Instructions for classifying reproduction, omission and creative shifts

The Source text (ST) has been marked with 185 units of creativity potential and numbered. See the Excel spreadsheet attached.

The objective is to mark the same 185 units in the 3 translated texts. In the Excel spreadsheet, you will find one tab per text called CSA, CSB and CSC. You should complete the 3 tabs.

Read this text in full before starting.

Tasks

1. For each units of creative potential in each text, introduce the Target text for A, B or C depending on the tab and text you are working on.
2. Select the Unit classification in the drop-down list (the criteria is explained below).
3. Select the Unit subclassification in the drop-down list (the criteria is explained below).
4. Include any comments that you think are relevant as shown in the example.
5. Once you have completed the 185 x 3 (for each text) you can return the Excel file.

For example:

Source Text	Unit of creative potential	Target Text	Unit classification	Unit subclassification	Comments
Everything was perfectly swell.	perfectly swell	Todo iba viento en popa.	Modification	Cultural	The translator has used an equivalent expression in the TT that expresses well the irony.

This is just an example and does not refer to the actual classification of the text.

Criteria for marking reproduction, omission and creative shifts

A creative shift is a target text that departs from the linguistic structure of the source text as opposed to a reproduction that represents a literal rendering of the source text.

Reproduction

All translations (TT) that reproduce the ST with the same idea or image, even if they are acceptable (perfectly correct in the TT), are not considered a creative shift in the translation, but a reproduction of the ST (even if the translation is correct).

There are the different types of Reproduction that you will need to mark

1. Retention: the TT keeps the original ST term or expression (in our case in English).
2. Specification: the TT keeps the original ST and it either adds information or it spells out the ST (for example, if there were an acronym in English where you explained in English what it means).
3. Direct translation: the TT keeps the same semantical and syntactical structure of the ST. This covers literal translation in its broader sense, that is, it is a correct translation, not what a non-professional would call "literal translation".
4. Official translation: the TT uses a different translation, but this is an existing translation. For example, the name of institutions from one country to another country (i.e. "professor" is "*catedrático*" in Spain).

About errors: At this point, you have already marked the text for errors, so it could be that the translation is not acceptable at all (contains too many errors to understand it), then it can be marked as NA/Not Applicable. However, if the translation contains some errors but it is perfectly understandable, and you feel you can still classify the unit of creative potential, please classify the unit.

Omissions

If a term or expression in the ST is omitted in the TT this will be marked as omission. An omission could correspond to a) creative solution (for example, that text was omitted because it does not make sense in the translation) or b) a shortcut solution (for example, that text is omitted because it is rather cumbersome to render). You will need to classify the omissions and it is a good idea to explain your decision in the Comments.

Creative shifts

All translations that deviate from the ST with a different idea or image are considered creative shifts. These are the creative shifts ("non-literal" even if "literal" translations would be acceptable) to be considered in the TT:

- <u>Abstraction</u> refers to those cases in which translators use more vague, general or abstract TT solutions as compared with the ST. In other words, the ST is replaced by a more generic example in the TT.
  - o Superordinate Term: such as hyponymy or meronym, that is a term that corresponds to a more general category (i.e. "*un Rioja*" translated as "a wine")

- o Paraphrase: the words are modified but the underlying sense is kept (i.e. "*un Rioja*" translated as "a strong wine").
- Modification refers to shifts that are at the same level of abstraction (e.g. express a ST metaphor with a different TT metaphor without the image becoming more abstract or concrete). In other words, the TT is modified for the target culture. A substitution takes place.
  - o Cultural: the TT uses an alternative cultural reference from the target culture (i.e. "at New York University" is replaced by "*en la Universidad Autónoma de Madrid*")
  - o Situational: something different in the TT that fits the situation (i.e. "in the 1960s series The Adams Family" is replaced by "*la serie de los años 60 La familia Monster*" for a TT in Spain.
  - o Historical: the TT is adapted to a different time (i.e. this would be the case of using inclusive language in the TT).
- Concretisation refers to instances when the TT evokes a more explicit, more detailed and more precise idea or image than the ST. This is sometimes called specification or explicitation. In other words, the ST is replaced by a more concrete example in the TT.
  - o Addition: the TT text is replaced by certain aspects of the ST (i.e. "a wine" is replaced by "*un Rioja*").
  - o Completion: the TT text completes the ST with information that would be implicit in the SC (i.e. "Charles Lotton" for "*el actor estadounidense Charles Lotton*".

If you have any questions or doubts about the classification, please do contact the research team!