to be explicitly or implicitly stated for the translator in a "commission," which details the goal of the target text and the conditions under which this goal should ideally be reached. Functional adequacy is reached whenever the skopos of the target text is fulfilled in compliance with what was stated in the commission (Vermeer, 1989/2021).

The concept of the "translation brief" by Nord (1997/2018) echoes the concept of commission by Vermeer (1989/2021) and can be

defined as all the sociocultural and contextual constraints that apply to the translational activity through the following information: the intended function of the source and target texts, the addressees of the texts, the time and place of the reception of the texts, the medium of the texts and the motive behind the texts.

In both the translatorial action model and the skopos theory, it is the role of the translator to determine how to make the target text functional for the receiver. For instance, the translator may choose to explain terminology for a lay target audience (e.g.: the term "apoptosis" can be explained as "the programmed self-destruction of a cell") or to shorten a target segment to make it fit into a subtitle box, which often contains a limited number of characters.

Since the translation duel is based on imposed contextual constraints related to what Nord (1997/2018) calls the "translation brief," the skopos theory can intuitively be taught through the translation duel.

Activity design

Creating the "ring" of the translation duel and its associated content

A beta version of an online environment for translation duels was created by putting two google docs windows next to each other on the same computer screen. Google docs are word processing documents that allow instant editing by several users. By granting students who wanted to test the translation duel the access to the two documents and by opening these two documents in two adjacent windows on my computer desktop, I was able to project a crash-test version of a first translation duel in the classroom during a course on general translation.

Since the translation students showed a lot of interest in the activity and in view of the virtual seminars with Université Laval, it was decided to create an improved version of the online environment for the translation duel that could fit in only one window (instead of two in the test version). The pedagogical unit of the University of Mons helped building this new environment for the translation duel by associating

the word processor "Etherpad" and the creative environment called "Genially."

Etherpad is a word processor that allows collaborative instant editing:

> [It] allows you to edit documents collaboratively in real-time, much like a live multi-player that runs in your browser. Write articles, press releases, to-do lists, etc. together with your friends, fellow students or colleagues, all working on the same document at the same time. (The Etherpad foundation, 2022).

Etherpad was chosen as the word processor to be used in a translation duel as it could be more easily integrated into the "Genially" environment, but also because it saves a new version of the working document every other second (and therefore keeps track of changes) and displays a "rewind" function that allows the user to replay the entire writing process. This rewind function is particularly interesting to analyze the writing process of translation students, but also the various changes they made during this process. For example, after the activity was over, teachers or students could decide to look into a particular moment of the writing process by clicking on the "play," "previous," and "next" buttons or directly on the progress bar that appears at the top of the text in a similar way of using a music player.

Another advantage of Etherpad is that the production of each different person editing the text simultaneously is highlighted in a different color. Students willing to take part in the translation duel could therefore write their translation with fellow teammates by using an Etherpad window in which they could also customize the name of their team. The Etherpad window used in the translation duel is depicted in Figure 1. The production of the two different teammates is highlighted in different colors, while the progress bar is depicted at the top of the document with its play, previous, and next buttons:
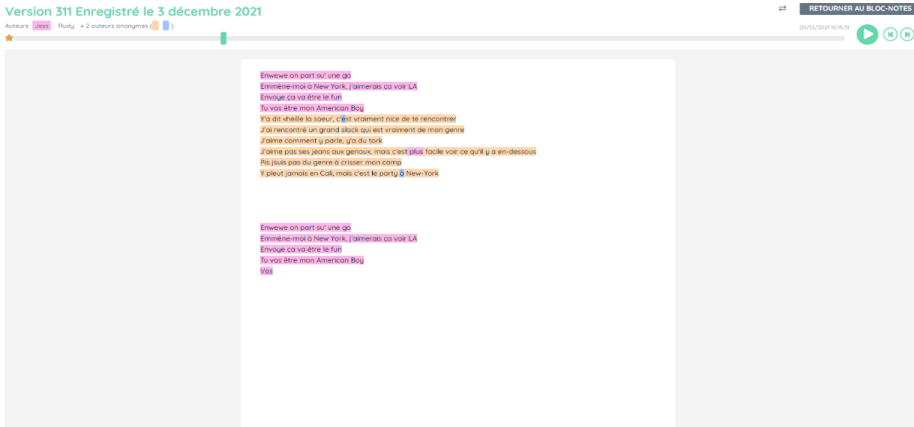
Figure 1. The Etherpad word processor

The Genially environment was used to integrate the Etherpad windows from both teams in order to display the translation duel in a "ring." This ring was made of the target texts instantly typed by the Belgian team and by the Quebec team. The two teams were clearly identifiable thanks to visual elements, such as flags and wrestling characters, and to their customizable team name. A timer was also implemented in the Genially environment to limit each round of competition to 15 minutes. The ring of the translation duel is depicted in Figure 2:
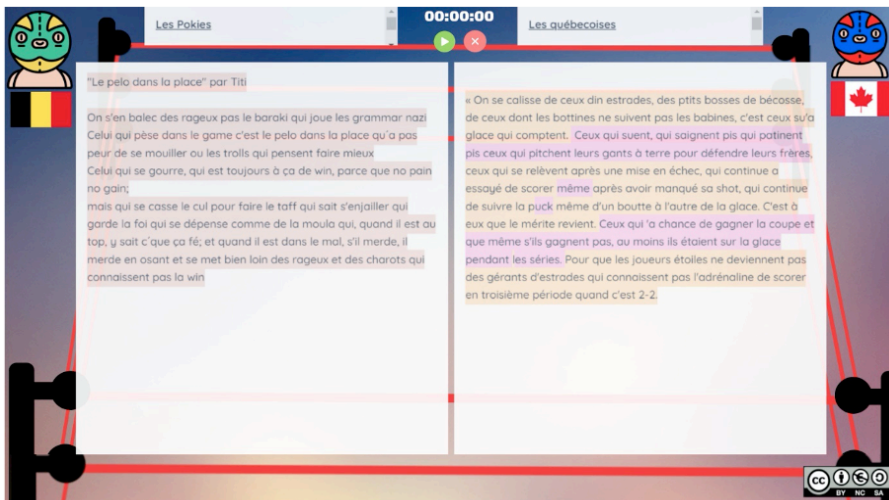

Figure 2. The ring of the translation duel

In addition, source texts were integrated into the same visual environment for aesthetical reasons and were presented as in Figure 3, depicting part of Theodore Roosevelt's "the man in the arena" speech, which was used as one of the three source texts during the activity:
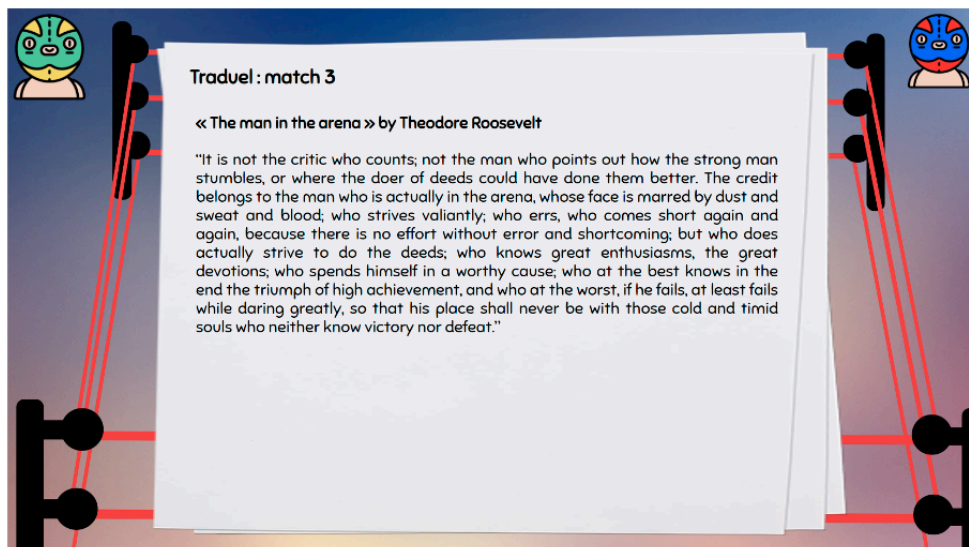

Figure 3. Example of source text used for the translation duel

Each source text was associated with a translation brief provided by the teachers. Each translation brief consisted of one the following constraints to respect during the translation process : cultural adaption, genre adaptation, and register variation.

Practical organization of the activity

The translation duel was made of three rounds. At the beginning of each round, students were asked if they wanted to observe the competition as spectators or if they wanted to actively participate in the duel with other students and to form two teams (one Quebec team and one Belgian team). Teammates were then asked to find a name for their team and to test the Etherpad word processor. Whenever it was possible, new teams were formed for each round.

Once both teams were ready, they received a short source text to translate (such as in Figure 3 above) during the duel. The translation

brief associated with the source text was provided orally. Both the source text and the translation brief were made available to the on-site audience and to students connected online.

In each round, the teams had 10 minutes to reflect on the source text and the translation brief to elaborate a strategy. At the end of this preparation time, the timer was set to 15 minutes, which corresponded to the time allotted to type in the translation during the duel. During the ongoing duel, spectator students could cheer for the team of their choice or comment on the target texts both on-site or online by using the chat or microphone of the video conferencing software. At the end of each round, spectators could vote for their favorite target text. A debriefing session was then organized through a discussion between active participants and spectators about translation strategies and cultural aspects. The rewind function of the Etherpad was used to either replay a part of the target text writing process or to stop at a particular interesting moment.

In the first round, the beginning of a song by Estelle (2008) entitled "American boy" was selected as the source text. This song contains many references to the American culture: "MIA" for Miami International Airport, "LA" for Los Angeles, the use of the United States customary system, American slang, etc. Therefore, the instructions provided in the translation brief associated with the source text stated that translation students had to culturally adapt the song to the public of their home country. Students were encouraged to be as creative as they wanted and were free to use the same rhymes, to find new rhymes or to get rid of them.

In the second round, the source text was a news text found on the BBC website (2021) about the resignation of Magdalena Andersson, Sweden's first female prime minister. In the translation brief, students were asked to change the genre of the text and turn this news text into a poem. They were free to adopt any prosodic conventions associated with poetry.

Finally, a quote was extracted from Theodore Roosevelt's speech entitled "the man in the arena[1]" (1910) and chosen as the source text for the third round of the translation duel (see Figure 3). Instructions provided in the translation brief stated that students had to change the

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[1] Also known as "Citizenship in a Republic."

formal register of the quote into a very informal register through the use of slang for instance.

Hybridization of the activity

The translation duel was organized in hybrid learning[2] with Belgian students being on-site in the same computer room and Quebec students being connected to the activity at home.

The planning of a hybrid learning translation duel required the use of a video conferencing software by all participants. On-site Belgian students were in a computer room to connect to the software and participate to the translation duel or to cheer for the participants, while online Quebec students connected to the software and participated in the duel (or watched it) from their home. Most importantly, one computer (the teacher's) was used to share the screen projecting the ring of the translation duel (Etherpad integrated in the Genially) in the virtual meeting and onto computer screens for on-site students. The translation duel in hybrid learning can be schematized as in Figure 4:
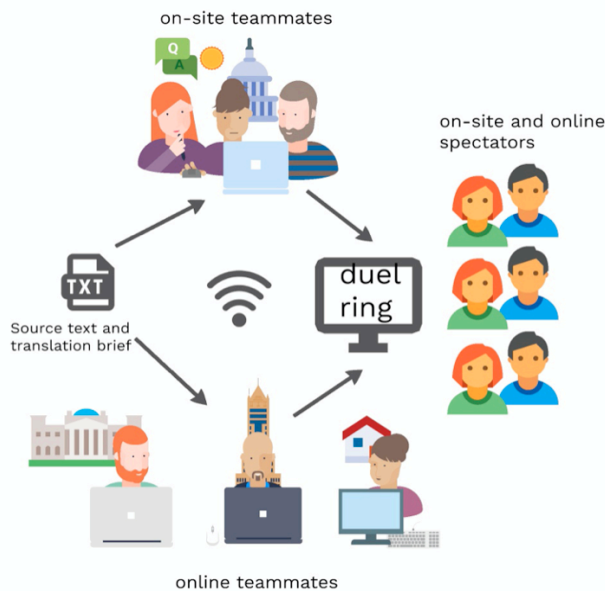

Figure 4. The translation duel as a hybrid learning activity

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[2] This type of learning implies that some students are in the same physical environment as their teacher and others connected online to follow the course.

In addition, a portable camera was placed in the computer room in order to show, in the Zoom meeting, the Belgian students cheering and competing during the translation duel. However, the use of a camera is not necessary to organize the translation duel in hybrid mode, since students on-site could all activate their computer's webcam if they wanted. The aim of using of a portable camera was to add a bit of fun to the activity and let students from Quebec see all the Belgian students who were present in the same physical environment.

Activity benefits

Learning the skopos theory

The types of constraints stated in the skopos theory emerge in the real practice of professional translation and are more or less explicitly specified in translation briefs. Unfortunately, too many translation courses tend to reduce translation activity to a simple transfer from a source language to a target language without considering the very purpose of this activity. Part of the solution to tackle this issue is to integrate the skopos theory in translation courses, as it allows to "take both ST and TT out of the void (Vienne 1994: 52) that these texts often appear to inhabit (in the translation class as well as in the reality of translation), and to attempt to contextualize them in situations linked to real-life assignments" (Vienne, 2000, p. 91).

Therefore, teaching translation students how to adapt their target text to the skopos outlined by the constraints stated in a translation brief has become an essential part of their training: "the inclusion of real-world commercial translation constraints is welcome in addressing some of the decisions faced by translators [...]" (Munday, 2016, p. 125).

The skopos theory can be integrated in translation courses in a didactic, intuitive, and playful way through the organization of a translation duel: by providing a translation brief with each source text included in the duel, translation students learned to comply with different constraints applied to the translation of a source text and were didactically initiated to the skopos theory.

In the three rounds of translation duel presented in this paper, translation students had to adapt to different types of constraints stated in the translation briefs: cultural constraints, constraints associated with genre and its rhythmic structure or prosody, and constraints related to register.

First, several examples show that translation students specifically made the effort to adapt cultural references to their own culture when they were asked to adapt an American song containing American cultural references. In the first round of the translation duel (in which the source text was the pop song "American Boy" by Estelle (2008)), the expression "I just met this 5-foot-7 guy who's just my type" was adapted by the Quebec translation students with this sentence: "J'ai rencontré un grand slack qui est vraiment de mon genre." A "slack" is a word in Quebec French which means a slim or slender guy. This translation strategy was a good cultural adaptation because neither Quebec nor Belgium uses the United States customary system of feet to which the original song refers, but also because a "slack" is a Quebec slang word for a "slender man." Other cultural adaptions were made through the use of typical Quebec swear words such as "crisser" in the sentence "Pis jsuis pas du genre à crisser mon camp."

Cultural adaptation may even be grammatical. Quebec French grammar can appear slightly different from other types of French. This is clearly the case in the sentences "j'aime comment y parle, y a du tork" and "on part su' une go" in the target text typed by the Quebec team of translation students. First, the use of the adverb "comment" in the sentence instead of the adverb "comme" is typical from Quebec. Secondly, the contraction of the pronoun "il" into "y" or of the adverb "sur" into " su' "are also typical from Quebec French.

Secondly, translation students were asked to transform a piece of news into a short poem in the second round of the translation duel. Because they had to change the genre of the source text, they had to choose strategies to transform prose into poetry. By doing so, they also had to adopt prosodic conventions associated with poetry. This resulted in translation students choosing to make rhymes. In the following excerpt of their target text, the Quebec translation students chose an AAAA rhyme scheme:

Comme représent[ant]e, Dame Andersson a été sacrée,
mais elle a démissionné.
parce que le budget n'est pas passé.
Car le budget anti-immigration par le parlement a été donné.

As for the Belgian translation students, not only did they choose different rhyme schemes for their target text (such as ABBA, AAAA, BBBB), but they also tried to apply rhythmic constraints to certain verses, such as a fixed number of 7 syllables in a line. After interrogating the students about their strategy, they explained they tried to imitate the structure of the well-known French song "Marie" by Johnny Halliday (2002). Here is one of their verses in an ABBA rhyme scheme with lines of 7 syllables (except for the third line of the verse, which only contains 6 syllables[3]):

Magda, Ô belle Madga,
T'es partie, maintenant prions
Ton départ, nous pleurons
Magda, on te tend les bras

Finally, translation students had to adapt the formal register of the "man in the arena" speech by Theodore Roosevelt (1910) into a familiar register. As a result, translation students introduced a lot of slang, linguistic regionalisms, and anglicisms in their target text. In addition, they made references to popular culture or to their own culture.

For instance, the second sentence in the Belgian team's target text is "Celui qui pèse dans le game c'est le pelo dans la place qu'a pas peur de se mouiller." The expression "peser dans le game" is an anglicism which means someone who becomes successful by getting really involved in an activity. Students used the slang "pelo" which is the equivalent of the slang "dude" in American English. Negation is also expressed in a very informal way, with the absence of the mandatory "ne" in French which forms negation with the negative auxiliary "pas" in regular and formal registers. Finally, the verb "se mouiller" is an

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[3] Note that the use of the future tense of the verb "pleurer" would have resulted in the third line containing 7 sybllables instead of 6. It could be hypothesized that the students had the intention to use the future tense for the verb but did not spell it properly due to the fact that the two verb forms are very similar: pleurons (present tense) / pleurerons (future tense).

informal expression which means "making a lot of effort" and refers to the sweat one might produce during the effort. Two references to popular culture can be identified in the Belgian team's target text: "grammar nazis" who are people paying too much attention to spelling and grammar and who enjoy correcting language errors, and "troll" which is cyber-slang to describe someone who uses deliberately provocative arguments on the internet and whose intention is to disturb other users and create controversy.

The Quebec team of translation students also used slang with the regional swear word "calisse" in the sentence "on se calisse de ceux din estrades" which could be more formally translated into "nobody cares about the ones in the spectator seats." They also introduced references to ice hockey, which is a very popular sport in Quebec and more broadly in Canada with the sentence "c'est ceux su'a glace qui comptent. Ceux qui suent, qui saignent pis qui patinent pis ceux qui pitchent leurs gants à terre pour défendre leurs frères…" roughly meaning "those who count are on the ice. They sweat, bleed and skate and even pitch their gloves on the ground to defend their brothers…" The idea of players throwing their gloves on the ground "to defend their brothers" refers to the established tradition of fighting in ice hockey. The rest of the translation is centered on ice hockey with further references to the puck, the ice hockey series or the ability to score during the third period.

Developing translation competence

Translation competence can be understood as an umbrella term referring to a series of interrelated sub-competences, with "knowledge of the languages, knowledge of the cultures and domain-specific knowledge" being the most frequently identified ones (Schäffner & Adab, 2000, p. ix). However, translation is a "complex activity, involving expertise in a number of areas and skills" (Schäffner & Adab, 2000, p. viii).

Aside from understanding the translation brief and applying the skopos theory by making the best translation choices according to the stated constraints, translation students can, thanks to the translation duel, also train other skills on which a professional translator usually relies.

Since the translation duel is a competition against the clock, translation students learn to think and to work in an accelerated way. By participating to the translation duel, students get out of their "comfort zone": while they usually have several days or weeks to hand in their translation homework, the translation duel trains their ability to translate faster and on the spot.

The constraints stated in the translation brief can be customized in any desired way to train the creativity of translation students. Making cultural adaptations (such as in the first round of the translation duel), genre adaptations (such as in the second round), or register adaptations (such as in the third round) necessarily appeal to the translator's creativity.

Although translation is often perceived as a lonely job, professional translators often collaborate with other translators, commissioners, or revisers and editors to complete their translations. Collaboration is an essential part of the translation duel presented in this paper since translation students had to work in teams. They could actively collaborate by translating simultaneously in the Etherpad or take on the role of translators and revisers where the translators took care of the translation, and the revisers were in charge of editing it and correcting spelling mistakes.

Finally, because of the time limitation and the collaborative aspect of the activity, students also learn to stay composed during the activity and to communicate their strategies as clearly as possible. These constraints allow them to work on their interpersonal competence, which is an essential aspect of translator competence (Kelly, 2000, p. 165).

On-site, ditance learning or hybrid learning activity

In the absence of pandemic-related constraints, teachers tend to give up using distance learning tools (Duroisin, 2020). However, since the translation duel can be adapted according to different learning modes, it can be organized in many different circumstances.

Indeed, the practical advantage of the translation duel is that it can take the shape of either an on-site, distance learning, or hybrid learning activity. Although the translation duel described in this paper was organized as a hybrid learning activity, with Quebec students being

online and Belgian students being in the same room (and all connected to computers), it is fully adaptable to on-site or distance learning modes.

On-site activities are organized in the presence of the teacher and the students in the same physical environment, while distance learning is performed when both the teacher and the students are in different physical environments and therefore connected online.

An on-site translation duel would require having access to a computer room with computers for competing teams to write their translation, a computer connected to a projection screen to project the translation duel ring displaying the translations typed in real time by both teams, and some seats for the cheering audience.

To organize a distance learning translation duel, it would be necessary to have competing and cheering students connect to a video conferencing software and to have the teacher share his/her screen displaying the translation duel ring.

Gamification of translation

Gamification can be roughly defined as the use of game mechanics or game elements in contexts which do not normally rely on game, such as education: "Gamification refers to the application of game design elements to non-game activities and has been applied to a variety of contexts including education" (Nah et al., 2014, p. 401). The gamification of a learning activity has been proved to improve learning outcomes: game design patterns are indeed known to enhance learning and engagement among students (Nah et al., 2014).

In that sense, since the translation duel makes use of several game elements that have been identified as successful elements to enhance learning (Nah et al., 2014, p. 402-403) such as onboarding (Eleftheria et al., 2013), customization (Eleftheria et al., 2013), avatars (Todor & Pitica, 2013), visual elements (O'Donovan et al., 2013), time limit (Antonaci et al., 2017), competition (Berkling & Thomas, 2013; Sanchez & Mandran, 2017), cooperation (Berkling & Thomas, 2013; Sanchez & Mandran, 2017), reward (de Freitas & de Freitas, 2013), and replay (Eleftheria et al., 2013), it can be understood as a way to gamify translation.

Onboarding, which is the ability to quickly engage in an activity and easily understand its mechanisms, is part of the translation duel as students are free to either actively participate in the translation duel or to be a cheering spectator. In addition, the activity makes use of material students already know very well (collaborative word processor, chat rooms, keyboards, etc.), which allows them to rapidly get "on board."

The translation duel also makes use of customization, since competitors had the possibility to choose a name for their team and type it in the box specifically integrated in the Genially environment for this purpose. The name of one of the Belgian teams was for instance "Les Pokies" in reference to the name of one of the teammates' cat. Another team name was "Les Tradestructibles," which is a pun made up of the words "translation" and "indestructible."

Avatars were created for the translation duel: they were based on wrestling characters to imitate the masks worn by writers in lucha libro, which were themselves inspired by the wrestlers in the lucha libre AAA league. Flags were also added to the avatars to be able to identify translation students from Quebec and from Belgium and keep track of their translation. It would probably be possible to create various avatars and add new flags in later versions of the translation duel interface and to let students choose their own.

Time limit was represented with a countdown clock that produced a bell sound once the time was up. Time limit can be set to any number of minutes and could be used to create different levels of difficulty to the translation duel. Very little research has been led on the impact of time limit in the gamification of writing skills (Zhihao & Zhonggen, 2002) and to the best of our knowledge, no research has ever been done on the impact of limited time in the gamification of translation.

By deciding to actively take part in a competition such as a translation duel, a student has the opportunity to "test his way of thinking and behaving" (Sanchez & Mandran, 2017, p. 468). He/she attempts to win over his/her competitor by trying out strategies more or less successfully: "game-based learning consists of an adaptive process rooted in the recognition of success and failures. By recognizing inappropriate knowledge, the player revises his/her knowledge and

learns from his/her reflection on playing" (Sanchez & Mandran, 2017, p. 468).

Aside from competition, which makes up an essential part of the translation duel, collaboration is just as important in this activity. Students were able to collaborate on-site (in Belgium) or by using the Etherpad's chatroom (in Quebec) to agree on strategies to apply. Moreover, it was not necessary to have one student take the lead in a team and be the only one writing the translation since teammates could also directly collaborate in the writing as they could simultaneously edit the target text (as the different colors of highlight suggest in Etherpad). Collaboration can play a significant role on learning (Berkling & Thomas, 2013) because of the interaction that is entailed between the teammates. This interaction allows the team to seek the best strategy to adopt in the competitive activity:

> There is evidence to suggest that collaboration with other players can positively impact learning gains through epistemic interactions. Epistemic interactions are explanatory and argumentative interactions that play a role in the co-construction of knowledge. Through players' dialogues and according to the experience gained from individual plays, the validity of the strategies and knowledge is collaboratively established. (Sanchez & Mandran, 2017, p. 468)

Since the translation duel is gamified based on both competition and cooperation, it can be considered as a "co-opetitive" activity (Sanchez & Mandran, 2017).

Another advantage of the translation duel is that translation students who took actively part in the translation duel were rewarded by their spectator peers who could vote for their favorite target text among the two produced by the competing teams.

Moreover, the integration of the Etherpad word processor in Genially allowed to replay on fast forward the entire production of target texts by the different teams, providing instant feedback to the translation duel. Immediate feedback is said to raise learning effectiveness, learner engagement in the activity and to make it easier for learners to stay focused on the ongoing activity:

> The more frequent and immediate the feedback is, the greater the learning effectiveness and learner engagement. Clear and immediate

feedback has been shown to be important for attaining the flow state, which is a state of engagement and immersion in an activity. Hence, feedback is an important criterion for performance and engagement. (Nah et al., 2014, p. 406)

The integration of all these game elements to the translation duel shows that this activity can be seen as a first attempt to gamify translation learning.

Conclusion

This paper intended to explain how the "lucha libro" writing competition was adapted to turn it into a translation duel. More precisely, it showed how to design such activity in different teaching modes.

In addition, this paper highlighted several advantages of organizing a translation duel: it provides an intuitive introduction to the skopos theory through several sociocultural and contextual constraints. It helps students train various professional skills and therefore their translation competence. It is highly adaptable to different modes of learning (distance, on-site, hybrid). It can be understood as a first attempt to gamify translation learning.

Finally, it should be noted that other practices could benefit from the online writing environment (Etherpad implemented into Genially) on which the translation duel is based. Any practice in which writing exercises are involved could adapt the writing environment to their peculiarities. For instance, the real-time writing and editing environment could be used by law students to compete to write their best legal plea based on a series of files and evidence. Another example would be students in mathematics trying to solve an equation in a real-time competition, or students in marketing competing to conceive the best advertising slogan for a product. The replicability of the writing environment could be used in countless ways.

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