

<Files\\R1CA> - § 25 references coded [5.30% Coverage]

Reference 1 - 0.46% Coverage

R1CA: I would express the difference in terms of creativity of really creative solutions you came across these creative solutions in text C, especially

Reference 2 - 0.11% Coverage

R1CA: I mean solutions that you wouldn't have expected.

Reference 3 - 0.88% Coverage

R1CA: If a human translator would hadn't been involved. So it's the kind of solution that you would expect when a human translators involved and and I would add a very competent translator, because there were some solutions that were, you know, difficult to imagine

Reference 4 - 0.11% Coverage

R1CA: If, if a very good translator was not involved.

Reference 5 - 0.28% Coverage

And some of the solutions provided for for that in in text C, we're really

Reference 6 - 0.09% Coverage

R1CA: Were really brilliant in the sense that

Reference 7 - 0.11% Coverage

R1CA: The translator had made a I think

Reference 8 - 0.05% Coverage

R1CA: A big effort

Reference 9 - 0.16% Coverage

R1CA: Yeah, I think this is better. Yeah, and it is more unpredictable and

Reference 10 - 0.39% Coverage

R1CA: I think the translator has taken, has taken a longer time has has invested more effort in order to to reach that solution. I

Reference 11 - 0.19% Coverage

R1CA: I mean, he or she has not settled for for the first thing that has crossed his or her mind.

Reference 12 - 0.28% Coverage

Made of these pronouns in Text C more adequate then the one made in Text A

Reference 13 - 0.04% Coverage

You can imagine

Reference 14 - 0.34% Coverage

R1CA: People in in a real situation using tú or vosté in the way that the translator of Text C does

Reference 15 - 0.29% Coverage

Or maybe when the yeah when when this hospital orderly meets the painter.

Reference 16 - 0.07% Coverage

R1CA: I think, I think the painter.

Reference 17 - 0.16% Coverage

R1CA: Uses tú with the with the orderly

Reference 18 - 0.07% Coverage

R1CA: Yeah, which is

Reference 19 - 0.16% Coverage

R1CA: Which is. All right. Anything because he's supposed to be younger

Reference 20 - 0.18% Coverage

R1CA: And then when they when this with this young woman comes along.

Reference 21 - 0.21% Coverage

And the woman, even if she's younger, I think that the fact that they don't know each other.

Reference 22 - 0.42% Coverage

R1CA: Ought to have imposed some sort of social distance. I think they would be more credible in Catalan and that they should they both should have used vosté

Reference 23 - 0.11% Coverage

Duncan was translated as

Reference 24 - 0.01% Coverage

Interviewer: Pelham

Reference 25 - 0.13% Coverage

R1CA: Pelham. Yeah, that's right. I thought that the brilliant very brilliant solution.

<Files\\R2CA> - § 46 references coded [19.84% Coverage]

Reference 1 - 0.35% Coverage

Not an easy text to translate it was really tricky in in demanded a lot of imagination of creativity to solve other problems.

Reference 2 - 0.53% Coverage

And the third one for me was the best translation.

Reference 3 - 0.52% Coverage

the telephone number. The name of the termination center and the cat box and all of these all of these terms that demanded to be to be creative and

Reference 4 - 0.50% Coverage

I love translating orality. So why, because I do audio visual translation as well. So for me, it's not normally a huge a problem but

Reference 5 - 0.27% Coverage

R2CA: I think that in this text. If you are not used to translate orality you could face some problems there until give these

Reference 6 - 0.78% Coverage

It was a bit tricky sometimes to go beyond the English racing and to get this natural or these distinctive style that I that I found on the on the original on the original text, which I think is quite peculiar

Reference 7 - 0.29% Coverage

R2CA: Well, they had to be creative with the with the puns and the second of this is

Reference 8 - 0.24% Coverage

R2CA: The names that had double meanings and other prominent Leora Duncan that then we had this word play

Reference 9 - 0.51% Coverage

R2CA: Within the text and with the names that were given to the termination center with a title with the word game as well with a with a telephone number that demanded creativity, all these

Reference 10 - 0.70% Coverage

In orality, in orality, I think that's creativity is fundamental, because otherwise you get stuck to the English phrasing. And it doesn't sound natural. It doesn't sound real know it sounds like a translation and they have to be creative. Maybe in descriptions and

Reference 11 - 0.33% Coverage

R2CA: inspirations that been depending on the object or the landscape that you're describing, sometimes you don't need to be that creative because

Reference 12 - 0.33% Coverage

R2CA: The author has been creative for you has already used the the objectives that you need to use and you just will reproduce a bit

Reference 13 - 0.46% Coverage

R2CA: The, the image that the author is creating or has already created on the original text, but in orality you always need to give that input yourself because the author is not going to give you these

Reference 14 - 0.41% Coverage

this little sentences and natural phrasing that you will find in in Spanish and other points where you had to be creative.

Reference 15 - 0.54% Coverage

for the actual translation, but to imagine the world he is depicting because well is is realistic but he also has some dystopian or some imagined

Reference 16 - 0.26% Coverage

R2CA: Aspects now when he speaks about this and the mural that the painter is is painting or you have to

Reference 17 - 0.23% Coverage

R2CA: Imagine a little bit the wall, the object or or the picture that he's

Reference 18 - 0.38% Coverage

R2CA: He's describing because you don't have an actual reference I will maybe the hospital or the hospital room. You can imagine that, and you don't need to be creative, to create

that image in your head.

Reference 19 - 0.61% Coverage

R2CA: And but in the ward, for instance, I think you have to be creative or imaginative in your mind to to see the image and to be able to to translate it, and what does it mean for me to be creative. That's a tricky one.

Reference 20 - 0.40% Coverage

I think that to be creative in translation is to

Reference 21 - 0.87% Coverage

R2CA: grasp the meaning of the original, grasp the style and the tone and and create something new in your own language, taking upon that. I mean not reproducing the phrasing of the original not reproducing the syntax, if not needed not reproducing the metaphors, if not needed, and

Reference 22 - 0.13% Coverage

It's good to be phrased these ways of like

Reference 23 - 0.29% Coverage

R2CA: Finding your own language, different ways to express what was expressed in the original language because if you express it.

Reference 24 - 0.70% Coverage

you have to create like a stranger style on your own language as well, we're not we're producing the original one.

Reference 25 - 0.24% Coverage

I think that is a text where I could see a more literary text with no

Reference 26 - 0.31% Coverage

R2CA: Recurring reproductions of the English syntax, where I could see like a beautiful text in beautiful, maybe it's not the word but

Reference 27 - 0.95% Coverage

R2CA: A literary texts in in Catalan know where I was not seeing all the time. English behind where I saw the creativity on the word games on the names for the termination center as well with the names of the characters.

Reference 28 - 0.39% Coverage

the A

Reference 29 - 0.76% Coverage

R2CA: The first text as well. But maybe at some point it was not as polished as the other one. In my, in my personal opinion, it's not bad translation. I wouldn't say, Oh, this is terrible. I didn't like translation, but in some points, I think. And it was a bit close to, to the English text.

Reference 30 - 0.13% Coverage

It was a bit problematic, the way

Reference 31 - 0.75% Coverage

R2CA: That the A text resolved the word game with the title because I think it was not really solved. So, and taking into account that is the title of the texts. If you don't solve that problem. I think the rest crumbles, a

Reference 32 - 0.34% Coverage

in this particular case, the quality was very, very poor, taking into account that the text had a lot of

Reference 33 - 0.33% Coverage

R2CA: Humor or word play. A lot of need for creativity and the machine. In this case if it was a machine didn't fulfill

Reference 34 - 0.28% Coverage

R2CA: And or didn't solve those those problems. There were also a lot of ambiguities, which is on the original text that

Reference 35 - 0.59% Coverage

R2CA: Obviously, we're not we're not solved the song was also a little bit problematic and the names of the characters, then the address, between "vosté" and "tú" that was also problematic as well.

Reference 36 - 0.35% Coverage

R2CA: And I'm very close to the to the English phrasing and to the English syntax. So it was not a beautiful text to read it was not enjoyable.

Reference 37 - 0.11% Coverage

A closer to English, it was less creative

Reference 38 - 0.51% Coverage

R2CA: This frame that's because maybe it is correct. It's all right. So you can say, well, that the phrase is well constructed and it's close to English but well it's more or less. Okay, and you don't

Reference 39 - 0.47% Coverage

R2CA: You don't put into motion. The, the useful mechanisms that that you do you know when I'm translating it automatically. I always am tried to find the

Reference 40 - 0.31% Coverage

R2CA: The option that is further from from English and then maybe I go back to it to an option that is closer to English, but my first

Reference 41 - 0.55% Coverage

R2CA: My first move, or what. My gut says is always to find some, something that is not from the phrase, as in the original in the original language

Reference 42 - 0.86% Coverage

In some other branches of the editorial world that are not that doesn't demand that this creativity that literature does maybe for divulgative text for essays sometimes and or maybe in inside novel if we have, I don't know, long

Reference 43 - 0.13% Coverage

R2CA: Chapter that is more technical or more

Reference 44 - 0.20% Coverage

R2CA: With less orality and it's only describing, I don't know, a forest. I don't know.

Reference 45 - 0.08% Coverage

R2CA: Maybe there. It could be, it could be

Reference 46 - 0.57% Coverage

Another translation translator did the effort to find another formulation which is as well correct but that is different from from English, there is where I marked be the creative creative shift.

<Files\\R3CA> - § 14 references coded [4.66% Coverage]

Reference 1 - 0.37% Coverage

When dealing with some linguistic kind of parts so that's why, for example in text C when I saw the way the translator had worked with a surname of the.

Reference 2 - 0.42% Coverage

R3CA: Of the of the woman Pelham norm, with the verb "pelar" which is like very informal but really gives the idea of that, and that was really, really surprising

Reference 3 - 0.26% Coverage

At all so that's what I thought that well, at least, maybe a human, you know human translator could could have done.

Reference 4 - 0.19% Coverage

R3CA: You know, could have tried to give a name for these things because.

Reference 5 - 0.20% Coverage

R3CA: Some of them, some of them, I think that they give you the opportunity they give you the chance to be creative.

Reference 6 - 0.38% Coverage

obviously the parts in which you need creativity were the title and also because it was explained inside the text so that had to be some coherence there.

Reference 7 - 0.30% Coverage

Then, obviously the names of the of the names, they give to this system

Reference 8 - 0.20% Coverage

The play the play on words with the surname of the woman and the activity, she does.

Reference 9 - 0.24% Coverage

I think it's something that we mentioned in the emails for me it's when you really have to modify things right, I mean when.

Reference 10 - 0.41% Coverage

R3CA: You really have to take these things and bring it to your domain and to your to your language to your knowledge to your culture, so that that would be being creative like really.

Reference 11 - 0.65% Coverage

R3CA: not a distance a lot from the text, but really having this freedom to change things to change the text, so it really makes the same impression to the to the reader to to keep the feelings that would have the.

Reference 12 - 0.29% Coverage



the reader of the of the source text and the reader of the translated text I don't know if that really makes sense.

Reference 13 - 0.27% Coverage

If you compare it to the other kind of texts, for example, know the names, we were saying the names of of that like go easy or.

Reference 14 - 0.49% Coverage

R3CA: I don't know Goodbye mom or whatever, and on and these kind of things you would miss a little bit the creativity and probably people would complain because would not be like really, really good or up to standard.

<Files\R4NL> - § 18 references coded [6.36% Coverage]

Reference 1 - 0.27% Coverage

the ones were more creative, which required like the the part where there was the words it's like a poem or.

Reference 2 - 0.02% Coverage

Interviewer: The song.

Reference 3 - 0.13% Coverage

R4NL: song the song like requires a lot more creativity.

Reference 4 - 0.66% Coverage

the word play with the title alone like to be or not to be... those were difficult well I don't know if they were difficult for me to correct I think they were quite difficult, probably for the translators, for the human translator.

Reference 5 - 0.32% Coverage

other parts where like the the names for the for the Bureau for termination.

Reference 6 - 0.42% Coverage

I think, creativity in this respect is that, as a translator you have to not translate too literally in the sense, you have to more try and translate...

Reference 7 - 0.50% Coverage

R4NL: In the spirit of the text and with both like the original texts in mind, but also the target reader from the target culture in mind, so you kind of have to balance between the two, I think, as a translator.

Reference 8 - 0.29% Coverage

And, especially in literary translation I think that's often more difficult than it is in some other types of translation.

Reference 9 - 0.34% Coverage

R4NL: Because you have to be more creative because there are more I think cultural references and things like that, where you cannot just translate one on one.

Reference 10 - 0.50% Coverage

You have to find an alternative that works, both with regard to the original text, but also in the target culture, so I think that's where creativity comes in for translators.

Reference 11 - 0.07% Coverage

To think outside the box

Reference 12 - 0.51% Coverage

also because I was doing three times the same texts your influence when you already read, one of the translations it gets stuck in your head and it makes it more difficult to be creative.

Reference 13 - 0.54% Coverage

And to think outside the box, so I think that that may have been part of the reason why text A does not seem as natural or creative as text C even though it was done by the same people.

Reference 14 - 0.31% Coverage

R4NL: And it also difference differences sometimes because sometimes you're like in a in a flow and then it seems like it'll almost it comes like.

Reference 15 - 0.33% Coverage

R4NL: In your head, naturally, and at other times, you have to think about the same sentence for a very long time before you find a solution that you're happy with.

Reference 16 - 0.21% Coverage

R4NL: Oh yeah I think it is just letting your mind wander a bit maybe something like that.

Reference 17 - 0.60% Coverage

Because I would take the fun out of it, I guess that's part of what makes it such a great job as literary translator, is that creativity and that's what I like about these texts and if the

machine can do it, then I am just the editor.

Reference 18 - 0.34% Coverage

R4NL: It made me more aware of how important creativity is and how big a part it plays in in literary translation

<Files\R5NL> - § 10 references coded [3.72% Coverage]

Reference 1 - 0.39% Coverage

the song, obviously, and the intranslatable words such as drupelets

Reference 2 - 0.40% Coverage

the nurse is called an ordinary and that's also a military thing, so a lot of actually the whole atmosphere reminded me of Blade Runner.

Reference 3 - 0.38% Coverage

The song, the drupelets, solving problems their creativity is solving problems actually everything that's needed creativity is.

Reference 4 - 0.57% Coverage

R5NL: lateral thinking, associative thinking in order to to to just fill the gap because there's a gap there's something that you can't translate immediately it doesn't translate itself.

Reference 5 - 0.15% Coverage

R5NL: Then you have a translation problem, what is needed is creativity and.

Reference 6 - 0.30% Coverage

So it's just doing what's supposed to be done, doing what's needed to make the text a whole and.

Reference 7 - 0.15% Coverage

R5NL: That makes sense to the reader and also, of course.

Reference 8 - 0.09% Coverage

R5NL: similar to the source text.

Reference 9 - 0.65% Coverage

when you're translating you're in the middle of that so you always all you have to do all the time is thinker know this is English, this is English or this is influenced by the source text and whether it's English or just word by word translation

Reference 10 - 0.64% Coverage

the third in the third translation, there was a translator who took responsibility for the text and saw as a whole and just all of his actions or her actions were based on.

<Files\\T1CA> - § 27 references coded [10.78% Coverage]

Reference 1 - 0.45% Coverage

The text is pretty easy. But there are some puns with the names and that's probably the most difficult part deciding what to do with the names, which I think is something

Reference 2 - 0.68% Coverage

You would usually decide with the editor with the publisher and also there are some yeah these names for the example the Catbox and all the names that are given to the gas chambers those things were a little bit difficult to find

Reference 3 - 0.17% Coverage

Something because they have to be short. You cannot add any notes.

Reference 4 - 0.30% Coverage

But that was the most difficult part I think for the rest, I didn't think it was very difficult. Some words were

Reference 5 - 0.86% Coverage

the structure, the syntactical structure was very easy know sometimes kind of repetitive, no? The painter make that and the painter make that. So it was just a matter of imitating this style. And yeah, what do you want me to talk about the software, the interface experience.

Reference 6 - 0.40% Coverage

Some references are very cultural related. So it's difficult to really find an equivalent

Reference 7 - 0.26% Coverage

So this part, I think I spent a lot of time.

Reference 8 - 0.41% Coverage

Looking for names that would, that could work because they are used afterwards. So yeah, those then deciding the names, what to do with the names of the of the

Reference 9 - 0.26% Coverage

Of the characters.

Reference 10 - 0.40% Coverage

Connotations... and that with Duncan. There's the pun in the text, I decided to leave Hitz, just as it is because

Reference 11 - 0.37% Coverage

Yeah, my native speakers said well for me... Hitz is just like hits know how many dead people, no? three hits, three targeted things or it could be

Reference 12 - 0.50% Coverage

T1CA: Reminded also her of Hitler because of the gas chambers. So it's what was okay like this, but then with Duncan, then that the decision was to be made, whether to catalanize names.

Reference 13 - 0.41% Coverage

T1CA: I don't I didn't think it was a good idea because all the context was very English. And so I decided to use English names which had

Reference 14 - 0.57% Coverage

T1CA: Which if you read it with a Catalan mind you would read it in a different way. So that's why Whealing is called Affleck, which is an English surname, but for a Catalan comes to affliction so kind of relevant

Reference 15 - 0.11% Coverage

I think that there there should be

Reference 16 - 0.30% Coverage

A note at the beginning so that the people know that, oh, I have to read the English name, but with a Catalan mind.

Reference 17 - 0.11% Coverage

And that's why Duncan becomes Pelham

Reference 18 - 0.74% Coverage

So I had to look for, for a lot of synonyms. So to avoid repetitions and but then the synonyms, where I wasn't aware of fluid enough in the sense of literary or not I, I used "lugubre" and I use "devastadora" and

Reference 19 - 0.45% Coverage

I don't know which ones. It was three or four words that were more or less the same. And I had to look for synonyms and say that. And what else specifically

Reference 20 - 0.53% Coverage

The, the extra names for the gas chambers with this Lucky Pierre. Yeah. And yeah, I don't remember there were Happy Hooligan

Reference 21 - 0.30% Coverage

The song that the that the medical assistant

Reference 22 - 0.43% Coverage

Yeah, no, no. I read it aloud. And at first, my first draft was longer so it was more literal. And then I thought, well, that's too long. So to have kind of

Reference 23 - 0.57% Coverage

T1CA: Musical thing all the sentences should be the same length, more or less to shorten, especially the last one I think. But that's most, yeah, most of the times just making it a little bit symmetrical

Reference 24 - 0.35% Coverage

T1CA: It would be probably difficult to come up with because the problem when you translate is that you have lots of words in your head on, you know them all, but

Reference 25 - 0.37% Coverage

T1CA: You don't know how to reach them, no? that's the problem with it's like they are in, I don't know, in cupboards and you have to find the cupboard, but you don't know in which cupboard they are so

Reference 26 - 0.20% Coverage

T1CA: So if you have a pun, probably it won't work or if you have a

Reference 27 - 0.30% Coverage

T1CA: metaphor or something more complicated. You need a human there

<Files\\T2CA> - § 13 references coded [100.00% Coverage]

Reference 1 - 100.00% Coverage

If I was translating this text from the very beginning, irrationally, like an intuition, I like a gut feeling I would know when a word had to be translated differently because of stylistic reasons, right? because in the target language if you repeat the same word over and over again even though in the English original it might get repeated as well you create an effect on the reader and you know when you need a synonym. There is a moment in which you know you need to apply for certain stylistic variation

#### Reference 2 - 100.00% Coverage

Well, with any text like this one that has its own universe, you need to understand the rules right of how that universe works if there are new names that are created or that I used differently from a standard world that could be described in literature, you need to understand them before you translate them

#### Reference 3 - 100.00% Coverage

I would just give a first version of the text and once I realize that that particular word or phrasing have a specific meaning in the text I would go back and think better like the title of the author of the story.

#### Reference 4 - 100.00% Coverage

So first getting acquainted with the universe and that meant the title of the phone code, the names of the positions and professions that people have in this text

#### Reference 5 - 100.00% Coverage

There were a couple of things that I had to really think long and hard before committing to a translation because they can mean a lot of things. The orderly it is pretty straightforward but there are several ways to translate it as long as you know what it entails and then there is this woman, I don't remember her job or specific job one comes towards the end. She is not an officer she's a steward maybe, no, a hostess, so what kind of hostess, okay she holds what, the termination is another one, the termination bureau, those kind of words that can have different meanings or abstract that have a lot of implied meaning, so the first time I came up with the bureau of termination, I thought it meant termination of pregnancy which is the first thing that comes to mind, and that's why I translated it as "interrupció" because it is usually translated as "interrupció voluntària del embarrass", then I understood it meant people who decided to terminate their own lives to give space to give room for further life, so that's what they were doing, interrupting their lives, so I thought it worked both ways work both ways and I wondered if an English the first thing that comes to mind when you read this is pregnancy termination and then you realize it can be used for different purposes, so jobs, institutions, this is this is creative wet where most of the creativity lies in the text...

#### Reference 6 - 100.00% Coverage

Because, because it's obvious that there's no one to one translation, there is any right answer, right solution to this because you can read a lot into them they spark a lot of ideas in you and you do your best to stop and analyse what kind of things come to mind when you read a certain word or phrase and then try to come up with a solution that also generates those thoughts in the target reader and that is not a straightforward process but I think the first thing you need to do is to spot where those kernels of creativity are hidden in the text.

#### Reference 7 - 100.00% Coverage

There is a lot of humour as well in the text so even though the topic or the situation might be grim because we're talking about death all the time and who gets to die who gets to be born, I think it was also important to nail the more comic sentences. Sometimes the civil servants or the doctor or the hostess they have this dry sense of humour, they treat their fellow citizens with a certain contempt, like they are know-it-alls and they know what's best for society so those things were also quite sensitive like first to detect and then try to convey in Catalan, so yes all the more scientific, Syfy aspect of the text plus this humour, I think those were the two things where you could allow yourself to be a bit more distance from the text as long as a general effect was recreated.

#### Reference 8 - 100.00% Coverage

if the text I mean there are a lot of novels and stories that don't have an inch of creativity in them meaning they're pretty straightforward, then this kind of process I think that MT could be very helpful but whenever there's a non-standard text and that deviates from the way that the majority of what describe a situation or a character

then even though some proposals are decent and were good and I accepted them it didn't help me become creative because it was harder.

#### Reference 9 - 100.00% Coverage

If the book is very long I'll try to plummet through it and get a first draft as soon as possible and then focus on the review, if it is short and creative and poetic then I'm slower but I make sure that the first draft is quite final.

#### Reference 10 - 100.00% Coverage

I am mostly an interpreter, and one of the things that I studied all the time and that I kept thinking and that is particularly applicable to this situation when you have words or concepts that are that have 121 translations this process is quite safe because if it can make mistakes but you spot them, the problem is when one reality in one language are several possibilities, Just an example a box a box in Spanish is "caja", and that's it, there are several type of boxes but mainly as a general concept, box is caja, whereas in Catalan you have "capsa" and "caixa", you have two of them depending on the material they are made of, whether they are big or small, so it is so easy that any machine translation will translate "capsa" and "caixa" as box and it will be the right translation, but if we are working the other way around it will have to choose and it won't have enough context to choose from so basically we'll go to the unmarked translation which is "caixa" because it's more general and it applies to more situations so what's the danger there, you were asking, well, that "capsa" gets forgotten, because most readers that read "caixa" will think it is fine, most boxes are caixes, only some specific boxes are not, and even if a "capsa" is being described as "caixa" it takes a reader or speaker that is very aware of the language super sensitive to detect it and say well this is not a caixa, it is a capsa, most readers will read through and understand it and not even question it, so the dangers are that you can get a more standard language where this kind of nuances that don't necessarily have a literary nature, it is not about poetic language, this is day to day language we are talking about, this kind of nuances or different ways of segmenting the world get lost, it is the typical Eskimo example of how many words for white they have, if you get a MT from English where the word white is used probably it will go to one standard in with word for a white that will work for most situations and the rest will get forgotten, and probably readers if they keep reading texts where that's the only way to translate white might even forget and stop using the other synonyms for white that are only partial to whiteness, so that's one danger that I can think of.

#### Reference 11 - 100.00% Coverage

we start searching for possibilities and once we get to three we stop because we do not want to get confused. If we're not completely convinced we keep looking, if you like the second choice you find that's it you say all that was what I was looking for but if you're not 100% convinced and you are detail oriented you keep looking for other choices and then you get ten, fifteen and then you might get dazzled and you might not know what to choose, but it is your day to day, how we work, you will end up choosing one because you know you have to.

#### Reference 12 - 100.00% Coverage

We think I know there's a word I know it means this and that, and it can be understood this way or the other but I just can't think of it so you look for synonym to look for similar context, parallel texts over the internet but it's the same process it's like narrowing down the focus of possible translations until you find the right one okay.

#### Reference 13 - 100.00% Coverage

Is creativity reproducible? Why should we expect machines to carry out something that up to now has been considered exclusively human? The very existence of machines is based on the possibility to reproduce things and to replicate processes. If we are asking from them to do the opposite, it might be in vain not from the point of view that we won't get there but why should we? Why should we get there? What is the point? For us to become less creative I want a machine to help me do the stuff that I don't want to do that I cannot do at the same level, but I can focus on other stuff that only I can do. If we take that away from our intellectual capabilities it will only make us dumber and I don't see the point...



Reference 1 - 0.61% Coverage

I had to adjust to that, but um I thought it was really fun text to work with it was it sort of a timeless theme so even though it's an older text you weren't restricted by the time it was written in so that was really nice.

Reference 2 - 0.45% Coverage

T3NL: And I thought you got to be really creative as a as a translator because it refers to non existing things that need to have a certain rhetoric, I think, and.

Reference 3 - 0.27% Coverage

How do you say that a few problems, but it was really fun to try and work them out the one I have most trouble with was actually a title.

Reference 4 - 0.46% Coverage

T3NL: But then I was, I was looking into all this because, because we, in this day and age we have text language or SMS language so we we all we already.

Reference 5 - 0.10% Coverage

The nicknames for the Federal bureau of.

Reference 6 - 0.06% Coverage

T3NL: termination because.

Reference 7 - 0.29% Coverage

I imagine a lot of them sort of refer to something else as well, and they might have had some sort of sexual references in them as well.

Reference 8 - 0.64% Coverage

I think the the lady Leora Duncan she had a way of talking, there was a bit stiff and a bit old fashioned she was the only one, I think, but that was just the with the G and gosh and things like that, so I use a bit of old fashioned a bit archaic exclamations for that and.

Reference 9 - 0.13% Coverage

I had a problem with is that there was so many reporting clauses.

Reference 10 - 0.51% Coverage

you had so many speakers at some point as well, so I wasn't quite sure where I could leave them out because some point I started to trip over them in in Dutch so but I only took like two I think when it was clear, the word, yes, two speakers going on.

Reference 11 - 0.28% Coverage

These well culture specific elements in the to come up with titles that were believable I thought was um was a challenge.

Reference 12 - 0.05% Coverage

Especially for instance the.

Reference 13 - 0.03% Coverage

T3NL: Ethical.

Reference 14 - 0.08% Coverage

T3NL: Suicide studios.

Reference 15 - 0.22% Coverage

And also things where it's like hostess we don't have a word for that in Dutch, so I had to come up with a description, that is.

Reference 16 - 0.44% Coverage

We have not... doctor is actually generic in Dutch, so we don't it doesn't get a female affix and nurse, you have "zuster", which is a female nurse, and that is what people tend to say, but we also have the word "verpleiger" well "verpleegkundigen".

Reference 17 - 0.12% Coverage

T3NL: But I have, I often come across nurses in my.

Reference 18 - 0.08% Coverage

T3NL: Translations but it's often at a.

Reference 19 - 0.10% Coverage

T3NL: In also in the birthing.

Reference 20 - 0.18% Coverage

T3NL: Center or something like that, but most of the time it's women so when I can I because.

Reference 21 - 0.41% Coverage

T3NL: We tend to we still tend to say in idiomatically, we can say "zuster", so the female form unless unless you need to unless you can specify and then we say "verpleegkundigen".

Reference 22 - 0.23% Coverage

T3NL: Depending on context I choose what I need for that, but for the for the painting, I chose a general generic word.

Reference 23 - 0.47% Coverage

T3NL: The names unless it's children's literature literature and I could do the word play on Duncan I could do it in Dutch so so the painter says you so you dunk people and.

Reference 24 - 0.32% Coverage

What I tried to do is give the Dutch reader the experience I would think the reader of the original text would have someone who would fully understand the original language.

Reference 25 - 0.26% Coverage

T3NL: Or, I had to work out is it in in in plot, or is it in form or syntax or is it the.

Reference 26 - 0.12% Coverage

T3NL: Where basically where where did the writer put his.

Reference 27 - 0.01% Coverage

T3NL: or.

Reference 28 - 0.03% Coverage

T3NL: How do you you say that.

Reference 29 - 0.12% Coverage

T3NL: Where did the writer put his hooks

Reference 30 - 0.16% Coverage

I had to try and find a way to put a hook in the.

Reference 31 - 0.31% Coverage

T3NL: In the in the translation as well, so that you sort of catch the reader or it gets the attention of the reader on a certain phrase I think um.

Reference 32 - 0.07% Coverage

Try and interpret how.

Reference 33 - 0.31% Coverage

T3NL: The writer would have said it had he been Dutch so not what is he saying in English, but how would he have said it had he been Dutch so.

Reference 34 - 0.11% Coverage

T3NL: I think there was a lot of a lot of it wasn't tone, I think.

Reference 35 - 0.27% Coverage

The one that was also what what people are saying, but also you could distill from the source text the way they were saying it.

Reference 36 - 0.53% Coverage

T3NL: Like, for instance, this oh That was what the song is in there, so the first time I translated I just wrote out this song, it was brilliant and I I I close the file and I opened it the wrong way so everything was gone and I couldn't get it back, I have no idea I.

Reference 37 - 0.46% Coverage

T3NL: with different lines of thought man as well, for instance with the whole ethical suicide studios so I was looking at different words for suicide different word for studios different well also for ethical, even so, so some.

Reference 38 - 0.30% Coverage

it's always sort of are you going to do, choose form over meaning, or do you choose meaning over connotation

<Files\\T4NL> - § 14 references coded [5.78% Coverage]

Reference 1 - 0.57% Coverage

Nicknames to the to the to the gas chambers, etc. Like this. You have to find creative things that was difficult. The song, for example, was also difficult to translate

Reference 2 - 0.84% Coverage

Some idioms idiomatic expressions. You have to find goods equivalence in Dutch for it's difficult, but those are for me as a book translator are you know not uncommon to have that kind of issues in a text so I could also say

Reference 3 - 0.15% Coverage

Nothing extraordinary for me. I'm used to this kind of issues.

Reference 4 - 0.36% Coverage

I checked them and there were references could be references to songs or something, you know, you can check, most of them

Reference 5 - 0.54% Coverage

You could find something. But then I thought, it doesn't work in the text, you know, can find some an equivalent in Dutch for this, but it's has to be, then you have to change it again to make it useful in the trends in the texts.

Reference 6 - 0.85% Coverage

In my view, right, kind of translation, my, my goal is to make the text fluent and unnatural in Dutch, of course, that's my main goal. And so that's why you have to, you cannot stick with just a literal translation, but you have to make all these steps to to find the right

Reference 7 - 0.29% Coverage

T4NL: nice sounding natural fluent equivalent in Dutch, and that's that's a creative process by itself. Maybe the steps.

Reference 8 - 0.42% Coverage

Well, as I mentioned, the song. For example, you have to, you have to make it like a rhyme here and there, and it has to be

Reference 9 - 0.38% Coverage

T4NL: Not short or not. Not much longer, and not much shorter, you have to respect it, of course, that it has to be light as well.

Reference 10 - 0.55% Coverage

So that's, those are typical issues for professional translators, which are or humour when there's when you speak of humour. You also have to be more creative, you know,

Reference 11 - 0.45% Coverage

And if there is a little game or a little joke about dumping dumping dumping people or dunking people that something you, you cannot

Reference 12 - 0.11% Coverage

T4NL: Then it's unfortunate that you cannot

Reference 13 - 0.19% Coverage

T4NL: Follow that. And then you try to compensate it somewhere else. That's what we do.

Reference 14 - 0.10% Coverage

I always read with the source text.

