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Domestication to a Degree: A Case Study of Domestication and Foreignization in *The Discomfort of Evening* and *The Twin*

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**Domestication to a Degree; a Case Study of
Domestication and Foreignization in *The Discomfort of Evening* and *The Twin***

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MA Translation, Leiden University

Master's Thesis

Abstract

This thesis is a case study of domestication and foreignization in two Dutch literary works: *De avond is ongemak* by Marieke Lucas Rijneveld, translated into English as *The Discomfort of Evening* by Michele Hutchison, and *Boven is het stil* by Gerbrand Bakker, translated into English as *The Twin* by David Colmer. Drawing on the work of Venuti, Van Poucke, and Molina and Hurtado Albir, an attempt is made in this thesis to operationalize the concepts of domestication and foreignization to estimate the degree to which the translations of these two novels may be considered domesticised and/or foreignized. Fifty sentences –randomly selected from each translation– were analysed for signs of domestication and foreignization and scored accordingly. This qualitative research was followed up with limited quantitative corpus research looking for further support of the tentative conclusion that *The Discomfort of Evening* might be domesticated to a higher degree than *The Twin*.

Keywords: domestication, foreignization, operationalization of domestication and foreignization, Dutch literary works translated into English, case study, corpus research

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"...to translate without a theory is to translate blind..."

Chesterman (2016, p. xi)

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List of Abbreviations

Computer-assisted translation	CAT
Degree of foreignization	DF
Domesticating	D
Estimated degree of domestication	DDOM
Estimated degree of foreignization	DFOR
Foreignizing	F
Source culture	SC
Source language	SL
Source text	ST
Target culture	TC
Target language	TL
Target text	TT

Domestication to a Degree; a Case Study of

Domestication and Foreignization in *The Discomfort of Evening* and *The Twin*

In a translation, choices may be made that may qualify as domesticating or foreignizing.

These two terms are most often associated with Venuti, although when Venuti first used these terms in his work *The Translator's Invisibility* in 1995, revised in 2008, and reissued by Routledge as a translation classic in 2018, similar ideas were circulating (Koskinen, 2012, p. 14). Since Venuti's introduction of the two terms, domestication and foreignization have been widely applied in the field of translation studies, often without precise definitions (Kemppanen et al., 2012, p. 7). This thesis seeks to define the terms *domestication* and *foreignization* so that these terms can be operationalised and used to determine the degree to which they both occur in two Dutch prize-winning literary works translated into English: *Boven is het stil* by Gerbrand Bakker, translated as *The Twin* by David Colmer, and *De avond is ongemak* by Marieke Lucas Rijneveld, translated as *The Discomfort of Evening* by Michele Hutchison.

Literature considered relevant for the discussion of domestication and foreignization and the operationalization of these concepts will be discussed below. This section will be followed by a stylistic analysis of the two literary works. The next section describes the methodology –a case study completed via limited corpus research– which was used for the purposes of this thesis. After discussing the methodology, the results of the qualitative and quantitative research undertaken for this thesis will be presented and discussed, followed by a final section with a conclusion and options for further research.

Literature Review

In this chapter, literature considered relevant for the topic of this thesis will be discussed. Below, the two novels selected for this case study will be introduced briefly, including a comment on the variety of English used in the translation of these novels. This introduction will be followed by a discussion of the definitions of domestication and foreignization given by Venuti (2018) and a critical review of these two concepts. Next, the method for quantifying the degree of domestication and foreignization in literary works as put forward by Van Poucke (2012) will be discussed, followed by

an attempt to distinguish domestication and foreignization from other forces at work in the process of translation, such as the operation of norms or the effect of translation universals. The literature review will be concluded by a section on corpus research.

Selection of *The Twin* and *The Discomfort of Evening* for this Case Study; Variety of English

This thesis is a case study exploring domestication and foreignization in the translations into English of two Dutch novels: *Boven is het stil* (2006) by Gerbrand Bakker, translated as *The Twin* by David Colmer (2009) and *De avond is ongemak* (2018) by Marieke Lucas Rijneveld translated as *The Discomfort of Evening* (2020) by Michele Hutchison. Translation into English is a rather broad description, as English may include many varieties of English. As far as the English variety used by the translators is concerned, it should be noted that *The Twin* bears evidence of a more American or international variety of English (e.g., spellings with "o", rather than "ou" as in 'neighbor', some lexical choices including the Australian "paddock"), and that *The Discomfort of the Evening* adheres to a British variety of English. This may be explained by the fact that David Colmer is an Australian writer and translator, and Michele Hutchison is a British translator and writer. They both work and live in the Netherlands (Flanders Literature (n.d.)). As the scope of this thesis is limited, differences between the two varieties of English are not discussed here. This includes any differences between a British target culture and Australian or more international target culture.

The Twin and *The Discomfort of Evening* were selected for this case study because both novels are debut novels written relatively recently (2006 and 2018) by authors belonging to a minority community in the Netherlands; Bakker identifies as gay and Rijneveld as non-binary (Armitstead, 2020, Bakker, 2021). Both novels are award-winning bestsellers in the Netherlands. The novels have won prizes abroad as well, both in their original languages and in their translated languages. *Twin* has won the 2010 International IMPAC DUBLIN Literary Award (BBC, 2010) and *The Discomfort of Evening* has won the 2020 International Booker Award (Flood, 2020). Like the authors of the works, the protagonists in both stories were born into farming families (Bakker in north Holland (Velzen, 2010) and Rijneveld in north Brabant (Armitstead, 2020), at the edge of the Dutch

bible belt). Also like the authors, both protagonists in the two novels lost a sibling (Beek, 2020; De Limburger 2020). Further similarities and differences between the two works and the translations thereof are discussed below under "Stylistic Analysis of *Boven is het stil* and *De avond is ongemak*". Given these similarities and differences, it was felt that these works formed a good basis for a case study into (the level of) domestication and foreignization in the translation of these novels.

Domestication and Foreignization in Literary Translation; a Venutian Definition

According to Tymoczko (2000) the terms domestication and foreignization can be traced back to the broad use of earlier conceptualisations of domestication in literary criticism (p. 34). Venuti (2018), however, points to Schleiermacher for the origins of these terms (p. 15). In a lecture given by Schleiermacher in 1813, he argued that a translator, in choosing their translation method, has one of two options available to them:

Entweder der Uebersetzer läßt den Schriftsteller möglichst in Ruhe, und bewegt den Leser ihm entgegen; oder er läßt den Leser möglichst in Ruhe und bewegt den Schriftsteller ihm entgegen" (Schleiermacher, 1813. p. 5) translated by Bernofski as:

"Either the translator leaves the writer in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him (Schleiermacher (1813/2012), p. 49).

Venuti (2018) refers to the first method as a "domesticating practice" further defined as "an ethnocentric reduction of the foreign text to receiving cultural values," and to the second method as a "foreignizing practice" further defined as an "ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text" (p. 15). If these terms are to be operationalised, it is important to understand what these terms mean and whether they can be used to detect domestication and foreignization in a text.

Ethnocentric Reduction and Ethnodeviant Pressure; Understanding Venuti's Definitions

Ethnocentric Reduction of the Foreign Text to Receiving Cultural Values. This definition includes four elements: ethnocentric, reduction, foreign text, and receiving cultural values. These

elements will be examined in more detail for the purposes of the potential operationalization of these terms below.

Ethnocentric. The term "ethnocentric" has its origins in sociology. It was "first coined by William Graham Sumner in 1906" and essentially is the "act of judging another culture from the perspective of one's own" (Atingdui, 1970). It implies a limited knowledge and appreciation of other cultures and communities (OED). Although the term "ethnocentric" carries a pejorative connotation, the term in Venuti's definition is understood in its more neutral meaning as "from a receiving culture's point of view", further discussed below.

Foreign Text. Before discussing the notion of reduction, something should be said about "foreign text". Even though Venuti focuses mainly on literary texts in *The Translator's Invisibility* and all examples discussed in his book are taken from literary texts, Venuti (2018) is of the opinion that the forces of domestication and foreignization are at work in all "translation, regardless of genre and text type" (p. xii). Venuti (2018) recognizes, however, that "the basis of a foreignizing effect" (and hence a domesticating effect too) "varies with the text type" (p. xv). So, not all translation *can* be equally foreignizing or domesticating. Take, for example, the translation of a contract or a judgment, respectively. Whereas a contract may have to be localised before, during, or after translation and adapted to certain jurisdictions, the translation of a judgment may demand a closer adherence to the source text, depending on the function this text has to perform. Although any findings in this thesis may well be applicable to text-types or genres other than literary translation, such other text-types or genres are outside the scope of this thesis. This thesis focuses on two literary works translated from Dutch into English, including what aspects of the Dutch source text might be considered to have been domesticised in the English translation, or "reduced" in keeping with Venuti's definition of domestication.

Reduction. The word reduction implies that the translation is a reduced version of the foreign text, and thus somehow "less" than the original. Although Venuti does not specify what elements of the foreign text are reduced, reduction then is interpreted as a "loss" or "weakening" of

elements of the source text. A loss or weakening could occur by something as simple as the replacement of cultural lexical item, such as *Sinterklaasliedjes* by "Christmas songs" and *tompoes* by "cream slice", as happened in the translation of *De avond is ongemak*. Lexical items other than cultural lexical items may be replaced as well. In *De avond is ongemak*, for example, the word *schijtgat* (literally arse or arse-hole) has been translated as bum hole, possibly in an effort to tone down taboo language in the translation. A more complex reduction is the loss or omission of metaphors, or a joke, as also happened in the translation of *De avond is ongemak*, discussed in more detail under "Stylistic Analysis of *Boven is het stil* and *De avond is ongemak*". An even more complex reduction is the alteration of source-text features such as punctuation, discussed in the sections Corpus Research on Punctuation and Punctuation below. Both in the translation of *De avond is ongemak* and of *Boven is het stil*, sentences are joined or split by changing full stops to commas or vice versa. An even more complex reduction –and harder to detect– is the loss of an author's style in translation. Another complex reduction is any foregrounding or markedness of source text features, which markedness or foregrounding has not been rendered in translation. As we will see later in this thesis, long sentences in *De avond is ongemak* are sometimes split up into various shorter sentences changing the "breathlessness" of the stream of thoughts of the ten-year-old protagonist, Jas. And when Jas's name is assimilated into the translation without being changed, the reference to the coat that she wears as protective armour throughout the novel gets lost in translation. These are just few examples of source-text features that are reduced in the process of translation —examples that do not necessarily reflect the whole of Venuti's definition of domestication.

Receiving Cultural Values. Other than making mention of domesticating forces at play in British or American culture, Venuti, unfortunately, does not elaborate on the broad term receiving cultural values. Both British and American cultures are likely to include many sub-cultures, each with their own norms, values, standards, and sociolect. Source language-oriented features perceived to be "foreign" or unfamiliar to one reader, may not be perceived as such by another reader. It is

beyond the scope of this thesis to distinguish between the various receiving cultures and their values.

Ethnodeviant Pressure on Receiving Cultural Values to Register Linguistic and Cultural Differences of the Foreign Text. This definition of foreignization can be broken down to the following three major elements: ethnodeviant pressure, register[ing] linguistic and cultural differences, and receiving cultural values. Below, the terms ethnodeviant pressure and registering linguistic and cultural difference will be discussed. For a discussion of receiving cultural values, see the paragraph "Receiving Cultural Values" immediately preceding this paragraph.

Ethnodeviant Pressure. This term may well have been coined by Venuti. Deviant means "deviating from normal social, etc., standards or behaviour" (OED). Ethnodeviant is thus considered to be diverging from that what is considered "normal" as seen from the point of view of the receiving culture and understood to mean the opposite of ethnocentric. Again, it should be borne in mind here that what is considered divergent from "normal", or ethnodeviant, by one reader may not be considered "ethnodeviant" by another reader. As explained above under "*Receiving Cultural Values*", much depends on the background of the reader, sociolect, etc. "Normal", therefore, cannot be defined in any absolute manner. By definition, "normal" presumes a vantage point. Any pressure to diverge from "normal standard of behaviour" –in other words, receiving cultural values– requires a further definition of that culture, their values, and the type of pressure to be exercised.

Registering Linguistic and Cultural Differences. As explained above under "Foreign Text" and "Reduction", source language-oriented features that are introduced in a translation are always expressed, i.e., registered, in the target language. According to Venuti (2018) this results in a translation that is "inevitably domesticating" (p. xii). Consequently, in the words of Laaksonen (2010) a "foreignizing [approach] can only be applied to those elements that are considered foreign in the target culture" (Laaksonen, 2010, p. 29, as cited in Koskinen, 2012, p. 15). According to Koskinen (2012) this means that "a translation that preserves all the foreign elements of the source text cannot be considered foreignizing if these elements are not foreign for the target culture readers.

There is thus no straightforward way of measuring the degree of foreignness between a culture pair" (Koskinen, 2012, p. 15). This combination of domesticating yet foreignizing a translation is a somewhat circuitous type of definition that demands clarification. The foreignizing approach envisaged and advocated by Venuti is one in which the translator draws on elements in the target language that are considered less conventional, more unusual, and not drawing on the prevailing variety of English at any given time. For Koskinen, "Venuti's concept of foreignizing is ... in many ways similar to *ostranenie*, or defamiliarization, an intentional alienation effect used as an artistic device" (Koskinen 2000 as cited in Koskinen, 2012, p. 52). *Ostranenie*, in Dutch *vervreemdingseffect*, is a term taken from Russian Formalism seeking to change one's day-to-day automatic observations by deviating language use as a result of which reality is perceived anew (DBNL). Outside this specific literary context, the word *vervreemden* denotes "to dispose of" or "to become estranged". Without further context, a translation that is *vervreemdend* seems to denote a more permanent rift—estrangement rather than the intended defamiliarization—between the reader and the translated text. To bring about a (temporary) defamiliarization perhaps *bevreemden* (making the reader wonder) better reflects a foreignizing translation as envisaged by Venuti.

Bringing about a foreignizing effect through an approach to "register linguistic and cultural differences" entails more than the introduction of a single borrowed word such as *pepernoten* in *The Discomfort of Evening*, or a borrowing of names such as *Dieuwertje Blok* or *Boudewijn de Groot* without further explanation. It can be seen in the adoption of incomplete sentences, more common in Dutch than they are in English, or the calquing of a source text sentence structure such as in the translation of the sentence: '*Wat betekent dat?* in *Boven is het stil* (Bakker, 2006, H. 6, p. 6), translated as "What's that mean?" (Bakker & Colmer, 2010, p. 32).

Venuti takes foreignization even a step further. A foreignizing approach as envisaged by Venuti starts with the choice of the source text to "avoid stereotypical representations of the source culture" (p. xv). Foreignization may thus include the introduction of a source culture poetic form such as the Japanese haiku, for example, which was exported to the West by poets such as Ezra

Pound (Shirane, 2019, p. 463), or the sonnet, which was introduced to the British target culture in the sixteenth century (Britannica, 2019). In analyzing the translations of *Boven is het stil* or *De avond is ongemak* no evidence was found of such extreme forms of foreignization. Although Zwaan (2019) has found that the publishing industry seems to have a penchant for award-winning debut novels written in Dutch that qualify as "polder novels" or "candid literature", a description that fits both novels included in this case study, whether the selection of the two novels for translation can be considered a foreignizing choice, is beyond the scope of this thesis.

Venuti's Critics; Definitions not Clear Enough for Operationalization

The Translator's Invisibility includes some pointers to detect evidence of domestication and foreignization. A list of these pointers is attached in Appendix 1 as Table A1. It may be clear from the above and from this list that Venuti's definitions of domestication and foreignization lack sufficient clarity to be operationalized. This has been pointed out by Pym (1996), for example, who referred to Venuti's work as "rather complex and vague" (p. 166) and "not based on any actual measurements of 'resistance'", a characteristic of a foreignizing approach (p. 171). According to Pym (1996), Venuti advocates the use of "non-fluent, non-standard and heterogeneous [foreignizing language,] quite independently of any fidelity to the source, incorporate[ing] a wide diversity of English usages, mixing and conflicting registers, giving value to the marginal" (Pym, 1996, p. 174). An example taken from the translation of *De avond is ongemak* may explain the problem with a foreignizing approach. The sentence "*Ik heb alleen last van rouwrandjes.*" (Rijneveld, 2018, H6, p. 5), has been translated by Hutchison (2020) as "I only have a problem with black dirt stuck under mine." (Rijneveld & Hutchison, 2020, H6, p. 5). There is an archaic translation of *rouwrandjes*, namely fingernails in mourning (for the cat), which dates back to 1841 (Tréguer, 2020). It is unlikely for a young child like Hanna, the sister of the protagonist in *De avond is ongemak*, to use such an archaic English expression, whereas *rouwrandjes* is a common Dutch expression. Had Hutchison opted for the archaic translation, it could well have resulted in a fidelity to the source that should nonetheless be treated as an infidelity as it changes the nature of the "voice" of Hanna's character.

Pym has not been the only one to criticize Venuti's stance on domesticating and foreignizing approaches. Tymoczko (2000) also mentioned that Venuti fails to carefully define any of the terms used by him. Tymoczko attributes this lack of definition to the borrowing of these terms from other scholars, allowing Venuti to "shift ground and alter the basis of his argument as it suits him, without committing himself to the particularities, difficulties and implications" of the term domestication and/or foreignization and Venuti's later reincarnations of these terms (p. 34). For Tymoczko the terms as used by Venuti are insufficiently identifiable and applicable, let alone quantifiable (Tymoczko, 2000, p. 37). Tymoczko rightfully points out that Venuti sometimes argues that a foreignizing translation is characterised by language that deviates from the standard target norms and is sometimes characterised by fluency (Tymoczko 2000. p. 35).

Ambrosiani (2012) has argued "that the very concepts foreignization and domestication themselves need further elaboration in order for them to be even more useful when describing and analysing the relationship between different types of source texts and their related, translated target texts" (p. 80). A similar problem was observed by Mäkisalo (2012) who stated that:

The problem of operationalization appears to take place at least at two levels. At the theoretical level, one is supposed to find the proper theoretical concepts that define foreignisation and domestication empirically, that is in texts (that are translations). At the empirical level, one is supposed to find methods to recognise features or elements of foreignness and possibly even measure the degree of foreignness in translated texts (p. 64).

According to Mäkisalo, the "problem at the theoretical level is more acute [because] before measuring anything, it is necessary to know what to measure" (Mäkisalo, 2012, p. 64).

Kudashev (2017) also commented on Venuti's lack of "explicit definition of the terms domestication and foreignization" and Venuti's interchangeable use of these terms with terms such as fluent and/or resistant/minoritizing approaches (p. 64). Therefore, before attempting to estimate any degree of domestication and/or foreignization in a translated text and to determine how these should be measured, it is necessary to clearly define these terms (Kudashev, 2017, p. 66).

Venuti Responds to Criticism; A Step Back from Operationalization

In the introduction to *The Translator's Invisibility*, Venuti responds to some of the criticism on his work on domestication and foreignization by further demarcating the two terms. According to Venuti, domestication and foreignization are neither binary opposites, nor labels to be affixed to translation choices "describe[ing] specific verbal choices or discursive strategies" (p. xiv). More specifically, foreignization is not an "orientation toward or adherence to the source text" (p. xiii). It is also more than a superficial "exoticizing" translation (p. xiii), which is the inclusion of "specific features of the foreign culture ranging from geography, customs, and cuisine to historical figures and events, along with the retention of foreign place names and proper names as well as the odd foreign word" (p. 159). Instead, a foreignizing translation makes use "of marginal resources and ideologies in the target culture, which because of their very marginality may be less readily comprehensible, somewhat peculiar, and even estranging" (p. xiii). Marginal is explained by Venuti (2018) as "values that are marginal in various degrees". Some marginal, and therefore foreignizing, translation choices may be "residual, survivals of previous linguistic and cultural forms", others may be "emergent, [or] transformations of previous forms that are recognizably different". Last but not least, some foreignizing translation choices may draw on "specialized or non-standard, forms linked to specific groups with varying degrees of social power and prestige" (pp. 176-177). It is clear from this description of marginal that what is "residual", "emergent", "specialized", or "non-standard" changes over time. Groups in society change, their social power and prestige are subject to change. All the refinements described above do not contribute to the wording of a clear definition of domestication and foreignization that can readily be operationalised in any study estimating the degree of foreignization or domestication in a literary text. If anything, these refinements may be construed as a step back.

Definitions in Various Studies on Domestication

Although some pointers can be gleaned from Venuti's work to detect domestication and/or foreignization in a text, Venuti's critics make some valid points. Terms such as fluency, resistancy,

ethnocentric reduction, or ethnodeviancy are indeed not defined clearly enough to be useful for estimating the degree of domestication and/or foreignization in a text. This is probably the reason why the terms domestication and foreignization have been applied in the field of translation studies often without precise definitions (Kemppanen et al., 2012, p. 7). Out of the sixteen studies included in the overview attached as Table A2 in Appendix 2, fifteen studies refer to a Venutian definition of domestication and/or foreignization, six contain a definition of domestication/foreignization based on the definitions of these terms provided by Shuttleworth and Cowie (1999) —which definitions essentially summarize Venuti's views— and one study contains no definition at all.

Kudashev (2017), presents an even more detailed overview of the types of definitions used in research on domestication and foreignization, all of which have in common that they are broad definitions highlighting aspects of a binary opposition of the two terms (p. 65).

An example of such a broad definition can be found in Coles (2012) who, for her study, defined the approaches as follows: "[i]n simple terms, while domestication assimilates texts to target linguistic and cultural values, in foreignization some significant traces of the original text are retained" (Oittinen, 2006, as cited in Coles 2012, p. 44).

Another example is Kemppanen (2012) who, in his study, defined domestication as: "a strategy in which the translator replaces elements that are foreign to the target culture with ones that are more familiar to that target culture", and thus imitates "text features of the target culture", and foreignization as the "opposite strategy", namely a translation strategy in which "elements foreign to the target culture are given a special stress" (pp. 51-52). All these definitions essentially leave behind Venuti's definitions and use the terms as a "convenient shorthand" to describe these two translation approaches (Paloposki 2011 p. 40).

Domestication and Foreignization as Convenient Shorthands for the Purposes of this Thesis

In view of the above, it is proposed to define domestication and foreignization broadly as umbrella terms. For the purposes of this thesis, foreignization is defined as any influences of the source language detectable in the translation into the target language. This includes source

language-oriented textual features, source cultural items, as well as any adherence to source language practices, values, and conventions. This definition ties in with Shuttleworth and Cowie's (1999) definition of foreignization in which the target text "retain[s] something of the foreignness of the original". However, whether "target text conventions" have "deliberately [been] broken by such retention", as suggested in Shuttleworth and Cowie's definition, has not been researched in this thesis.

Domestication then is defined as the absence of influences of the source language in the broadest sense of the word. Instead, practices, values, or conventions prevailing in the target language and culture at any given time are adhered to. This includes adherence to target language grammar rules but, for example, also includes the replacement or alteration of source language-oriented features and source cultural items by target language-oriented features and target cultural items.

These definitions do not specify any sub-groups or sub-sets of practices, values, or conventions existing in the source or the target language at any given time. They also do not distinguish between any dominant and non-dominant varieties of language. Based on these definitions, this thesis explores, in brief, what of the source text is left in the target text. The definitions of domestication and foreignization used in this thesis, consequently, depart from Venuti's definitions, mainly because no solid basis has been found to operationalise these terms as envisaged by Venuti. So, contrary to Venuti's response to criticism on his work as discussed above, the terms domestication and foreignization are going to be used in this thesis as labels attached to certain translation choices, in line with Van Poucke's (2012) research.

In this thesis it will be investigated to what extent the translations selected for this case study have incorporated source-language features and source cultural items. The basis for the analysis in this thesis will be the translation techniques as proposed by Molina & Hurtado Albir (2002), and the basis for estimating the degree of domestication and foreignization will be the quantitative model used to estimate the degree of foreignization of a literary text as proposed by

Van Poucke (2012). Molina & Hurtado Albir's translation techniques as well as Van Poucke's model will be discussed in greater detail below.

As we will also see below, forces other than domestication and foreignization exercise their influence on translatory activities, forces that are now captured by the broad definitions used for the purposes of this thesis, but that should be distinguished from domestication and foreignization. These forces may include undue source language interference, the operation of norms, possibly the effect of translation universals, a normalisation process, personal preferences of the translator, and maybe even neuroscientific factors. In estimating the degree of foreignization or domestication, effects clearly attributable to these forces should ideally be quantified as well and carved out from any domestication/foreignization scores.

Operationalization of Domestication and Foreignization, Van Poucke's Attempt to Fill a Gap

The concepts of domestication and foreignization have been operationalised in various studies such as the studies on operationalization included in *Domestication and Foreignization in Translation Studies* edited by Kemppanen, Jänis, and Belikova (2012). One of the studies included in this work is Van Poucke's 2012 study titled *Measuring Foreignization in Literary Translation*, discussed in greater detail below. In this study, Van Poucke proposes a method for measuring the degree of foreignization of a literary text. To estimate the degree of foreignization, Van Poucke identified domesticating and foreignizing translation shifts in three translations of the same literary work, *Besy* by Fyodor Dostoevsky, and subsequently assigned a weighted score to such shifts. Domesticating translation shifts were then deducted from foreignizing shifts identified by Van Poucke to arrive at the estimated degree of foreignization in all three translations. In proposing a method for measuring the degree of foreignization in literary texts Van Poucke fills a gap left by Venuti's theories on domestication and foreignization.

Van Poucke's Case Study: Three translations of Besy by Dostoevsky

As said above, Van Poucke tested his quantitative model on three translations of the same literary work –*Besy* by Fyodor Dostoevsky– of which two were translations into Dutch and one was a

translation into English. The first translation into Dutch is a 1959 translation by Hans Leerinck, the second translation into Dutch is a relatively recent translation by Hans Boland who retranslated the book in 2008, and the translation into English is a 1916 translation by Constance Garnett, republished in 2005. (Van Poucke, 2012, pp. 150-151).

According to Boulogne (2019), Hans Boland is an award-winning, "highly productive translator", with a "high degree of visibility", challenging Venuti's assumptions about the invisibility of translators (p. 120). Boland has written several "articles and essays about his sporadically norm-breaking translation choices" (Boulogne, 2019, p. 120), including an essay titled "*Zeer Russisch zeer. Over Dostojevski's Duivels* (On Dostoevsky's Devils)" (Van Poucke, 2012, p. 151). According to Van Poucke (2012), Boland, contrary to the earlier translation by Leerinck, deliberately opted "for a domesticating translation strategy" (p. 151). Boulogne (2019), however, states that Boland, in his translation of "Devils (more widely known as *The Possessed*)", made "polemical use of anachronisms" (p. 138), which would point to a more foreignizing translation as envisaged by Venuti. Van Poucke nonetheless found that Boland's translation of *Besy* is less foreignizing than Leerinck's and that Garnett's 1916 translation holds the middle ground between these two translations.

Van Poucke's Definitions of Domestication and Foreignization

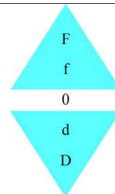
The definitions of domestication and foreignization used by Van Poucke as the basis for his quantitative model are, in essence, Venutian. However, Van Poucke interprets foreignizing translations as, "translations that remain close to the original, not only on a lexico-semantic but also on syntactic and stylistic levels" (p. 140). It follows that domestication should then be interpreted as the opposite. Van Poucke (2012) sees domestication, and thus foreignization, as "an effect" that "the literary translator" can realize "through a broad range of different translation shifts", which are changes that occur in translation (p. 141). In Van Poucke's study, the degree of foreignization is thus measured on the basis of shifts that can be observed in the translation of the source text to the target text.

Domesticating and Foreignizing Shifts in Van Poucke's 2012 Study

Shifts, as used in Van Poucke's article, encompasses shifts as used by Catford and van Leuven-Zwart, as well as Baker's, Chesterman's, and Grit's 'strategies', Vinay & Darbelnet's 'methods', and the term 'procedures' as used by Vinay & Darbelnet, as well Newmark (Van Poucke, 2012, p. 141). Contrary to Venuti's response criticism as discussed above in the section "Venuti Responds to Criticism; A Step Back from Operationalization", such shifts can either be foreignizing (SL-oriented) or domesticating (TL-oriented) (Van Poucke, 2012, p. 141). According to Van Poucke, these shifts are not binary opposites moving along a neat linear line with domestication on the one end and foreignization on the other, but rather existing as fields, separated by neutral translations in the middle, represented by the diagram on page 144 of Van Poucke's 2012 article, and shown below:

Figure 1

Van Poucke's Division of Translation Shifts into Foreignizing and Domesticating fields (Van Poucke, 2012, p. 144)



If foreignization is defined as SL-oriented, some clear foreignizing shifts can be distinguished. These include, for example, Grit's *handhaving* (retention), Pederson's retention, specification (including explicitation and addition) and calque, as well as Vinay and Darbelnet's borrowing and calque. The degree of foreignization of the various translation shifts, however, cannot be established on the basis of a description of the shift alone, which is why Van Poucke (2012) sees these shifts as existing within the fields described above (p. 143).

Strongly or Moderately Foreignizing or Domesticating Shifts; Neutral Shifts. Van Poucke, in his 2012 article, differentiates between strong and moderate foreignization, strong and moderate domestication, and neutral translations. These terms as used by Van Poucke are described below.

Strong Foreignization. This is seen by Van Poucke (2012) as a set of lexico-semantic and/or syntactic-stylistic shifts "that stay as closely as possible to the ST" and "retain both the form and the meaning of the ST. This category includes "all forms of borrowing" as well as "explicit and marked retention of word order, phrase structure or clause structure [where] alternatives were possible [and] ...accepted in the TL" (p. 145).

Moderate Foreignization. This includes all shifts that "stay close to the ST on a lexico-semantic or syntactic-stylistic level" but make minor changes in the form or the meaning of the source text. According to Van Poucke, this category includes deliberate literal renderings such as calques where more idiomatic target language alternatives are available, specifications, explicitation, as well as additions that keep the form of the original (Van Poucke, 2012 p. 145). The retention of source text stylistic features, such as alliteration, repetition, rhythm, and rhyme are also labelled as moderately foreignizing (Van Poucke, 2012 p. 146). Van Poucke furthermore labels Pederson's official equivalent as moderately foreignizing. Pederson (2005), in his taxonomy for foreignizing and domesticating choices, does not label an official equivalent as either a domesticating or a foreignizing translation choice:

...for there to be an Official Equivalent, *some sort of official decision by people in authority over an ECR* is needed. A typical example of this would be the fact that 'Donald Duck' is called 'Kalle Anka' in Swedish, and there is no translation-related reason for rendering 'Donald Duck' in any other way" (emphasis added, Pederson, 2005, p. 3).

According to Pederson (2005), the "strategy of using an official equivalent is different in kind from the other strategies, in that the process is *bureaucratic rather than linguistic*" (emphasis added, p. 3).

When Donald Duck was first translated as *Kalle Anka* (meaning: Uncle Duck, short for *Karl Magnus Anka*) it could be argued that the translation at that time would have qualified as a combination of an adaptation (domesticating translation shift) and calque (foreignizing translation shift), rather than as an established equivalent, under Molina and Hurtado's overview of translation

techniques enclosed as Table A3 in Appendix 3, further discussed below in Molina and Hurtado Albir's Translation Techniques (Shifts). It may well be that a historically foreignizing translation loses its foreignizing nature through the repetitive use thereof and becomes fully incorporated into target language and culture (domesticated). Other official or established equivalents may originally have been fully domesticated translation choices. The names of Donald Duck's nephews, Huey, Dewey, and Louie, for example, have been translated into Dutch as the domesticating onomatopoeic names of *Kwik*, *Kwek*, and *Kwak*. These Dutch names bear no reference to their source language names and could be considered a strongly domesticating adaptative shift, had they not been labelled established equivalents. The debate is whether a domesticating or foreignizing translation choice remains a domesticating or foreignizing translation choice forever ("Once resistant, always resistant", Tymoczko, 2000, p. 38) and should therefore be awarded a score in accordance with its original nature of a domesticating or foreignizing translation shift.

Where in the above examples a case could be made to label established equivalents as either domesticizing or foreignizing translation choices, such label can perhaps not be attached to bible translations. *De avond is ongemak* contains several biblical quotes, including the following quote from Proverbs 21:

Even schiet er een vers door mijn hoofd uit Spreuken: 'De Heer heeft liever dat je eerlijk en rechtvaardig handelt dan dat je een offer brengt.'

Translated by Hutchison as:

A verse from Proverbs pops into my head: 'To do justice and judgement is more acceptable to the Lord than sacrifice.'

In the analysis performed for the purpose of this thesis, translations of biblical quotes have been labelled established equivalents. The English translation of the above sentence can be traced back to the King James Bible (KJV). The Dutch quote is possibly taken from a newer Dutch version of the Bible. As both the English version and the Dutch version of the bible are translations of older source languages, it may well be impossible to label this translation as a historical domesticizing or

foreignizing translation. Rather than labelling these translations as moderately or strongly foreignizing or domesticizing, it may well be that established equivalents should be treated as neutral translations.

As will be shown below under "Analysis and Discussion of Results", the label affixed to an established equivalent (domestication/foreignizing/neutral) and its corresponding score does have an effect of the estimated degree of foreignization and domestication in *De avond is ongemak* (but not in *Boven is het stil* as no established equivalents were found in sections taken from this work).

Where Van Poucke furthermore argues that Vinay and Darbelnet's transposition, in which one word class is replaced by another without a change of meaning, should be classified as moderately foreignizing, I would like to argue that this is a moderately domesticating shift if no source language-oriented features have been introduced in the target language. Vinay and Darbelnet label this as "an oblique, i.e., a more TL-oriented" shift as well (Van Poucke, 2012, p. 145). Unfortunately, Van Poucke does not provide an example of a foreignizing transposition which might have helped in understanding foreignizing transpositions. In analysing the sentences in *De avond is ongemak* and *Boven is het stil*, no foreignizing transpositions have been found.

Moderate Domestication. This is the largest category, according to Van Poucke. This category includes all shifts that adapt the original text to some idiomatic and stylistic norms of the TL. These include Vinay and Darbelnet's servitudinal and optional transposition (change of word class) and modulation (change in point of view, e.g., from negative to positive), Pedersen's substitution, Chesterman's cohesion shifts that "affect intra-textual reference, ellipsis, substitution, pronominalization, and repetition, or the use of connectors of various kinds" (Chesterman 2016, p. 98), and furthermore the loss of alliteration, repetition, rhythm, or rhyme.

Strong Domestication. In this category Van Poucke (2012) places those instances where there is a mutation resulting in "no trace of the ST [to] be found in the translation, neither of the original form, nor the original meaning" (p. 147). This includes the addition or deletion of clauses or

phrases, and the loss of a "connection between the ST and the TT in translation" (Van Poucke, 2012, p. 147).

Neutral Translation. Van Poucke makes a case for neutral translation which "covers all cases of [unmarked] translation", further defined as "those cases where the translator did not really meet a translation problem". This category is debatable given that all translation involves domestication according to Venuti (Venuti, 2012, p. xii). Furthermore, it would be impossible to distinguish between deliberate foreignizing or domesticating choices and those that occur as a result of the translation process (Kudashev, 2017, p. 68). However, if a sentence can be translated literally as proposed under Vinay and Darbelnet's direct literal translation procedure, it could be argued that a neutrally translated sentence is just as foreignizing as it is domesticating and should therefore not be awarded a score. It would be interesting to research whether there is a correlation between the instances of neutral translations and the similarity between the source and target language. The more neutral translations a translated text contains, the more similar the languages may be on lexico-grammatical and syntactic and stylistic levels.

Van Poucke's Formula for Measuring Foreignization

To express the level of foreignization in a literary text, Van Poucke (2012) uses the following formula: $DF = 5F + 2f + (-2d) + (-5)D$ (p. 148). The same formula can also mathematically be expressed as: $DF = (5x F) + (2x f) - (2x d) - (5x D)$. In this formula DF is the degree of foreignization expressed as five times "F" (strong foreignization) + 2 times "f" (moderate foreignization) minus five times "D" (strong domestication) minus two times "d" (moderate domestication). So, in this formula, Van Poucke deducts domesticating translation choices (moderate and strong) from all foreignizing translation choices (moderate and strong), leaving out neutral translations (not counted, and not awarded a score). In Van Poucke's formula "d" and "f" are weighted with a factor 2, and "F" and "D" with a factor 5 to "give more weight to the extremities of strong foreignization and domestication" (p. 150). DF is an absolute number. The higher DF, the more foreignized a translation is.

As said above, neutral translations are not represented in this formula but can be taken into account by applying Van Poucke's formula to calculate the average degree of foreignization as DF/N , with N = the number of neutral transemes found in his research. Van Poucke does not provide a formula for the estimated degree of domestication of a literary text.

In Van Poucke's case study the numbers are as follows:

Table 1								
<i>Van Poucke's Division of Translation Shifts in Translations T1, T2, and T3, According to the Quantitative Model (Van Poucke 2012, p. 154).</i>								
Translation of <i>Besy</i>	Year translat ed	F	f	N	d	D	DF	TUs (transemes)
T1 (to Dutch)	1959	8	64	111	16	2	126	201
T2 (to Dutch)	2008	4	13	103	62	19	-173	201
T3 (to English)	1916	5	47	106	31	12	-3	201

The numbers in the column "F", "f", "N", "d", and "D" reflect how many times that particular translation choice was made. So, in translation 1, there were 8 instances of "F", 64 of "f", 111 of "N", 16 of "d" and 2 of "D", adding up to 201 translation units (transemes). DF represents the outcome of Van Poucke's formula $(5 \times 8) + (2 \times 64) - (2 \times 16) - (5 \times 2)$ for T1 = 126 $(40 + 128 - 32 - 10)$, and so forth for T2 and T3).

To estimate both the degree of foreignization and domestication of a literary text, an alternative formula will be given below in which the level of foreignization ("F" and "f") and the level of domestication ("d" and "D") are expressed as a percentage of the total score awarded to foreignizing and domesticating translation choices. As will be shown below this alternative formula still fully supports Van Poucke's findings.

An Alternative to Van Poucke's Formula; D/F Expressed as Percentages

As an alternative to Van Poucke's formula, the level of domestication and foreignization could also be expressed as a percentage of the total score for all domesticating and foreignizing

choices made in a text. The formula for estimating the degree of foreignization in a literary text would be $DFOR = FOR/TS$ in which formula FOR represents $5F + 2f$ and TS the total score of all translation choices. The formula for estimating the degree of domestication in a literary text would be $DDOM = DOM/TS$ in which formula DOM represents $5D + 2d$, and TS, again, the total score of all translation choices. Taking Van Poucke's results as a basis for the calculation of these formulas, the results are as follows:

Table 2			
<i>The Estimated Degree of Domestication and Foreignization in Van Poucke's Research (Van Poucke 2012, p. 154), Expressed as A Percentage of the Total Scores of the Translation Shifts in Translations T1, T2, and T3</i>			
Translation of <i>Besy</i>	Total score (TS)	$(5F+2f)/TS$ DFOR	$(5D+2d)/TS$ DDOM
T1 (to Dutch)	210	$(5 \times 8) + (2 \times 64) / 210 = 80.00\%$	$(5 \times 2) + (2 \times 16) / 210 = 20.00\%$
T2 (to Dutch)	265	$(5 \times 4) + (2 \times 13) / 265 = 17.36\%$	$(5 \times 19) + (2 \times 62) / 265 = 82.64\%$
T3 (to English)	241	$(5 \times 5) + (2 \times 47) / 241 = 49.38\%$	$(5 \times 12) + (2 \times 31) / 241 = 50.62\%$

T1 is thus for 80% foreignized and for 20% domesticated and so on for T2 and T3. These formulas still support Van Poucke's findings that Translation 1 "scores a much higher degree of foreignization" (Van Poucke, 2012, p. 154) than the more modern Translation 2, and that the English translation actually "holds the middle between the two Dutch versions in any of the aspects of the model" (Van Poucke, 2012, p. 154). As discussed in the section headed "Formula to Estimate the Degree of Domestication and Foreignization" below, it is proposed to use these reworked formulas for measuring the degree of domestication and foreignization in *The Twin* and *The Discomfort of Evening*. The results for the degree of foreignization based on Van Poucke's formula will also be presented.

The main reason for using these alternative formulas is that the estimated degree of domestication can now be expressed alongside the estimated degree of foreignization. Van Poucke does not provide a formula for the degree of domestication. To arrive at the estimated degree of

foreignization, Van Poucke deducts domesticating translation choices from foreignizing translation choices. It is not clear whether domesticating translation choices should be added back to foreignizing translation choices or whether foreignizing choices should be deducted from domestication choices to arrive at the estimated degree of domestication. By expressing the estimated degree of domestication and foreignization as percentages of the score for all translation choices, formulas are provided to calculate the level of domestication as well as the level of foreignization in a text. Negative numbers are avoided, results are (still) easy to compare and the outcome of the alternative formulas fully support Van Poucke's findings.

Problems with Van Poucke's Approach; Potential Refinements

Transemes. For the purposes of his research, Van Poucke (2012) micro-analysed 201 transemes. Transemes have been defined by Leuven-Zwart (1989) as "a comprehensible textual unit ... determined with the aid of criteria derived from Dik's *Functional Grammar* (1978)" (p. 155) "into which the source and target texts have to be divided as basic units of comparison, as 'sentences are generally too long and words too short to be easily compared'" (Leuven-Zwart 1989, as cited in Van Poucke, 2012, p. 149). For his research, Van Poucke also takes transemes as a basis, with a transeme being defined as being "the smallest textual unit that forms a whole for translational purposes" (p. 151, p. 149). Although the notion that a transeme is a basic unit of comparison is lost in this this definition, it is assumed that Van Poucke's definition of transeme still functions as a basic unit of comparison, linking the source text transeme to the target text transeme.

The transemes randomly chosen in Van Poucke's study were considered to be representative of the full translation of the work. However, 201 transemes represent a very small portion of a translated text considering that any sentence will most likely contain several transemes (six in the first example on p. 152, further discussed below). Van Poucke (2012) acknowledges that the risk is that "the literary translator [does not] remain consistent throughout the whole translation", and consequently, that the sample selected is not representative.

As will be further discussed below, domestication and/or foreignization shifts occurring at the sentence level have been analysed for the purposes of this thesis. The reason for this is mostly a practical one. Most CAT and alignment tools, including the one used for this thesis, Trados, tend to generate translation units at the sentence level. As discussed above, a sentence is likely to contain more than one transeme. A translated sentence could therefore include domesticating, foreignizing and neutral translation choices. In line with Van Poucke's research, a score of two or five will be awarded to each domesticating and/or foreignizing translation choice occurring within a sentence and no score will be awarded to neutral translations. This is also in line with Van Poucke's research who also does not account for the "number of cases of neutral translation" (Van Poucke, 2012, p. 150). Neutral translations do "of course, influence the final result of the calculations because they straighten out the extremes of the translation strategies. The more cases of neutral translation in the translation, the less extreme the final degree of foreignization will be" (Van Poucke, 2012, p. 150).

Scoring Transemes. As mentioned above and as explained in greater detail under the methodology section below, scores will be added up per sentence, and subsequently for all sentences analysed. This scoring method addresses the problem identified by Kudashev (2017) who argues that a translator might make several domesticating and/or foreignizing translation choices in the same sentence such as a source-oriented lexical choice, but a target-oriented syntactical choice, and that it is therefore not clear how these choices should be scored (p. 66). The following sentence taken from *De avond is ongemak* is an example of the operation of the scoring system:

Mijn zusje is **de enige** (transeme) die begrijpt waarom ik **mijn jas niet meer uitdoe** (transeme).

The analysis of translated sentence is given below. Shifts are in bold.

My sister is **the only person** (explicitation, 2d) who understands why I've **stopped taking off my coat** (*niet meer uitdoe* ⇒ have stopped; combination of a transposition —a change of

point of view; from negative to positive— and modulation —change of word class; from two adverbs *niet* and *meer* to verb—, 2d).

The total score for this sentence would be four points. Translation choices not classified as a shift are not awarded a score.

Double counting. A potential problem in Van Poucke's approach if it were to be applied to a full text, may be that the same domesticating or foreignizing translation choices would be scored twice. Take Van Poucke's example on page 152: "*In plaats van inleiding (f): enige details uit de biografie (f) van de hooggeachte (f) Stepan (F) Trofimowitsj (F) Werchowenski (F).*" All three names in this example are counted as strongly foreignizing translation choices and counted individually. However, names of characters are likely to occur multiple times in any translation (presumably translated consistently throughout a novel). In *De avond is ongemak*, the name of the drowned brother *Matthies*, for example, occurs 104 times and in *Boven is het stil* the name of the twin brother, who also drowned, occurs 409 times. To avoid such double-counting, names should perhaps not be given a domesticating and/or foreignizing score or should be scored only once, at a textual level. The same might apply to a decision to maintain a source text historical present in the target text (foreignizing), rather than the past tense to narrate past events, that is more common in English (domesticating). Similar domesticating or foreignizing choices may be made for an entire text in respect of punctuation conventions.

Coherence and Cohesion/Overview of Shifts. Not immediately apparent from Van Poucke's study, and probably difficult to quantify, is whether and how any coherence and/or cohesion shifts in a text have been quantified. To what extent is a foreignizing influence discernible in cohesive devices, for example? Unfortunately, Van Poucke's 2012 study does not include a specified overview of the shifts taken as a basis for his analysis. It is unclear whether the taxonomy of Grit, Vinay and Darbelnet, or Pederson, or perhaps all of them, was used. To replicate the use of Van Poucke's quantification study for the purposes of this study, it is proposed to use Molina and Hurtado Albir's 2002 overview of translation techniques, further discussed below.

Molina and Hurtado Albir's Translation Techniques (Shifts)

In their 2002 article *Translation Techniques Revisited; A Dynamic and Functionalist Approach*, Molina and Hurtado Albir present an overview of eighteen "shifts" that may occur in translation. They propose to term these shifts "translation techniques". These eighteen translation techniques are: adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation (Molina & Hurtado Albir, 2002, pp. 510-511). In these translation techniques, Molina and Hurtado Albir seek to bring together a range of shifts, procedures, and strategies as described by various scholars over the years, including Vinay and Darbelnet's seven procedures: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. As will be further explained under the methodology section below, it is proposed to use Molina's and Hurtado Albir's translation techniques, subject to some changes, for the analysis in this thesis. Before making an attempt at the operationalization of domestication and foreignization in this case study, attention should be paid to forces other than domestication and foreignization that exert an influence on translatory activities.

Norms and Translation Universals

The definitions of domestication and foreignization used for the purposes of this thesis are broad. Because of these broad definitions, interference of the source language visible in the translation, for example, now falls within the category of foreignization. Similarly, a potential translation universal or norm such as normalisation is now considered domestication, where normalisation should be seen as distinct from domestication. In the following section, the operation of norms and potentially the existence of translation universals will be briefly discussed.

Norms

The concept of norms was introduced by Gideon Toury in his 1978 article, revised in 1995 (Toury, 1978, 2012b). In this article, Toury argues that translation is governed by norms adhered to by translators. Norms reflect values, ideas, and notions about right and wrong that are shared by a

community. Norms thus behave like performance instructions. They are rewarded when adhered to and frowned upon, condemned, or even penalised when ignored. It is thus in the interest of an individual translator to acquire these norms (p. 169), or at the very least be aware of norms). Toury (2012b) identifies four types of norms: the initial norm, preliminary norms, operational norms, and textual linguistic norms (pp. 170-173).

Toury's Initial Norm. The initial norm constitutes a choice between adherence to target language norms or to source language norms (Toury, 2012b, p. 170). Adherence to target language norms could be seen as domesticating and adherence to source value norms as foreignizing. It is likely that no translator applies this norm consistently throughout a translation.

Toury's Preliminary Norms. Preliminary norms, amongst others, pertain to the choice of text or text-types rendered or introduced in the target language and culture. If such texts or text-types are familiar to that target language and culture, the preliminary norms could be seen as domesticating; if they are new to the language or culture, they could be seen as foreignizing (Toury, 2012b, p. 170). In essence this refers to the choice of the publishing industry to have novels like *Boven is het stil* or *De avond is ongemak* translated into English.

Toury's Operational Norms. Operational norms are at play during the translation process. These norms "direct the decisions made during the act of translation itself" (Toury, 2012b, p. 170). These norms govern, for example, whether the translation is complete, where source language material shows up in the target text (distribution), and how the source text is segmented for translation. As will be shown below, several sections of *De avond is ongemak* have not been translated. It could be argued that the operational norm that governed that decision had a domesticating effect.

Toury's Textual-Linguistic Norms. These norms govern the actual wording of a target text. Often, a translator has several options at their disposal to translate certain sections in a certain way. Textual-linguistic norms decide which ones are actually selected (Toury 2012b, p. 173). It is at this textual-linguistic level that most domesticating and/or foreignizing choices will be made by the translator during the translation process.

It should be noted that although the norms as proposed by Toury could result in choices that may either be classified as domesticating or as foreignizing, norms themselves are neither. However, there could be a norm to translate "fluently" which may then result in a domesticated translation. Furthermore, norms do not apply universally to all language pairs in all translation situations. Moreover, they are bound to change over time. This is what distinguishes norms from so-called translation universals.

Toury's 'Law' of Interference and 'Law' of Growing Standardisation

Toury (2012a) has suggested that translated texts typically show signs of two 'laws' at work: the law of growing standardisation and the law of interference (p. 303).

Toury's 'Law' of Interference. This law states that translators universally tend to be influenced by the language of the source text, evidenced by the occurrence of grammatical errors or clumsy language, or the statistical distribution of grammatical or stylistic features (Chesterman, 2016, p. 69). It has also been pointed out by Munday (2016) that the "law of interference is ST-oriented" (p. 184), hence foreignizing. It should be borne in mind that any evidence of foreignization found during the analysis in this thesis could also be attributable to this "law". Whether this is indeed the case has not been investigated in view of the limited scope of this thesis.

Toury's 'Law' of Growing Standardisation. According to Munday (2016) the law of growing standardization depicts TL-oriented norms (p. 184), pointing in the direction of domestication. Chesterman (2016) stated that this law refers to the phenomenon that translators "tend to replace text-specific items with institutionalized items: translations tend to be less idiosyncratic, more conventionalized, than their originals" (p. 70). This phenomenon could also be referred to as normalisation, further discussed below. Given the broad definition of domestication used in this thesis, it is possible that effects attributed to domestication that should actually be attributed to normalisation. It is beyond the scope of this thesis to distinguish between normalisation and domestication.

Translation Universals

Although Toury objected to the use of the term translation universal, Toury's law of interference and law of growing standardisation might well qualify as a "universal" of translation (Toury, 2004, as cited in Xia, 2014 p. 8). Translation universals, as defined by Baker (1993), are "features which typically occur in translated text rather than [in] original utterances and which are not the result of interference from specific linguistic systems" (p. 243). This would mean that the effects of translation universals cannot be attributed to domesticating and/or foreignizing translation choices.

Chesterman's S-Universals and T-Universals

Some candidates for translation universals have been put forward by Chesterman (2004) and Baker (2016). In his 2004 article, Chesterman distinguishes between S-universals and T-universals. S-universals point to differences between translated texts and texts originally written in that language. T-universals are inherent to translated texts. It is beyond the scope of this thesis to analyse these universals in *Boven is het stil* and *De avond is ongemak*. Here, just two S-universals identified by Chesterman on page 40 of his article are highlighted.

The first is the potential translation universal of "lengthening" (i.e., that translations tend to be longer than their source texts). Solely looking at word counts, no support for this universal has been found in the translations of *Boven is het stil* and *De avond is ongemak*, at least not at the level of the entire text.

The second is the explicitation hypothesis formulated by Klaudy (2012). The hypothesis claims that translators prefer explicitation over implicitation:

translators, when they have a choice, prefer operations involving explicitation (concretization of meaning, division of meaning, addition of meaning, grammatical concretization, grammatical addition, upgrading of noun phrases and participial phrases into clauses), and often fail to perform operations involving implicitation (generalization of meaning, contraction of meanings, omission of meaning, grammatical generalization,

grammatical omission, downgrading of clauses into noun phrases or participial phrases (p. 33).

The analysed sections taken from both the translations of *De avond is ongemak* and *Boven is het stil*, contain forms of explicitation. However, it is beyond the scope of this thesis to analyse whether instances of explicitation should in fact be attributed to this potential translation universal or whether such instances can be labelled as a domesticating or foreignizing choice.

Domestication or Conventionalisation

Normalisation has been extensively studied in literature with studies showing evidence of normalisation and other studies that proved otherwise (Xia, 2014, p. 2). Xia (2014) is of the opinion that normalisation should be seen as norm-governed behaviour, rather than as translation universal (p. 9). Xia defines normalisation as "the tendency of translators to conform to the conventionally established and standard practices typical of the target language" (p. 6). As described in the above, adherence to target language practices or a target language orientation is most certainly indicative of domestication, especially as defined for the purposes of this thesis.

Coles (2012), however, defines normalisation "as a use of unmarked language in a specific context to tend towards textual conventionality, whether in syntactical or lexical level". Perhaps normalisation could be visualised as a second step to domestication: The first step would be adherence to target language practices, norms, values, and conventions, and the second step as a move within the target language to even more conservative patterns of the target language. Xia (2014) refers to this second step as the "relatively higher conservativeness and repetitiveness, and a lower diversity of language use in translations", as well as the *overuse* of clichés or typical grammatical structures of the target language (p. 6, emphasis added).

Such 'domestication to the extreme' moves into the realm of a potential translation universal. The differentiation between normalisation and domestication could possibly be detected only through corpus research in which a translation is compared to non-translated texts. It is beyond

the scope of this case study to analyse whether any translation choices attributed to domestication should in fact be attributed to normalisation.

Domestication/Foreignization or Personal Style of the Translator

It is furthermore possible that domesticating or foreignizing effects should in fact be attributed to personal preferences of the translator. There is some evidence of this in literature of a personal translation style of a translator. See for example Mona Baker's article *Towards a methodology for investigating the style of a literary translator* (Baker, 2000) in which she looked at the type/token ratio for two translators as a measure of the diversity of their vocabulary used, sentence length and reporting structures. Due to the limited scope of this thesis, any idiolect or personal preferences or the voice of the translator is not explored in greater detail in this thesis.

Domestication as a Neuroscientific Factor

An interesting take on domestication has been presented by Tymoczko in her 2012 article *The Neuroscience of Translation*. In this article Tymoczko explains that neuroscience findings seem to suggest that "there may be a hard-wired tendency toward ethnocentrism on the part of all translators and their audiences" (p. 90) as human brains are geared towards what has been perceived at a young age and what has been stored as memories. It is not easy to physically and or mentally transmit "cultural variation" (Tymoczko, 2012, p. 90). In other words, both translators and readers are hard-wired to domesticate. Tymoczko also considers that "it might well be that readers of translations [are] inevitably predisposed to domesticate translations in their own cognitive reception of texts" (p. 93) due to the way memory works. Should the above hold true eventually, it might well be that native speakers of a source language translating in a second language would produce foreignizing translations and native speakers translating into their first language would produce domesticating translations. It is beyond the scope of this thesis to discuss any findings in this thesis in respect of domestication or foreignization as potential neuroscientific effect.

Corpus Research

Developed out of the field of corpus linguistics, corpus research in translation studies allows for a quantitative and qualitative analysis of translations. Baker (1995) defines a corpus as "any collection of running texts (as opposed to examples/sentences), held in electronic form and analysable automatically or semi-automatically (rather than manually)" (p. 226). A corpus can be monolingual, bilingual, or multi-lingual. As further discussed in the methodology section below, a bi-directional parallel corpus consisting of both the source and target text segments for both novels that are the subject of this case study was created. Such a parallel corpus is, for example, "appropriate for the analysis of local shifts and strategies" (Bernardini, 2007, as cited in Xia, 2014, p. 17). A parallel corpus can thus be methodically searched for certain features in context or used to extract data such as word count, sentence length, average sentence length, type/token ratio indicating lexical diversity, information on punctuation or "lexis or grammatical constructions in the source language together with their translations" (Xia, 2014, p. 26).

Corpus Research on Punctuation

According to Baker (1995), punctuation can be used to "signal marked information structure (or stress) in written language", a feature which she considers "particularly important for the study of dialogue in literary translation" (p. 229). There are also studies suggesting that "punctuation tends to be changed in translation in order to simplify and clarify" (Baker, 1996, p. 182). One of these studies is Malmkjær's 2007 study in which she examines how Hans Christian Andersen's unusual punctuation in Danish, which punctuation supports his lexico-grammar, was rendered in translation.

Malmkjær found that translators, whenever they do change punctuation marks, tend to change them from a weaker punctuation mark to a stronger one; a comma becomes a semicolon or a period, and a semicolon a period (p. 160). This particularly happened when a semicolon tended to mark a perceived end of a sentence and concluded that there is a "general tendency in these translations ... to adjust Andersen's punctuation in conformity with the norms of the target system"

(p. 160). There might be some evidence of something similar occurring in the translations of *De avond is ongemak* and *Boven is het stil*, potentially pointing to domesticating translation choices.

May (1997) also researched how Virginia Woolf's and William Faulkner's "powerful, idiosyncratic use of punctuation and sentence structure" (p. 5) found their way into translation and concluded that changes imposed by "translators on punctuation have a regular, even predictable quality that suggests an overall 'editorial' rather than interpretive or creative approach to this aspect of language" (May, 1997, p. 10). Again, this is suggestive of a domesticating approach. What remains unclear, however, is how often changes to punctuation are the result of the editor (Olohan, 2006, p. 153). Changes made by the latter are outside the scope of this thesis.

Corpus Research on Sentence Length

Laviosa's 2002 research into typical patterns in translated English narrative prose revealed that, contrary to her hypothesis, the mean sentence length in translated narrative texts was significantly higher in translated texts compared to the originals (p. 5). Although Laviosa considered that it was not possible to assess the influence of the source language, she cautiously hypothesized, "pending further evidence from a more varied and larger sample, that the average sentence length may be particularly sensitive, in the narrative subject domain, to the influence of different source languages, as well as the author's particular style" (p. 8). This potentially suggests a foreignizing influence on the length of sentences in translated texts. Baker (2000) found that a particular translator used shorter sentences than the original but attributed this to a personal preference and the background of the translator rather than to a domesticating or foreignizing effect (p. 251, p. 259). The average sentence length, calculated by dividing the total word count by the number of sentences, is 8.12 words per sentence in *Boven is het stil* and 9.46 words in *The Twin*. The average sentence length is 14.77 for *De avond is ongemak* and 15.12 for *The Discomfort of Evening*, but as sentences are joined and split in both translations, this calculation method is too general to arrive at any conclusions about the potential domestication or foreignization pertaining to the length of sentences.

Stylistic Analysis of *Boven is het stil* and *De avond is ongemak*

During the translation process, source text features such as stylistic innovations, foregrounding, neologisms, rhythm, or other specific features may be lost in translation. This loss could be due to target language constraints or occur through a process of domestication or normalisation as explained above. A stylistic analysis of the source text helps in identifying source text features a translator might seek to preserve in the translated text. Below some stylistic elements in *Boven is het stil* and *De avond is ongemak* will be discussed. The analysis is not intended to be exhaustive.

Loss in *Boven is het stil* and *De avond is ongemak*. The theme that lies at the heart of both novels selected for this case study is loss. Helmer, the fifty-five-year-old protagonist in *Boven is het stil*, lost his twin brother Henk at the age of nineteen by drowning, and Jas, the protagonist in *De avond is ongemak*, lost her older brother Matthies at the age of ten, also by drowning. In *De avond is ongemak* the theme of loss is extended. The cows at the farm had to be exterminated because of foot-and-mouth disease and the children manage to kill some of their pets in an attempt to understand Matthies's death.

Farming and the Stereotypical Dutch Farmer. The protagonists in both novels grew up in farming families. This theme also comes to the fore in the word lists and key lists extracted from the corpora created for the purposes of this thesis, further discussed below. There are many nouns related to milk and milking in *Boven is het stil*, for example, and nouns related to cheese and cheese making in *De avond is ongemak*. It also sets the scene for what might be a Dutch stereotype: farmers and their communities are seen as non-communicative and introspective. This is reflected in the narration in both novels. Events are revealed through (observed) dialogue or the thought processes of Helmer in *Boven is het stil* or Jas in *De avond is ongemak*. Dialogues are short, often limited to a few words, as shown in this example taken from *De avond is ongemak*:

‘Waarom mag ik dat niet zien?’ vroeg ik. ‘Why aren’t I allowed to see that?’ I asked.

‘Omdat wij niet in feeststemming zijn.’ Omission

(Rijneveld, 2018, C. 14, p. 14)

(Rijneveld & Hutchison, 2020, C. 14, p. 14)

In *Boven is het stil* the dialogues are even shorter:

'Ik wil niet meer.'

"I've had enough."

'Dat zei je net ook al.'

"You just said that."

'Het duurt me te lang.'

"It's taking too long."

'Het is nog geen voorjaar.'

"It's not spring yet."

'Ik weet het. Daarom.'

"I know. That's why."

(Bakker, 2006, C. 43, p. 1)

(Bakker & Colmes, 2010, p. 255)

Notice that the ST quotation marks are the same in the translation of *De avond is ongemak* but changed to the double quotation marks in the translation of *Boven is het stil*. Dutch does not have a solid rule for the use of single or double quotation marks. Double quotation marks are common in American English and increasingly common in British English (Trask, 1997). A detailed discussion of the varieties of English and their corresponding target cultures is beyond the scope of this thesis, but the change to double quotation marks would qualify as domestication under the broad definition used for the purposes of this thesis.

Thought processes of Jas and Helmer are expressed differently in the novels. Those of Helmer are fewer and further between, more impersonal, and expressed in shorter sentences, than Jas's as shown below:

Toen er niets werd teruggezegd, ging ze weer met haar poppen achter de bank spelen, haar dunne lijfje rillend als een waterjuffer, ik had haar tussen duim en wijsvinger vast willen houden en haar warm willen blazen. Maar ik kon haar niet vertellen dat Matthies eeuwig zou slapen, dat we vanaf nu alleen een	When there was no reply, she went back to playing with her dolls behind the sofa, her thin body trembling like a dragonfly. I'd wanted to take her between my finger and thumb and blow on her to keep her warm, but I couldn't tell her that Matthies had gone to sleep forever, that from now on we'd only have
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kijkvenstertje in onze harten zouden hebben	viewing windows in our hearts with our brother
waarin onze broer opgebaard lag, en buiten	laid out behind them.
oma van de lichte kant kenden we niemand	Apart from our granny on the less religious side,
die eeuwig sliep, op den duur stonden we	we didn't know anyone who was asleep for all
allemaal weer op, 'zo de Heere wil wij leven',	eternity, though in the end we all got up again.
zei oma van de zware kant vaak daarover, zij	When she got up in the morning her stiff knees
had bij het ontwaken last van stramme knieën	troubled her, as well as bad breath, 'as though
en een slechte adem, 'alsof ik een dode mus	I'd swallowed a dead sparrow'.
heb ingeslikt.' (Rijneveld, 2018, C. 4, p. 2).	(Rijneveld & Hutchison, 2020, C. 4, p. 2).

The marked breathlessness of Jas's thoughts, with one thought tumbling over another, expressed in one long run-on sentence in Dutch has been broken up into five sentences in English. In adhering to target language punctuation conventions, Jas's thoughts are organised in a way that is not present in the source text. Also, the full stop has been placed after the quotation mark in the translation which is indicative of British usage. The punctuation changes would qualify as domestication under the broad definition as used in this thesis. Perhaps these changes would even qualify as normalisation. Normalisation has, however, not been researched for the purposes of this thesis.

As said above, Helmer's thought processes are expressed different from those of Jas. The reader learns of the narrative events through Helmer's actions or observations, and the occasional thought Helmer shares about these actions and observations, as shown in the following example:

De zwerm bestaat uit scholeksters, kraaien en	The flock is made up of oyster-catchers,
meeuwen. Dat is <i>het</i> vreemde eraan, nooit	crows and gulls. <i>That's</i> what's strange:
eerder heb ik deze drie vogelsoorten samen	never before have I seen these three
zien vliegen. <i>Het</i> heeft iets onheilspellends.	species flying together. <i>There's</i>
(Bakker, 2006, C. 3, p. 4)	something ominous about it.
	(Bakker & Colmes, 2010, p. 18)

Rather than a more straightforward "I found it strange" or "I found it ominous", the source text uses the impersonal "*het*". In close adherence to the source text, this is translated by Colmer as "That" and "There" in equally brief sentences. In doing so, Helmer is recreated in the translation as the man of few words that he is. In his translation, Colmer often stays this close to the source text. The prediction is therefore that his translation might have a lower estimated degree of domestication than Hutchison's translation.

Sentence Length and Metaphors in *De avond is ongemak*. As mentioned above, sentences in *De avond is ongemak* are regularly much longer than in *Boven is stil*, and often contain metaphors and similes. The word *zoals* (like), for example, occurs at least 102 times in the novel. Most of these metaphors would qualify as original metaphors in the taxonomy of Newmark (1988) which, according to Newman, should be "translated literally... [as]... a source of enrichment for the target language" (p. 112). An example of such an original metaphor is the following sentence:

Even hoop ik alleen maar dat God op een dag de boerderij op zal pakken zoals de grijpmachine de dode koeien, en klem mijn handen steeds steviger om mijn buik." (emphasis added, Rijnveld, 2018, C. 3, p. 14)".

Translated by Hutchison as

All I can hope is that one day God will pick up the farm like the grab loader picked up the dead cows. I clench my hand tighter around my belly." (emphasis added, Rijnveld & Hutchison, 2020, C. 3, p. 14).

In this translation the image of the original metaphor is retained, even though the words *even* and *alleen maar* have disappeared from the translation, the verb "pick[ed] up" has been repeated in the translation and the conjunction *en* has been replaced by a full stop, breaking up the original Dutch sentence into two sentences in the translation. Even though the metaphors introduce new images, which may be perceived as unfamiliar (*bevreemdend*), such images may have been just as unfamiliar to a reader of the source text and are therefore not inherently foreignizing. This is reflected in the

analysis and scoring of shifts in which literal renderings of the source text that contain no domesticating or foreignizing translation shifts have been labelled as neutral translations.

Not all of the metaphors have found their way into translation. There are at least 43 omissions, which could be indicative of a domesticating approach. According to Hutchison, some metaphorical passages were dropped at the request of the British publisher, Faber & Faber, "as less is more" (Bouwman, 2020). However, less than half of the 43 obvious omissions are related to a metaphor or extended metaphor. Some sentences that have been omitted are a reduction of repetition as in: the sentence "*Alleen moest ik eerst nog hartig voordat ik aan de chocopasta mocht* (Rijneveld, 2018, C. 1, p. 4)". Some omissions are a loss of explicitation in Dutch as in "*Ik weet niet eens hoe dat moet.*" (Rijneveld, 2018, C. 6, p. 9). Furthermore, a joke about Hitler has not been translated. Another sentence omitted in the translation is the following:

Anders zou ze me vast te kakken zetten tijdens verjaardagen van familieleden, zoals ze ook doet bij mijn buik en me expres op een ingezakt mokkataartje wijst dat eruitziet als een verse drol. (Rijneveld, 2018, C. 13, p. 3)

As Jas has trouble defecating, '*te kakken zetten*' takes on the figurative meaning of embarrassing Jas, but also the literal meaning of trying to make Jas go.

All omissions have been labelled as instances of domestication. According to Van Poucke, omissions constitute strong domestication. In this thesis an omission is either considered a strongly or moderately domesticating translation choice, depending on the context. An omission of an entire metaphor would, for example, qualify as strong domestication, whereas the omission of the translation of the ubiquitous "er" in Dutch may qualify as moderate domestication. The analyses performed for the purpose of this thesis have been attached as Tables A4 and A5 in Appendices four and five.

Methodology

This chapter describes what steps have been taken to analyse domesticating and foreignizing translation choices in the translations of *Boven is het stil* and *De avond is ongemak*. The

following sections describe the selection of the sentences for analysis, the translation techniques or shifts used as a basis for this analysis, the formula to be applied to estimate the degree of domestication and foreignization, and the description of a limited research seeking to quantify some of the domesticating and foreignizing translation choices.

Sentence Selection, Categories and Formula

Before describing the steps undertaken in a limited corpus research, first the selection of the sentences from both works for the purposes of the analysis in this thesis will be discussed, followed by a description of potentially domesticating or foreignizing translation techniques, including the score awarded to each technique followed by a discussion of the formula for estimating the degree of domestication and foreignization as used in this thesis.

Sentence Selection

For the purposes of estimating the degree of domestication and foreignization, fifty sentences were randomly selected from both novels. *Boven is het stil* contains 9,139 sentences, and *De avond is ongemak* 5,190 sentences. The fifty sentences taken from *Boven is het stil* for the purpose of an analysis represent 0.54% of the total sentence count in the work, and the fifty sentences taken for analysis from *De avond is ongemak* represent 0.96% of the total sentences. Analysing sentences is time consuming, which accounts for the small percentage of the total sentences analysed. As will be discussed below, a limited corpus research was performed to discover and describe further domesticating and/or foreignizing tendencies to counterbalance the small percentage of sentences analysed.

Selection and Labelling of Translation Techniques/Shifts

For the purposes of analysing the randomly selected sentences, an overview was created of potentially domesticating and foreignizing translation choices. This overview is included in Appendix 3, as Table A3. This table is based on Molina's and Hurtado Albir's translation techniques as described above under "Molina and Hurtado Albir's Translation Techniques (Shifts)".

For the purposes of this thesis, Molina and Hurtado Albir's translation techniques pertaining to spoken words were omitted and the categories "omission", "explicitation", and "punctuation" were added as potential domesticating or foreignizing choices. "Explicitation" differs from the category "amplification". Under "explicitation", no source language-oriented features or elements are retained in the target text. This is considered a domesticating choice. Under "amplification", some source language-oriented features are introduced or retained in the target text and made more explicit, amplified, or explained in more detail in the target text. "Amplification" is considered a foreignizing translation choice.

The examples explaining Molina and Hurtado Albir's (2002) translation techniques included in their Table 6, "Classification of translation techniques" (p. 511) were replaced by examples taken from *Boven is het stil* and *De avond is ongemak* and their translations.

Table A3, included in Appendix 3, is not intended to be exhaustive and does not include all possible instances of domestication and foreignization. It is intended to be comprehensive enough to capture enough instances of domestication and foreignization to arrive at a sufficiently reliable estimate of the degree of foreignization and domestication of both literary works selected for this case study and simplified enough to operationalise the two concepts.

Scoring System

Each of these translation techniques was given a tag and a score on the basis of the categories moderately/strongly domesticating/foreignizing and neutral as used by Van Poucke and described above in the section "Strongly or Moderately Foreignizing or Domesticating Shifts; Neutral Shifts". Contrary to Van Poucke, who labelled omissions as strongly domesticating and awarded a score of five to this category, omissions are given a score of two or five, depending on whether this omission is considered strongly or moderately domesticating.

As explained above under "Problems with Van Poucke's Approach; Potential Refinements" an analysis has been performed at the sentence level. Sentences found to contain no clear domesticating or foreignizing translation choice were labelled as neutral and not awarded a score.

Only clear domesticating and/or foreignizing shifts or translation techniques were awarded a score with the scores being added at the sentence level to arrive at a total score for all sentences analysed.

Where it was not always possible to precisely tag the shift/translation technique, the closest categories were compared, selecting the best fit and scored accordingly. Regardless of the exact tag, it was often possible to label a choice as either domesticating or foreignizing and to determine whether it was a strong or moderate shift. As long as a shift has been correctly labelled as strongly or moderately domesticized or foreignized, the scoring system allows for some mislabelling. Both a modulation and transposition, for example, attract a moderately domesticating score of two. Labelling a transposition as a modulation would therefore not affect the estimated degree of domestication or foreignization. If on the other hand an established equivalent is mislabelled as a strongly domesticating choice, whereas it should be considered a foreignizing or a neutral translation choice, the result is affected as will be shown below for *De avond is ongemak*.

It should be noted that for the purposes of the analysis, instances of the exact same foreignizing or domesticating translation choice, made repetitively throughout the translation, such as Mother for *moeder* and Father for *vader* in *Boven is het stil*, respectively Mum and Dad in *De avond is ongemak* were not awarded a score as explained above under "Problems with Van Poucke's Approach; Potential Refinements".

Formula to Estimate the Degree of Domestication and Foreignization

After the fifty sentences taken from each novel had been analysed and scored, the degree of domestication and foreignization was subsequently estimated for both texts in accordance with Van Poucke's reworked formulas as discussed above in the section "D/F expressed a Percentage of Total Score of All Translation Choices; Weighting", reiterated below. For the purposes of this thesis, the degree of foreignization (DFOR) is expressed as a percentage of the total score of all translation choices made. Mathematically the formula reads as follows:

$$\text{DFOR}\% = (5F + 2f)/\text{TS}.$$

For the sake of completeness, the degree of foreignization calculated in accordance with Van Poucke's formula has also been given.

For the purposes of this thesis, the estimated degree of domestication (DDOM) is calculated separately and expressed as a percentage of the total score of all translation choices made.

Mathematically the formula reads as follows

$$\text{DDOM}\% = (5D + 2d)/\text{TS}.$$

No score has been calculated for neutral translations. As discussed above, the category neutral translations is debatable. Therefore, only clearly domesticating and/or foreignizing translation choices have been counted and awarded a score in the analysis performed for the purposes of this thesis.

Limited Quantitative and Qualitative Corpus Research

The microstructural analysis described above was subsequently followed up with quantitative corpus research. For the purposes of this quantitative research, two parallel corpora were built for *Boven is het stil* and *De avond is ongemak* and analysed using Sketch Engine. PDFs were obtained from the Dutch publishers as well as permission to use these for the purposes of scientific research. Permission was sought from the UK publishers, but no reply to requests has been received. As the translated materials have been used exclusively for scientific research and all files are to be deleted after use, such use is considered allowed under current copyright legislation existing in the UK.

Word lists and key word lists were reviewed within the Sketch Engine tool and, to the extent necessary for this thesis, exported as XLSX-files. The Dutch key words list was created by comparing the source segments of both novels to the nTenTen corpus, available within Sketch Engine. nTenTen is a Dutch corpus made up of texts collected from the Internet by the SpiderLing web spider in March 2014. The corpus includes 2.5 billion words (Sketch Engine). Although it would have been preferred to compare, *Boven is het stil* and *De avond is ongemak* to a corpus consisting of literary works, no such corpus is currently available within Sketch Engine. Word lists were also

reviewed within Sketch Engine for the translations of both works and compared to the British National Corpus, sub corpus books, as well as to the English TenTen corpus available within Sketch Engine for the purposes of reviewing key words. As there were no significant between the two key word lists, comparison to the English TenTen corpus was deemed suitable for the purposes of this thesis.

Analysis and Discussion of Results

Structural Analysis

The results for the fifty sentences analysed for each novel and the estimated degree of domestication and foreignization are rendered below in Table 3 *Translation Techniques/Shifts in The Twin and The Discomfort of Evening* scored on the basis of Table A3 in Appendix 3, expressed as a Percentage of the Total Score. As explained above, the scores of all shifts have been added per sentence and for all sentences analysed. The analysis of the fifty sentences taken from *Boven is het stil* and *The Twin* has been attached as Table A4 in Appendix 4 and the analysis of the fifty sentences taken from *De avond is ongemak* and *The Discomfort of Evening* has been attached as Table A5 in Appendix 5. Although the scoring system has already been explained above under the section "Scoring Transemes" above, four examples will be given below to show how the sentences have been analysed. The following two examples have been taken from the translation of *De avond is ongemak*.

(Als een belangrijk geschiedenisproefwerk) probeer ik hem iedere avond (voor de geest te halen), zijn gelaatstrekken (uit mijn hoofd te leren) – (net als) de leus ‘liberté, égalité, fraternité’, die ik constant herhaal (om iets van kennis bij me te dragen) (en) die het goed doet op grotemensenfeestjes –, bang voor het moment (dat ik andere jongens in mijn hoofd krijg) en (mijn broer daartussen verdwaalt).

Translated as

I try to *picture* (transposition, d, 2) him every evening *like an important history test* (adverbial moved, N, 0), *to learn* his features *off by heart* (established equivalent, D, 5) – *just*

like I learned (explicitation, d, 2) the slogan ‘liberté, égalité, fraternité’ which I repeat constantly, *especially* (element not present in ST, counted as explicitation) at grown-up parties *to show off what I’ve learned* (discursive creation, d, 5) – afraid of the moment *other boys might get into my head* (modulation, d, 2) and *let my brother slip out from between them* (modulation, d, 2).

There are eight shifts in this section. Two of them are considered strongly domesticating, five of them as moderately domesticating, and one as neutral. The total (domesticating) score for this sentence is $2 \times 5(D) + 5 \times 2(d) = 20$.

Hanna buigt zich over mij heen en (houdt) me een handje zoute popcorn (voor): een offer om goed te maken dat ze het zonet niet voor mij opnam.

Translated as

Hanna bends over me and *offers* (particularisation, d, 2) me a handful of salty popcorn: a sacrifice to make up for not having stuck up for me just now.

In this sentence only one shift has been awarded a domesticating score of two points. The remainder of the sentence is considered to have been translated neutrally.

The following two examples have been taken from the translation of *Boven is het stil*:

‘Wat betekent dat?’

Translated as

“What’s that mean?” (calque, f, 2)

Here the Dutch sentence structure seems to have been kept in the translation. Although there are no lexico-semantic calques in this section, the translation is seen as foreignizing. The table used for scoring shifts for the purposes of this thesis only contains six categories of potentially foreignizing shifts, amplification, borrowing, calque, compensation, and punctuation. The category calque seems to be best fit this shift. If the sentence structure analysis is correct, this shift could also be seen as potential source language interference, which is beyond the scope of this thesis.

The following example is also taken from the translation of *Boven is het stil*:

Ademen (én) praten.

Translated as

Breathing *and* (reduction, d, 2) talking (calque, f, 2).

Here the incomplete Dutch sentence is considered to have been calqued in the translation. The translator did not complete the sentence by adding a subject and has not joined the sentence to the preceding or following sentence. Unfortunately, the stress on the word *en*, to emphasize talking is lost in translation. This is considered a reduction and scored accordingly. It could also have been considered a variation (change of tone). Whether this domesticating choice is labelled a reduction or variation does not matter for the outcome of the estimated degree of domestication or foreignization as either choice carries two points.

Table 3						
<i>Translation Techniques/Shifts in "The Twin" and "The Discomfort of Evening" scored on the basis of Table A3 in Appendix 3, expressed as a Percentage of the Total Score</i>						
	F	f	N	d	D	Total
<i>The Twin</i>						
Instances	0	5	25	49	0	79
Score	0	10	0	98	0	108
<i>Degree of Foreignization (DFOR)</i>	9.26% ((10/108) x 100%)					
<i>Degree of Domestication (DDOM)</i>	90.74% ((98/108) x 100%)					
<i>DF (Van Poucke's Formula)</i>	-88 (10-98)					
<i>The Discomfort of Evening</i>						
Instances	1	3	14	62	6	86
Score	5	6	0	124	30	165
<i>Degree of Foreignization (DFOR)</i>	6.67% ((5+6)/165) x 100 %					
<i>Degree of Domestication (DDOM)</i>	93.33% ((124+30)/165) x 100 %					
<i>DF (Van Poucke's Formula)</i>	-143 (5+6-124-30)					
Note: Each instance of "F" and "D" is awarded five points and each instance of "f" and "d" two points. No score is awarded to neutral translations.						
As Van Poucke's formula provides for a calculation of the estimated degree of foreignization (DF) only, no score under that formula has been provided for the estimated degree of domestication.						

As the results in Table 3 show, the estimated degree of domestication (DDOM) is 90.74% for *The Twin* and the estimated degree of foreignization (DFOR) is 9.26%. The estimated degree of domestication (DDOM) in *The Discomfort of Evening* is 93.33% and the estimated degree of foreignization (DFOR) is 6.67%. The application of Van Poucke's original formula ($5F + 2f - 2d - 5D = DF$) gives a DF of -88 for *The Twin* and a DF of -143 for *The Discomfort of Evening*. The higher DF, the more foreignized the translation is. The conclusion that *The Twin* is more foreignized (less domesticated) than *The Discomfort of Evening* is therefore also supported by the application of Van Poucke's formula.

As indicated above, the outcome for *De avond is ongemak* is different when established equivalents are labelled neutral or, as Van Poucke does, moderately foreignizing. The estimated degree of foreignization (DFOR) is 7.10%, for example, if the established equivalents (bible quotes) are labelled as neutral translations. The estimated degree of domestication (DDOM) would be 92.90%. The outcome under Van Poucke's formula (DF) would -133. If the bible quotes are seen as moderately foreignizing, DFOR and DDOM would be 8.28% and 91.72%, respectively (with a DF of -131 under Van Poucke's formula). In both cases *De avond is ongemak* would be deemed to have more domesticated (less foreignized) than *Boven is het stil*.

The result that both novels are likely to have been translated under a domesticating approach was to be expected. "Table A3 *List of Shifts Based on Molina & Hurtado Albir (2002) Translation Techniques (p. 511) and Van Poucke's (2012) Scores for Translation Shifts in Appendix 3*" offers only six potentially foreignizing categories: amplification introducing source text elements in the target text, "borrowing", "calque", "compensation", "description", and "punctuation". It is also in keeping with Venuti's argument that all translation is essentially domesticating. As a broad generalisation, it could be argued that Colmer has been found more likely to adhere to the ST sentence structure as a result of which his translation could be considered less domesticated than Hutchison's translation. There are also more neutral translations in Colmer's work. This is probably attributable to the fact that sentences in *Boven is het stil* are shorter than those in *De avond is*

ongemak and, due to similarities between the Dutch and the English language, more likely to have been translated using a word order that is common in both languages.

Corpus research results

Basic corpus analysis

The basic information contained in the corpora built and analysed with Sketch Engine as described above is shown in Table 4 below. The table also shows some general quantitative differences between the two corpora.

Table 4				
<i>Basic Corpus Information for The Twin and The Discomfort of Evening</i>				
	<i>Boven is het stil</i>		<i>De avond is ongemak</i>	
	Number	Difference		Difference
ST words	74,719		76,692	
TT words	74,816	97 (0.13%)	76,819	127 (0.17%)
ST sentences	9,193		5,190	
TT sentences	7,754	-1,439 (-15.65%)	5,079	-111 (-2.14%)
ST lexicon size (words) ¹	7,266		8,690	
TT lexicon size (words) ¹	6,277	-989 (-13.61%)	6,916	-1,774 (-20.41%)
	7.90%		9.87%	
TTR ST ²	(7,266/91,940		(8,690/ 88,063	
	x100)		x100)	
TTR TT	6.74%	-1.16%	7.75%	-2.12%
	(6,277/93,099)		(6,916/89,278)	

Notes

¹ Lexicon size (words) indicates the number of unique items in the corpus. Each item is counted once, even if it appears multiple times in the corpus.

² Calculated as the number of words divided by the number of tokens x 100 (Sketch Engine KB)

As the basic corpus analysis in Table 4 shows, there seems to be no support for the potential S-universal identified by Chesterman (2004) that translations tend to be longer than their source text (p. 40). The word counts for both novels roughly remain the same in translation.

The lexicon size, necessary to determine the type-token ratio (TTR) shows a decrease in translation. The reduction is around 13% for the translation of *Boven is stil* and around 20% for the translation of *De avond is ongemak*. The same trend can be observed for the TTR which reduces from 7.90% to 6.74% in the translation of *Boven is het stil* and from 9.87% to 7.75% in the translation of *De avond is ongemak*. This might lend some support for the potential simplification of the T-universal identified by Chesterman (2004) that translations tend to show less lexical variety and a lower lexical density (expressed by a lower TTR) (p. 40). It could also be indicative of conventionalisation or normalisation as discussed above under "Domestication or Conventionalisation".

Domestication and Foreignization of Names

The first 100 words of the word lists of the STs and the TTs of both works were reviewed within Sketch Engine and include the names of the characters in *Boven is het stil*: *Henk, vader, Riet*, and a little further down in the list: *Ronald, Ada*, and *Teun* and the name of the protagonist, *Helmer*. In *De avond is ongemak*, the names of the character include *vader, moeder, Obbe* and *Hanna* and a little further down *Matthies. Jas*, the name of the protagonist, does not occur until the reader is a quarter into the novel, when *Obbe* mentions her in dialogue: '*Jas duwde Hanna van bed,*' zegt *Obbe[.]*, translated as '*Jas pushed Hanna off the bed,*' *Obbe* says. The names of the characters also show up in the frequency lists.

Both novels feature *vader* (occurring 298 times in *Boven is het stil* and 469 times in *De avond is ongemak*) and *moeder* (occurring 124 and 374 times, respectively). What is striking is that *vader* and *moeder* have been translated as "Father and Mother" (in that order) in *Boven is het stil*, and as "Mum and Dad" in *De avond is ongemak* (in that order). It could be argued that Colmer has made a foreignizing choice and that Hutchison has made a domesticating translation choice. Both translators, in adhering to the prevailing grammatical rules of English, have capitalized the words since the nouns have been used as proper nouns. The reversal of the two words is probably caused

by a difference in source and target language conventions; "father and mother" is more common in Dutch than "mother and father" and the other way around in English.

It could also be argued that Hutchison has introduced a stylistic change in using "Mum and Dad". The terms are more endearing than the Dutch *moeder* and *vader*, possibly intentionally used in Dutch to reflect the more formal –at times even cold– relationship between the parents and the children. This stylistic change could be seen as strongly domesticating. Alternatively, it could be argued that this is normalisation or perhaps even a personal preference of the translator. More research would be required to support this.

Other names are not translated and are mostly retained in the TT. This choice could be labelled as a foreignizing translation choice as the names are unusual in the target language. The downside of having borrowed the name of *Jas*, also meaning coat or jacket in reference to the coat Jas wears as a protective armour throughout the novel, is lost in translation. There has been no compensation for this loss, for example by explicitation, in the translation.

Table 5						
<i>Translation of Names Scored on the Basis of Table A3 in Appendix 3, Expressed as a Percentage of the Total Score.</i>						
	F	f	N	d	D	Total
<i>The Twin</i>						
Names (<i>vader en moeder</i>)		1	0	0	0	1
Score (CALQ)		2	0	0	0	2
<i>DFOR</i>	100% ((2/2) x 100%)					
<i>DDOM</i>	0%					
<i>DF</i>	2 (2-0)					

Table 5 (continued)						
<i>Translation of Names Scored on the Basis of Table A3 in Appendix 3, Expressed as a Percentage of the Total Score.</i>						
<i>The Discomfort of Evening</i>						
Names (<i>vader en moeder</i>)	<u>0</u>	<u>0</u>	0	<u>0</u>	<u>1</u>	1
Score (ADAP)	0	0	0	0	5	5
DFOR	0%					
DDOM	100% ((5/5) x 100%)					
DF	-5 (0-5)					

The translation choice for the translation of *vader en moeder* has been quantified in keeping with the same model as discussed above. The scores show that in *The Twin* a more foreignizing translation strategy has been adopted than in *The Discomfort of Evening*. Even though it has been argued that names of characters should perhaps be scored separately to compare the degree of domestication and foreignization in different works, it should be noted that these different works will not have the same number of characters. To account for this difference, a domesticating/foreignizing score could be calculated for each work individually using the formulas:

$$DN_{\text{ames}}/\text{all names} = \% \text{ DNAMES and}$$

$$FN_{\text{ames}}/\text{all names} = \% \text{ FNAMES}$$

The outcome of these formulas allows for a comparison of domestication and/or foreignization of individual works. These scores have not been calculated and compared for the names of all characters in *Boven is het stil* and those in *De avond is ongemak*.

Punctuation

Table 6 and Table 7 below contain a quantitative analysis of the punctuation marks in the ST and the TT of both novels selected for this case study and the differences between the source texts and their translations.

Table 6				
<i>Punctuation in the ST and TT of Boven is het stil</i>				
<i>Boven is het stil</i>	ST	TT	Difference	Percentage
Full stop	6,532	6,514	-18	-0.28%
Comma	4,179	3,737	-442	-10.58%
Semi-colon	28	63	35	+125.00%
Colon	68	112	44	+64.71%
Em-dash	138	160	22	+15.94%
Question mark	906	933	27	+2.98%
Exclamation mark	70	65	5	-7.14%

The small difference in full stops would suggest that the number of ST sentences, for the most part, match the number of TT sentences, suggesting that the ST sentence structure is largely kept intact. However, there are 9,193 sentences in the ST and 7,754 sentences in the TT.

The semi-colon, colon and em-dash show an upward trend (most likely at the cost of comma use) which could lend some credence to Malmkjær's (2007) hypothesis discussed above under "Corpus Research on Punctuation", that punctuation tends to become stronger in translation. However, it could also be the effect of adherence to TL grammar rules, for example. Before arriving at any conclusive findings, more research is required, especially in view of the fact that the translation of *De avond is ongemak* presents a completely different picture as shown in Table 8 below. The percentages for *Boven is het stil* are shown for easy comparison.

<i>De avond is ongemak</i>	ST	TT	Difference	Percentage	Percentages <i>Boven is het stil</i>
Full stop	4291	4510	219	+5.10%	-0.28%
Comma	3786	3288	498	-13.15%	-10.58%
Semi-colon	144	106	38	-26.39%	+125.00%
Colon	344	185	159	-46.22%	+64.71%
Em-dash	133	306	173	+130.08%	+15.94%
Question mark	284	310	26	+9.15%	+2.98%
Exclamation mark	18	23	5	+27.78%	-7.14%

Both translations show a downward trend for full stops and commas. Both novels show an upward trend for the em-dash and the question mark, but the trends for the semi-colon and the colon are reversed. More research is required to analyse the patterns in the translations and deduce something from these patterns on the cause of these changes and differences. It is beyond the scope of this thesis to elaborate on this.

Conclusion

Both the qualitative analysis of the sentences and the limited corpus research show that the translation of *De avond is ongemak* is more domesticated than the translation of *Boven is het stil*. The degree of domestication is estimated at 90.74% for *The Twin* and the degree of foreignization is estimated at 9.26%. The percentages for *The Discomfort of Evening* are 93.33% and 6.67%, respectively. The application of Van Poucke's original formula ($5F + 2f - 2d - 5D = DF$) renders the same result; *The Twin* is considered more foreignized than *The Discomfort of Evening*. Domestication and foreignization have been found to be convenient shorthands for describing some of the translation choices made. It is uncertain whether these shorthands can be used to identify a translation choice in a text in an objective manner without extensive labelling of shifts or translation techniques used to bring about domestication of foreignization.

The analysis performed in this thesis has not shed any light on the extent to which *The Twin* and *The Discomfort of Evening* would qualify as a minoritizing (domesticated) or resistant (foreignized) translation under Venuti's definition. This would, for example, require more research into whether the choice to translate these works could be considered a foreignizing choice. Further research could also include how target language readers perceive the joining or splitting of sentences in both translations reviewed for this thesis, and to what extent source language sentence structures and punctuation would be considered acceptable to target language readers. Further corpus research into normalising tendencies to distinguish normalisation from domestication would also be an interesting angle for further research. It could also be researched to what extent the model used in this thesis can be used to estimate the degree of foreignization and domestication in text types other than literary texts. Also, assuming that it is indeed possible to reliably determine the degree of foreignization in any text, this research could be practically applied by determining what percentage of foreignization would be acceptable to target language readers. Perhaps this model may even be extended to other forces at work in translation, such as quantifying the degree of normalisation or explicitation when the subject of domestication and foreignization has run its full course.

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Appendices

Appendix 1

Table A1			
<i>Characteristics of domesticating/foreignizing approaches in The Translator's Invisibility</i>			
Characteristics	D	F	Page number
additions (e.g. Graves, Denham(D)), (Blackburn (F))	x	x	27, 43, 231
amplification (e.g. Lamb (D)), (e.g. Tarchetti (F))	x	x	57, 71, 141 et seq.
anachronism (e.g. Graves (D)), (Blackburn (F))	x	x	27, 204
archaisms (e.g. Graves (D)) (Pound, Newman, Morris, Venuti, Blackburn (F))	x	x	e.g. p. xv, 27, 29 et seq., 31, 101 et seq., 117 et seq., 121 et seq., 168 et seq., 202 et seq., 231, 258
challenging dominant cultural stereotypes		x	(p. xv)
choice of text to translate (foreign marginal)		x	152, 228
close adherence to ST (lexical, syntactical features) Tarchetti (F)		x	134
colloquialisms (e.g. Backus, Birnbaum, Newman, Pound Blackburn (F))		x	e.g. 111, 121, 152, 162, 173, 208
critique of bourgeois values		x	231
defying grammatical expectations, Blackburn (F)		x	e.g. 209
detailed representations of social situations that differ markedly from the UK and the US (translation of Miyuke Miyabe's crime novel)		x	161
discursive heterogeneity (e.g. Pound, Newman, Backus Tarchetti, the Zukofskys, (F))		x	e.g. 20, 28, 29, 33, 87, 103 et seq.), 121, 123, 129, 193
encompass marginal resources		x	(p. xv)
explicitation	x	x	26, 230

Table A1 (continued)			
<i>Characteristics of domesticating/foreignizing approaches in The Translator's Invisibility</i>			
Characteristics	D	F	Page number
going against values in receiving culture		x	137
initiating a change in literary taste resulting in changes to canon of TC		x	152
jargon		x	xv, 235
loan words		x	(p. xv)
meaning (univocal)	x		47, 230
neologism		x	(p. xv)
obscenity		x	(p. xv)
omission (e.g. improprieties, historical markers) (Denham (D), Tarchetti (F))	x	x	e.g. 47, 55, 61, 66, 146, 220
polysemy (Pound, the Zukovskys (F))		x	59, 177
	D	F	Page number
punctuation (Blackburn (F))		x	225
regional and social dialects		x	xv
retention of source text words		x	xiii
slang		x	xv
standard usage	x		230
stylistic peculiarities		x	24
sudden shifts in register		x	59, 209
superimpose contemporary moral values	x		e.g. 72
syntactical inversions/suspensions/peculiarities		x	75
syntax (linear)	x		24, 47
syntax (gnarled)		x	29
units of currency	x		76
variant spelling (Blackburn (F))		x	220

Appendix 2

Table A2			
Overview of definitions of domestication and foreignization			
Study	Venutian	Definition D/F Shuttleworth & Cowie	Other
1. Ajtony, Z. (2017). Taming the stranger: Domestication vs foreignization in literary translation. <i>Acta Universitatis Sapientiae, Philologica</i> , 9(2), 93–105. https://doi.org/10.1515/ausp-2017-0020	x	x	
2. Ayyad, G. R., & Tengku Mahadi, T. S. (2020). Procedures of foreignizing culture- specific- terms in the noble Qur'an. <i>International Journal of Humanities, Philosophy and Language</i> , 3(9), 09–13. https://doi.org/10.35631/ijhpl.39002	x	x	
3. Darr, Y. (2013). Heading home: The domestication of Israeli children's literature in the 1960s as reflected in am oved'sshafan ha-soferseries. <i>Journal of Israeli History</i> , 32(1), 127–139. https://doi.org/10.1080/13531042.2013.768042			NONE
4. Laera, M. (2018). Performing heteroglossia: The Translating Theatre Project in London. <i>Modern Drama</i> , 61(3), 380–410. https://doi.org/10.3138/md.s0917	x		
5. Masanovets, V. (2021). Domestication strategy in rendering lexical and phraseological units in American University Discourse: Stylistic aspects. <i>SHS Web of Conferences</i> , 105, 01007. https://doi.org/10.1051/shsconf/202110501007	x		

Table A2 (continued)			
Overview of definitions of domestication and foreignization			
Study	Definition D/F		
	Venutian	Shuttleworth & Cowie	Other
6. Obeidat, A. M., & Tengku Mahadi, T. S. (2019). The translation of Arabic religious – cultural collocations in literary texts into English: An application of domestication and foreignization translation strategies. <i>International Journal of Humanities, Philosophy and Language</i> , 155–165. https://doi.org/10.35631/ijhpl.260013	x	x	
7. Palm Åsman, T., & Pedersen, J. (2013). How Bert got into Ned's head: Domestication in the translation of literature for Young Readers. <i>Perspectives</i> , 21(2), 143–155. https://doi.org/10.1080/0907676x.2011.592202	x		
8. Paloposki, O. (2011). Domestication and foreignization. <i>Handbook of Translation Studies</i> , 40–42. https://doi.org/10.1075/hts.2.dom1	x		
9. Paolucci, S. (2017). Foreignising and domesticating strategies in translating legal texts. <i>International Journal of Legal Discourse</i> , 2(2). https://doi.org/10.1515/ijld-2017-0014	x		
10. Saraswati, R., Zuriyati, ., & Dewanti, R. (2019). Foreignization or domestication: The ideology of translating Balinese cultural words in Sukreni Gadis Bali translated into English. <i>Proceedings of the International Conference on Education, Language and Society</i> . https://doi.org/10.5220/0008999804160425	x	x	

Table A2 (continued)			
Overview of definitions of domestication and foreignization			
Study	Definition D/F		
	Venutian	Shuttleworth & Cowie	Other
11. Shi, X. (2014). The strategy of metaphor translation: Domestication or foreignization. <i>Theory and Practice in Language Studies</i> , 4(4). https://doi.org/10.4304/tpls.4.4.766-770	x		
12. Shirinzadeh, S. A., & Mahadi, T. S. (2014). Foreignizing or domesticating tendencies in Pazargadi's English translation of Hafez's lyrics: Study a case. <i>Mediterranean Journal of Social Sciences</i> . https://doi.org/10.5901/mjss.2014.v5n20p2340	x		
13. Wang, F. (2014). An approach to domestication and foreignization from the angle of cultural factors translation. <i>Theory and Practice in Language Studies</i> , 4(11). https://doi.org/10.4304/tpls.4.11.2423-2427	x	x	
14. Yang, W. (2010). Brief study on domestication and foreignization in translation. <i>Journal of Language Teaching and Research</i> , 1(1). https://doi.org/10.4304/jltr.1.1.77-80	x	x	
15. Yang, Y. (2017). Analysis of foreignization and domestication in translation strategy from Cross-cultural Perspective. <i>2017 4th International Conference on Literature, Linguistics and Arts (ICLLA 2017)</i> . https://doi.org/10.25236/iclla.2017.17	x		
16. Zhang, X. (2009). Domestication and foreignization in the Chinese translation of Jean Rhys' <i>Wide Sargasso Sea</i> . <i>Comparative Literature: East & West</i> , 11(1), 136–145. https://doi.org/10.1080/25723618.2009.12015360	x		

Appendix 3

Table A3

List of Shifts Based on Molina and Hurtado Albir (2002) Translation Techniques (p. 511) and Van Poucke's (2012) Scores for Translation Shifts (p. 150)

TAG	Shift	Description/examples	Van Poucke's classification				
			N	M	S	D	F
1 (ADAP)	Adaptation (cf. procedure 7, Vinay & Darbelnet, 1995, p. 39)	Replacing SC item to TC item. Considered moderately or strongly domesticating. <i>tompouce</i> ⇒ cream slice (moderately domesticating)	NA	✓		2/5	NA
2 (AMP)	Amplification (cf. Vinay & Darbelnet, 1995, p. 305)	Introduction of details in the TT not present in ST but retaining ST elements. If no ST elements are introduced in the TT, it is considered explication (see below.) <i>Hitzone</i> ⇒ Hitzone albums	NA	✓	NA	NA	2
3 (BOR)	Borrowing (cf. procedure 1, Vinay & Darbelnet, 1995, p. 31)	Pure: <i>Lingo</i> ⇒ Lingo	NA	NA	✓	NA	5
		Naturalized: <i>Sinterklaas</i> ⇒ Saint Nicolas	NA	✓	NA	NA	2
4 (CALQ)	Calque (cf. procedure 2, Vinay & Darbelnet, 1995, p. 32)	Literal translation of lexical or structural ST elements to TT lexical or structural elements; Result is new to the TL <i>De Muzikale Fruitmand</i> ⇒ The Musical Fruit Basket or <i>'Daarom?'</i> zegt Teun. ⇒ "Because?" says Teun. (No reversal of subject-verb in question)	NA	✓	NA	NA	2

Table A3 (continued)

List of Shifts Based on Molina and Hurtado Albir (2002) *Translation Techniques* (p. 511) and Van Poucke's (2012) *Scores for Translation Shifts* (p. 150)

TAG	Shift	Description/examples	N	M	S	D	F
5 (COMP)	Compensation (cf. Vinay & Darbelnet, 1995, p. 198)	The introduction of ST element/stylistic effect elsewhere in TT <i>Het is als met een waterkraan: als je klein bent is die leuk en aardig, tot het moment dat je hem opendraait</i> ⇒ It's like faucets : when you're little they're great things until you turn one on .	context dependent			2	2
6 (DES)	Description	If the description in the TT contains traces of the ST, it is considered moderately foreignizing. If no ST traces are left in TT, it is considered moderately domestication. <i>'Hiesto dat nooit heard dan?'</i> vroeg hij. ⇒ He said something in Frisian. (moderately foreignizing)	NA	✓	NA	2	2
7 (DC)	Discursive creation	No predictable relationship between ST and TT. This is different from "Adaptation" where there is predictable relationship between the ST and the TT. <i>Boven is het stil (NL)</i> ⇒ The Twin	NA	NA	✓	5	NA
8 (EXPL)	Explicitation	TT more explicit than ST. No SL-oriented elements left in TT (and hence difference from "Amplification". <i>"en dat zegt wat, ze heeft</i> ⇒ and that's saying something as	NA	✓	NA	2	NA

Table A3 (continued)

List of Shifts Based on Molina and Hurtado Albir (2002) Translation Techniques (p. 511) and Van Poucke's (2012) Scores for Translation Shifts (p. 150)

TAG	Shift	Description/examples	N	M	S	D	F
9 (EEQU)	Established equivalent	<p>TT element recognized as 'official' equivalent of ST element. Contrary to Van Poucke (2012, p. 145), this is considered strong domestication.</p> <p><i>'Eer uw vader en uw moeder, opdat uw dagen verlengd worden in het land dat de Heere, uwe God, u geeft.'</i> ⇒ 'Honour thy father and thy mother: that thy days may be long upon the land which the Lord thy God giveth thee. (Exodus 20:12)</p>	NA	NA	✓	5	NA
10 (GEN)	Generalization (cf. procedure 5, modulation, Vinay & Darbelnet, 1995, p. 36)	<p>Use of a more general or neutral term in TT than used in ST. This is a specific case of modulation as defined by Vinay & Darbelnet (p. 36)</p> <p><i>'Auto-ongeluk of in de fik gevlogen?'</i> vraag ik. ⇒ 'Car accident or <i>burning?</i>' I ask.</p>	NA	✓	NA	2	NA
11 (LIT)	Literal translation (cf. Vinay & Darbelnet, 1995, p. 33)	<p>ST lexical items and sentence structure kept in TT as the most obvious choice. In the following example there is a minor adjustment in the type of quotation marks used, which could be considered domesticating.</p> <p><i>'Duwen?'</i> ⇒ "Push?"</p>			NEUTRAL		

Table A3 (continued)

List of Shifts Based on Molina and Hurtado Albir (2002) Translation Techniques (p. 511) and Van Poucke's (2012) Scores for Translation Shifts (p. 150)

TAG	Shift	Description/examples	N	M	S	D	F
12 (MOD)	Modulation (cf. procedure 5, modulation, Vinay & Darbelnet, 1995, p. 36)	All cases of modulation as defined by Vinay & Darbelnet, except for the generalisation/particularisation pair. It involves a change of a point of view, focus or cognitive category and can be lexical or structural. See for 'er' in the following example above under amplification. <i>Er wordt op het raam getikt.</i> ⇒ Someone taps on the window.	NA	✓	NA	2	NA
13 (PART)	Particularization	The opposite of generalization <i>'Zie ze maar weer op het land te krijgen.'</i> ⇒ "You'd better get them back in the paddock ." *paddock an Australian word for <i>omheind veld</i>	NA	✓	NA	2	NA
14 (RED)	Reduction (cf. Vinay & Darbelnet, 1995, p. 344)	The opposite of explicitation i.e., implicitation. Vinay & Darbelnet (1995): stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning. <i>'Ja,' zegt Ronald.</i> ⇒ "Uh-huh," says Ronald. (Also, moderately foreignizing as ST word order is calqued in TT)	NA	✓	NA	2	NA
15 (TRANS)	Transposition (cf. procedure 4, modulation, Vinay & Darbelnet, 1995, p. 36)	Replacing one word class with another without changing the meaning of the message. <i>het hek dat een stukje openstaat</i> ⇒ the partly open gate	NA	✓	NA	2	NA

Table A3 (continued)

List of Shifts Based on Molina and Hurtado Albir (2002) Translation Techniques (p. 511) and Van Poucke's (2012) Scores for Translation Shifts (p. 150)

TAG	Shift	Description/examples	N	M	S	D	F
16 (VAR)	Variation	Introduction or change of dialectal indicators, changes of tone, etc. <i>'Weet ik veel.</i> ⇒ 'I don't know (loss of intonation, "How should I know.")	NA	✓		2 or 5	
17 (OMIS)	Omission	Removal of ST segment in whole or in part, including lexical items	NA	✓		2 or 5	NA
18 (PUNC)	Punctuation	Simple adherence to TL-conventions is considered neutral, major changes to sentence structure to adhere to TT conventions is considered domesticating, adherence to ST conventions is considered foreignizing.	✓	✓		2	2

Appendix 4

Table A4						
Sentences Randomly Selected from <i>Boven is het stil</i> and <i>The Twin</i> for Analysis Based on Molina and Hurtado Albir (2002) Translation Techniques (p. 511) and Van Poucke's (2012) Scores for Translation Shifts (p. 150)						
		Description ⇒	TAGS	Score	Score	N
				F	f	N
				d		D
1	Moeder was een ongehoord lelijke vrouw.	Mother was an outrageously ugly woman.	<i>ongehoord lelijk</i> ⇒ outrageously ugly; more often associated with things than with people, extremely ugly more common	TRANS		2
2	Voor iemand die haar niet heeft gekend , is de foto op de schoorsteenmantel waarschijnlijk lachwekkend : schonkige boerenvrouw met uitpuilende ogen en één-keer-in-de-vier-maanden-naar-de-kapper-kapsel die haar best doet een deftige lichaamshouding aan te nemen.	Someone who hadn't known her would probably consider the photo on the mantelpiece laughable: bony , pop-eyed farmer's wife with thrice-yearly hairdo does her best to assume a dignified pose.	<i>Voor iemand</i> ⇒ Someone (transposition)/ <i>is lachwekkend</i> ⇒ consider laughable (particularization)/ <i>boerenvrouw</i> ⇒ farmer's wife (neutral)/ <i>een-keer-in-de-vier-maanden-naar-de-kapper-kapsel</i> (neologism) ⇒ thrice-yearly hairdo (modulation)	TRANS/ PART/ MOD		6
3	Ik lach niet om de foto.	I don't laugh at the photo.	Neutral	NEUT		✓
4	Ze is mijn moeder.	She's my mother.	Neutral	NEUT		✓
5	Wat ik me wel afgevraagd heb , is waarom vader – die als hij niet slaapt vast naar zijn eigen knappe verschijning op foto's	But sometimes I have wondered why Father – who, when awake , no doubt lies there staring at the handsome figure he cut in	<i>Wat ik me wel afgevraagd heb</i> ⇒ But sometimes I have wondered (neutral)/ <i>niet slaapt</i> ⇒ awake (combination of transposition and modulation)/ <i>foto's van heel lang</i>	MOD/ TRANS/ TRANS/ MOD/		10

	van heel lang geleden ligt te staren – met haar getrouwd is.	those ancient photos – ever married her.	geleden ⇒ ancient photos (transposition) /vast ⇒ no doubt (combination of transposition and modulation)/zijn eigen knappe verschijning ⇒ the handsome figure he cut (explicitation)/ not in ST ⇒ ever (variation, change of tone)	EXPL/ VAR		
6	Of nee, nu ik al een tijdje naar haar foto sta te kijken, en gedacht heb aan die man boven, vraag ik me af waarom zij met hem is getrouwd.	Or rather, now that I've been looking at her photo for a while and thinking about the man upstairs, I wonder why she married him.		NEUT	✓	
7	Op de schoorsteenmantel, die van zwart marmer is, staat verder niet al te veel meer.	There isn't much else left on the mantelpiece, which is black marble.	change of syntactic structure without a change of meaning, focal point was black marble now there isn't much left, because of end-focus in English, probably same effect, hence neutral	NEUT	✓	
8	Een bronzen kandelaar met een witte kaars en een oude griffeldoos, waarop een lakenvelder koe geschilderd is.	A bronze candlestick holding a white candle, and an old pencil box with a picture of a belted cow on it.	waarop ...geschilderd is ⇒ with a picture on it	MOD		2
9	Alle andere prullen zitten in een doos die op de slaapkamer van Henk staat, samen met nog meer overbodige spullen.	All the other knickknacks are in a box in Henk's bedroom, along with other superfluous stuff.	zitten ⇒ are/doos die op de slaapkamer van Henk staat ⇒ in a box in Henk's bedroom/nog meer ⇒ other	NEUT/ MOD/ MOD		4
10	Henks kamer is een opslagplaats geworden.	Henk's room has become a storeroom.	Neutral	NEUT	✓	
11	Naast zijn bed, dat nooit gediend heeft als logeerbed, staan en	His bed, which has never served as a visitor's bed, is	logeerbed ⇒ visitor's bed; more standard choice would be spare	AMP/ TRANS/		2 10

	<p>liggen allerlei spullen die hij ook nog gezien en gekend heeft, het is er één groot verzameld verleden geworden, en het nog levende museumstuk in de slaapkamer ernaast blijft maar ademen.</p>	<p>hemmed in by all kinds of things he also saw and knew. His bedroom has become one big gathering point for the past, and the living museum piece in the adjacent bedroom just keeps on breathing.</p>	<p>bed/ <i>staan en liggen (naast bed)</i> ⇒ his bed...hemmed in (transposition) /one sentence ⇒ two sentences (punctuation)/<i>Het is er</i> ⇒ His bedroom has become (combination of explicitation and modulation, perhaps also particularisation)/<i>een groot verzameld verleden</i> ⇒ one big gathering point for the past(transposition)/<i>in de slaapkamer ernaast</i> ⇒ in the adjacent bedroom (transposition)</p>	<p>PUNC/ MOD/ TRANS/ TRANS</p>		
12	Ademen én praten.	Breathing and talking.	ST sentence structure calqued, emphasis on en (and) lost (variation, change of tone, reduction)	CALQUE /RED	2	2
13	Zelfs nu, hier, hoor ik hem mummelen.	Even now, here, I can hear him muttering.	<i>hoor ik hem</i> ⇒ I can hear him; no change of meaning	NEUT		✓
14	Praat hij tegen de bonte kraai?	Is he talking to the hooded crow?	Neutral	NEUT		✓
15	Tegen de foto's of de zes waterverfpaddestoelen?	To the photos, or the six watercolor mushrooms?	ST sentence structure calqued	CALQ	2	
16	Henk en ik zijn in 1947 geboren, ik ben een paar minuten ouder.	Henk and I were born in 1947; I'm a few minutes older.	Neutral	NEUT		✓
17	Eerst dachten ze dat we de volgende dag (24 mei) niet zouden halen, maar moeder heeft nooit aan ons getwijfeld.	At first they thought we wouldn't live to see the next day (May 24th), but Mother never doubted us.	<i>niet zouden halen</i> ⇒ wouldn't live to see the next day/24 mei ⇒ May 24th	MOD/ ADAP		4
18	'Vrouwen zijn gemaakt voor een tweeling,' schijnt ze gezegd te hebben, nadat ze ons voor de eerste keer aangelegd had.	"Women are made for twins," is what she supposedly said after	Neutral	NEUT		✓

		putting us on the breast for the first time.				
19	Daar geloof ik helemaal niets van, dat zijn van die uitspraken die tevoorschijn komen uit een geheel van gebeurtenissen en uitlatingen – er zijn in die tijd natuurlijk veel meer dingen gezegd – en na verloop van tijd alléén overblijven, terwijl het hoogstwaarschijnlijk een verdraaiing is van iets wat vader of de huisarts gezegd heeft.	I don't believe it: statements like that always emerge from a mass of events and comments finally to remain as sole survivor. Plenty of other things must have been said at the time and this was most likely a variation on something Father or the doctor said.	<i>helemaal niets</i> ⇒ it (intensifying adverb omitted (reduction)/one sentence ⇒ two sentences/ <i>zijn in die tijd natuurlijk ...gezegd</i> ⇒ must have been said (change of tone)/ <i>verdraaiing</i> ⇒ variation on (change of tone) / <i>huisarts</i> ⇒ doctor (generalization)	RED/ PUNC/ VAR/ VAR/ GEN		10
20	Moeder zelf zal weinig hebben gezegd .	Mother probably didn't say much at all.	Neutral	NEUT	✓	
21	Ik heb een herinnering die ik niet kan hebben.	I have a memory I can't have.	Neutral	NEUT	✓	
22	Ik zie haar gezicht van onderen, voorbij een lichte, zachte bolling.	I see her face from below, above a bright, soft swelling.	Neutral	NEUT	✓	
23	Haar kin en vooral haar licht uitpuilende ogen die niet op mij gericht zijn, maar op een punt ergens in de verte, in het niets, het land, mogelijk de dijk.	I'm looking at her chin and, especially, at her slightly bulging eyes, which are directed not at me but at a point in the distance, nowhere in particular: the fields, maybe the dyke.	Implied in ST ⇒ made explicit in TT (I'm looking at)	EXPL		2
24	Het is zomer en mijn voeten voelen andere voeten.	It is summer and my feet feel other feet.	Neutral (feet of whom, reader is left to guess)	NEUT	✓	
25	Moeder was een zwijgzame vrouw, maar ze zag alles.	Mother was a taciturn woman but she noticed everything.	saw ⇒ noticed (modulation or noticed seen as more specific than saw)	NEUT	✓	

26	Vader was de prater, en hij zag nauwelijks iets.	Father was the talker and he hardly noticed anything.	Neutral	NEUT	1
27	Hij schreeuwde zich overal doorheen .	He always just yelled his way through.	<i>zich overal doorheen</i> ⇒ always just ...his way through, yell through used this way seems unusual, reminiscent of someone yelling: "coming through"	CALQ	2
28	Er wordt op het raam getikt.	Someone taps on the window.	<i>Er wordt</i> ⇒ someone taps	MOD	2
29	Teun en Ronald staan in de voortuin te roepen en gebaren.	Teun and Ronald are standing in the front garden, shouting and gesticulating.	Neutral	NEUT	✓
30	Ik loop naar de voordeur.	I walk to the front door.	Neutral	NEUT	✓
31	'Helmer!	"Helmer!"	Neutral	NEUT	✓
32	De ezels lopen los!'	"The donkeys are loose!"	<i>lopen los</i> ⇒ are loose, neutral	NEUT	✓
33	Dat zegt Ronald, op een toon waarin ik kan horen dat hij zou willen dat de ezels elke dag loslopen.	Ronald says, in a tone that tells me he wishes the donkeys got loose every day.	Sentence joined with previous sentence/ <i>horen</i> ⇒ tells/ <i>loslopen</i> ⇒ got loose (considered more specific)	PUNC/ MOD/ PART	6
34	'Ze lopen nog op het erf.'	"They're still in the yard,"	<i>lopen</i> ⇒ are; generalization	GEN	2
35	Dat zegt Teun , op een toon waarin ik hoor dat hij ook gehoord heeft wat zijn broertje eigenlijk zou willen .	Teun says , in a tone that tells me that he too has heard what his little brother really wants .	Sentence joined with previous sentence/ <i>hoor</i> ⇒ tells	PUNC/ MOD	4
36	Ze rennen voor me uit, de hoek van het voorhuis om.	They run ahead of me around the corner of the house.	Neutral	NEUT	✓
37	' Rustig! ' roep ik.	" Take it easy! " I call.	<i>Rustig</i> ⇒ Take it easy; intended meaning slow down (combination of transposition and modulation)	MOD	2

38	De ezels staan tussen de bomen, een meter of vijf voor het hek dat een stukje openstaat.	The donkeys are between the trees, about five yards in front of the partly open gate.	<i>staan</i> ⇒ are (more general) <i>meter</i> ⇒ yards (adaptation)/ <i>hek dat een stukje open staat</i> ⇒ partly open gate	MOD/ ADAP/ TRANS	6
39	Het touw waarmee het hek normaal gesproken vastzit aan de betonnen paal hangt los.	The rope that usually keeps the gate shut is dangling from the concrete post.	<i>touw waarmee het hek... vastzit aan de betonnen paal</i> ⇒ keeps the gate shut/ <i>hangt los</i> ⇒ dangling from the concrete post	MOD	2
40	Ik begrijp wat er is gebeurd.	I realize what has happened.	Neutral	NEUT	✓
41	'Nou,' zeg ik.	"Well," I say.	Neutral	NEUT	✓
42	'Zie ze maar weer op het land te krijgen.'	"You'd better get them back in the paddock ."	<i>zie ze maar weer te krijgen</i> ⇒ you better get them back (<i>Je zou er beter aan doen om ze weer terug te krijgen in</i>)/ <i>land</i> ⇒ paddock	MOD/ PART	4
43	'Wij?' vraagt Ronald.	"Who?" asks Ronald.	<i>Wij</i> ⇒ Who	TRANS	2
44	'Ja, jullie.'	"Who do you think? You two."	<i>Ja</i> ⇒ Who do you think (combination of transposition and modulation)/ <i>jullie</i> ⇒ You two	MOD/ EXPL	4
45	'Waarom?'	"Why us?"	<i>Waarom</i> ⇒ Why us	EXPL	2
46	'Daarom.'	"Because."	Neutral	NEUT	✓
47	Nu de ezels zijn uitgebroken, hebben Teun en Ronald angst voor ze.	Now that the donkeys have broken out, Teun and Ronald are scared of them.	Neutral	NEUT	✓
48	Het is als met een waterkraan: als je klein bent is die leuk en aardig, tot het moment dat je hem opendraait en in paniek raakt van al het water dat eruit stroomt en je geen flauw idee hebt hoe je het ding weer dicht krijgt.	It's like faucets: when you're little they're great things until you turn one on and have no idea how to shut it off again and panic about all the water that comes gushing out.	<i>waterkraan</i> ⇒ faucets/ <i>is die</i> ⇒ they are/ <i>leuk en aardig</i> ⇒ great things/ <i>hem</i> ⇒ one/ <i>het ding</i> ⇒ it	TRANS/ TRANS/ TRANS/ TRANST RANS	10

49	'Daarom?' zegt Teun.	"Because?" says Teun.	Neutral	NEUT	✓					
50	'Wat betekent dat?'	"What's that mean?"	<i>Wat betekent dat</i> ⇒ What's that mean; sentence structure calqued	CALQ	2					
Scores:						0	10	NA	98	0
Total score:									108 (10 + 98)	
Degree of foreignization (DFOR)									9.26% ((0 + 10)/108)	
Degree of domestication (DDOM)									90.74% (98 + 0)/108)	
Degree of foreignization according to Van Poucke's formula (DF) (no formula for domestication):									-88 (10-98)	

Appendix 5

Table A5					Score	Score	Score	Score
Sentences Randomly Selected from <i>De avond is ongemak</i> and <i>The Discomfort of Evening</i> for Analysis Based on Molina and Hurtado Albir (2002) <i>Translation Techniques</i> (p. 511) and Van Poucke's (2012) <i>Scores for Translation Shifts</i> (p. 150)					F	f	N	d
ST	TT	Shifts/Translation Techniques	TAGS					D
1	Mijn zusje is de enige die begrijpt waarom ik mijn jas niet meer uitdoe .	My sister is the only person who understands why I've stopped taking off my coat.	<i>enige</i> ⇒ only one/ <i>niet meer</i> ⇒ have stopped	EXPL/ MOD				4
2	En de enige die oplossingen probeert te verzinnen.	And the only one who tries to think of a solution .	<i>Enige</i> ⇒ only one/ <i>oplossingen</i> ⇒ solution "The English plural without an article corresponds to a singular with an indefinite article (V&D, 1995, p. 113).	EXPL				2
3	We vullen er onze avonden mee.	Our evenings are filled with this.	We fill ⇒ our evenings are filled/Stylistic: <i>avonden</i> at the end of the sentence in Dutch. TL end focus principle, now foregrounded to sentence initial position. <i>Er</i> refers to previous sentence (game of finding solutions), hence "this" placed at end sentence.	MOD				2

4	Soms ben ik daardoor bang voor het moment dat een van haar oplossingen gaat werken, dat ik mijn zusje dan iets ontnem, want zolang we verlangens hebben zijn we veilig voor de dood, die als de verstikkende geur na een dagje gieren om de schouders van de boerderij hangt.	Sometimes I get afraid that one of her solutions is going to work, that I'll take away something from my sister, because as long as we still have desires we're safe from death, draped around the farm's shoulders like the suffocating smell after a day of muck-spreading.	<i>ben ..bang voor het moment</i> ⇒ get afraid (<i>voor het moment = omitted</i>)/ <i>de dood</i> ⇒ death	TRANS/ TRANS	4
5	Daarbij wordt mijn rode jas steeds valer , net als het beeld van Matthies.	At the same time my red coat is fading , just like my image of Matthies.	<i>Daarbij</i> ⇒ At the same time; change of meaning (what's more/in addition)/ <i>wordt...steeds valer</i> ⇒ fading/ <i>het beeld</i> ⇒ my image	MOD/ TRANS/ EXPL	6
6	En nergens in huis hangt nog een foto van hem, alleen zijn melktanden, waar aan sommige nog opgedroogd bloed zit, staan in een klein houten potje in de vensterbank.	There isn't a photo of him anywhere in the house , just his milk teeth, some of which have dried-up blood on them, in a little wooden pot on the windowsill.	<i>nergens in huis</i> ⇒ anywhere in the house / <i>alleen, nog</i> ⇒ just (mix of compensation and modulation/ <i>staan in</i> ⇒ in	MOD/ COMP/ TRANS	6

7	<p>Als een belangrijk geschiedenisproefwerk probeer ik hem iedere avond voor de geest te halen, zijn gelaatstrekken uit mijn hoofd te leren – net als de leus ‘liberté, égalité, fraternité’, die ik constant herhaal om iets van kennis bij me te dragen en die het goed doet op grotemensenfeestjes –, bang voor het moment dat ik andere jongens in mijn hoofd krijg en mijn broer daartussen verdwaalt.</p>	<p>I try to picture him every evening like an important history test, to learn his features off by heart – just like I learned the slogan ‘liberté, égalité, fraternité’ which I repeat constantly, especially at grown-up parties to show off what I’ve learned – afraid of the moment other boys might get into my head and let my brother slip out from between them.</p>	<p>Als een belangrijk geschiedenisproefwerk ⇒ like an important history test, moved, end-focus, neutral/voor de geest halen ⇒ picture (transposition)/uit mijn hoofd te leren ⇒ learn off by heart (established equivalent)/net als ⇒ just like I learned (explicitation)/ om iets van kennis bij me te dragen ⇒ to show off ...learned (discursive creation)/ik andere jongens in mijn hoofd krijg ⇒ other boys ... into my head (modulation)/mijn broer daartussen verdwaalt (my brother getting lost among them) ⇒ let my brother slip out (modulation)/punctuation changes in combination with especially, counted as explicitation.</p>	<p>MOD/ EEQU/ EXPL/ DC/ MOD/ MOD/ EXPL</p>	<p>10 10</p>
8	<p>Mijn jaszakken zijn zwaar van alle spullen die ik verzamel.</p>	<p>My coat pockets are heavy with all the things I’m collecting.</p>	<p>present tense to progressive</p>	<p>NEUT</p>	<p>✓</p>
9	<p>Hanna buigt zich over mij heen en houdt me een handje zoute popcorn voor: een offer om goed te maken dat ze het zonet niet voor mij opnam.</p>	<p>Hanna bends over me and offers me a handful of salty popcorn: a sacrifice to make up for not having stuck up for me just now.</p>	<p>houdt...voor (holds up) ⇒ offer (more specific)</p>	<p>PART</p>	<p>2</p>
10	<p>Had ik haar maar van het bed geduwd, dan leefde Tiesje misschien nog.</p>	<p>If only I had pushed her from the bed Tiesey might still be alive.</p>	<p>Neutral (second conditional)</p>	<p>NEUT</p>	<p>✓</p>

11	Ik heb nu geen zin om met haar te praten.	I don't feel like talking to her.	<i>nu</i> ⇒ omitted	OMIS	2
12	De enige die ik nu zou willen zien is vader of moeder, en dat ze zeggen dat ik niets verkeerd heb gedaan.	The only person I'd like to see now is Mum or Dad, and for them to say that I didn't do anything wrong.	<i>vader of moeder</i> ⇒ Mum or Dad, capitalization is compliance with TT grammar rule, reversal is adherence to TT pattern, the use of mum and dad is a change of tone compared to source, not counted individually, should be counted at textual level	To be determined at textual level	
13	Maar vader komt niet.	But Dad doesn't come.	Neutral	NEUT	✓
14	Hij zegt nooit 'sorry'.	He never says sorry.	<i>zegt nooit</i> ⇒ never says, no grammatical TT alternative	NEUT	✓
15	Hij krijgt het woord niet over zijn schrale lippen, enkel Gods woord rolt er gemakkelijk uit.	He can't get the word across his chapped lips – only God's word rolls out smoothly.	comma ⇒ m-dash/ <i>er</i> ⇒ omitted, explicit reference to lips unnecessary in TT,	PUNC	✓
16	Je merkt pas dat iets weer goed is als hij tijdens het eten aan je vraagt om het broodbeleg door te geven.	You don't know that things are good again until he asks you to pass the sandwich filling at the table.	<i>merkt pas</i> ⇒ don't know until/ <i>iets</i> ⇒ things	MOD/ TRANS	4

17	<p>Dan moet je blij zijn dat je hem weer de rinse appelstroop mag aanreiken, al zou ik soms de stroop liever met mijn mes over zijn gezicht uit willen smeren, zodat onze blikken aan hem blijven plakken, zodat hij ziet dat de drie koningen het Oosten niet kunnen vinden.</p>	<p>Then you can be happy you can pass him the apple syrup again, even though sometimes I'd like to take my knife and smear the syrup over his face so that our gazes stick to him, so that he sees the three kings can't find the Orient.</p>	<p><i>moet</i> ⇒ can (neutral) /<i>rinse appelstroop</i> ⇒ apply syrup/<i>drie koningen</i> ⇒ three kings (interference of calque, Magi more common/<i>het Oosten</i> ⇒ Orient (reference to biblical Magi from the East)</p>	<p>ADAP/ CALQ/ ADAP</p>	2	4
18	<p>Ineens bedenk ik dat vader misschien niet alleen de plaksterren van mijn plafond krabt, maar ook die uit de lucht, dat daarom alles zwarter lijkt te worden en Obbe gemener: we zijn de weg kwijt en er is niemand om het aan te vragen.</p>	<p>Suddenly I wonder whether Dad doesn't only scratch the sticky stars from my ceiling but also from the sky. That might be the reason everything looks blacker and Obbe meaner: we've lost our way and there's no one to ask for directions.</p>	<p><i>bedenk ik</i> ⇒ I wonder/<i>die</i> ⇒ reference to <i>sterren</i>, omitted, neutral/one sentence ⇒ two sentences/ <i>daarom</i> ⇒ that might be the reason (more explicit)/<i>zwarter worden</i> ⇒ looks blacker) (combination of transposition and modulation)/<i>de weg</i> ⇒ our way/<i>het aan te vragen</i> ⇒ ask for directions (explicitation, no ST elements added to TT)</p>	<p>PART/ PUNC/ EXPL/ MOD/ EXPL/ EXPL</p>	12	
19	<p>Zelfs de Grote Beer uit mijn lievelingsprentenboek, die iedere avond de maan naar beneden haalt voor de Kleine Beer die bang is voor het donker, houdt een winterslaap.</p>	<p>Even the Big Bear from my favourite picture book, who takes down the moon every night for the Little Bear who is afraid of the dark, is hibernating.</p>	<p><i>Grote Beer</i> (the Big Dipper) ⇒ Big Bear, an Americanism would have been "Great Bear" making the reference to the constellation clearer/<i>winterslaap houden</i> ⇒ hibernating (neutral)</p>	<p>CALQ</p>	2	

20	Alleen het lichtje in mijn stopcontact biedt wat troost.	Only the night light in my socket offers some comfort.	<i>het lichtje (in mijn stopcontact)</i> ⇒ night light	EXPL		2
21	Eigenlijk ben ik er te oud voor, maar in de nacht is iedereen leeftijdloos, heeft angst meer vermommingen dan moeder bloemetjesjurken, en dat zegt wat , ze heeft een kast vol hangen maar draagt vaak dezelfde, die met cactussen erop, alsof ze daarmee iedereen uit de buurt kan houden.	I'm actually too old for it, but in the night everyone is ageless. Fear has more disguises than my mother has floral dresses, and that's saying something as she's got a wardrobe full – though now she often wears the same one, the one with the cacti, as though it'll keep everyone away from her,	One sentence ⇒ two sentences; fear has more disguises no longer linked to night/ <i>wat, ze</i> ⇒ as she/ <i>ze iedereen uit de buurt kan houden</i> ⇒ it'll keep everyone away	PUNC/ EXPL/ MOD		4 5
22	Nu draagt ze vaak haar badjas eroverheen.	even though she now wears her dressing gown over the top of it.	sentence joined to previous one/ <i>badjas</i> ⇒ dressing gown (more specific)	PUNC/ PART		4
23	Ik lig met mijn gezicht naar de muur waar een zwart-witposter van Boudewijn de Groot hangt, met de eenzame fietser op een smal bergweggetje en het kind voorop.	I lie with my face to the wall, which has a black-and-white poster of Boudewijn de Groot on it, the one with the lonely cyclist on a narrow mountain track with a child on the front of his bike.	<i>Boudewijn de Groot</i> ⇒ Boudewijn de Groot/ <i>met</i> ⇒ the one with	BOR/ EXPL	5	2

24	Voordat ik ga slapen fantaseer ik weleens dat ik het kind ben en moeder de fiets bestuurt .	Sometimes, before I go to sleep I fantasize that I'm the child and Mum is riding the bike,	<i>fiets besturen</i> (steer) ⇒ ride	GEN	2
25	Al houdt moeder helemaal niet van fietsen, ze is veel te bang dat haar rok tussen de spaken komt, en zullen we nooit zo eenzaam zijn dat we samen op hetzelfde weggetje terechtkomen.	even though Mum doesn't like cycling, as she's much too afraid of getting her dress caught in the spokes, and we'll never get so lonely that we end up on the same path.	sentence joined to previous one/ <i>rok</i> ⇒ <i>dress/eenzaam zijn</i> ⇒ <i>get so lonely/samen</i> ⇒ omitted	PUNC/ PART/ MOD	6
26	Als ik me omdraai, legt Hanna de gepofte mais tussen ons in, het kleeft meteen vast aan mijn onderlaken.	When I turn over, Hanna lays the popcorn between us. It sticks to my bottom sheet right away.	<i>gepofte mais</i> ⇒ popcorn; used above, lexical variation in ST not adopted/one sentence split into two	RED/ PUNC	4
27	Om de beurt pakken we een stukje.	We take a piece in turn.	Reversal	NEUT	✓
28	Even schiet er een vers door mijn hoofd uit Spreuken: 'De Heer heeft liever dat je eerlijk en rechtvaardig handelt dan dat je een offer brengt.'	A verse from Proverbs pops into my head : 'To do justice and judgement is more acceptable to the Lord than sacrifice.'	<i>Schiet door mijn hoofd</i> (lit: went through my head) ⇒ <i>pops into/De Heer heeft liever dat je eerlijk en rechtvaardig handelt dan dat je een offer brengt</i> ⇒ To do justice and judgement is more acceptable to the Lord than sacrifice; From Proverbs 21:3; King James	MOD/ EEQU	2 5

29	Dit offer kan ik niet weerstaan, we krijgen zelden popcorn en ik weet ook dat Hanna's bedoelingen goed zijn, want dan kijkt ze schuldbewust met haar ogen opgeslagen, zoals de dominee doet als hij de zonden van de gemeente opnoemt en naar het plafond kijkt dat net gesausd is: zonden maken vlekken als vliegenkak .	I can't resist this sacrifice as we rarely have popcorn, and I know that Hanna means well because she gets this guilty look on her face , her eyes raised, like the pastor when he's listing the sins of the community and looks up at the ceiling that's just been whitewashed.	<i>krijgen</i> ⇒ have (generalization)/additional comma; <i>ook</i> omitted (neutral)/ <i>Hanna's bedoelingen</i> (lit. Hanna's intentions ⇒ Hanna means well (combination of modulation and transposition))/comma deleted (neutral)/ <i>schuldbewust kijken</i> ⇒ gets guilty look (combination of modulation and transposition)/ <i>zonden maken vlekken als vliegenkak</i> ⇒ metaphor omitted in full	GEN/ MOD/ MOD/ OMIS	6	5
30	Af en toe komt mijn hand te laat, dan raak ik Hanna's vingers aan en voel haar afgebeten nagels.	From time to time, my hand arrives too late and I'll touch Hanna's fingers and feel her bitten-off nails.	<i>komen</i> ⇒ arrives	PART	2	
31	Ze liggen diep in het roodomrande vlees, stukken wit vet in cervelaatworst .	They're set deep in red-ringed flesh, chunks of white fat in a sausage .	<i>cervelaat</i> ⇒ a sausage (saveloy/cervelat).	GEN	2	
32	Ik heb alleen last van rouwrandjes .	I only have a problem with black dirt stuck under mine.	<i>rouwrandjes</i> ⇒ black dirt; archaic established equivalent not selected (your (finger)nails are in mourning)	GEN	2	
33	Volgens Hanna krijg je die als je te vaak aan de dood denkt.	Hanna says my nails are going black because I think about death too much.	<i>krijg</i> ⇒ are going black (compensation for loss of mourning in previous sentence)/ <i>die</i> ⇒ my nails (more explicit)	COMP/ EXPL	4	

34	<p>Meteen zie ik de uitpuilende oogjes van Tiesje weer voor me, de leegte die in mijn hoofd neerdaalde toen hij niet meer watertrappelde, en toen de klap, de allesvernietigende stilte van een einde, van een leeg loopradje.</p>	<p>I immediately picture Tiesey's bulging eyes, the emptiness that settled inside my head when he stopped treading water, and then the blow, the all-destructive silence of an ending, of an empty wheel.</p>	<p><i>weer voor me zien</i> ⇒ picture (combination of transposition and modulation/<i>de uitpuilende ogen van Tiesje/Tiesey's bulging eyes</i> (transposition, neutral)/<i>niet meer</i> ⇒ stopped (combination of transposition and modulation)/<i>loopradje</i> ⇒ wheel (more general)</p>	MOD/ TRANS/ GEN	6
35	<p>Terwijl Hanna de laatste popcorn opeet en praat over de nieuwe barbie die ze graag wil hebben, merk ik dat ik al een tijdje mijn handen gevouwen heb onder mijn dekbed.</p>	<p>As Hanna eats the last of the popcorn and talks about the new Barbie she wants, I realize that I've had my hands folded under my duvet for a while.</p>	Neutral	NEUT	✓
36	<p>Misschien wacht God al een halfuur tot ik wat ga zeggen.</p>	<p>Maybe God's been waiting for half an hour already for what I'm going to say.</p>	TENSE	NEUT	✓
37	<p>Ik schuif mijn handen uit elkaar: geen woorden hebben is hier in het dorp ook een boodschap.</p>	<p>I unfold my hands: falling silent is also a way of saying something in the village.</p>	<p><i>geen woorden hebben</i> ⇒ falling silent/<i>een boodschap</i> ⇒ a way of saying something/<i>hier in het dorp</i> ⇒ in the village</p>	TRANS/ TRANS/ GEN	6

38	We hebben geen antwoordapparaten, maar laten wel lange stiltes vallen, stiltes waarin je soms alleen de koeien op de achtergrond hoort loeien, een fluitketel.	We don't have answering machines, but we do let long silences fall, silences in which sometimes you can hear the cows lowing in the background or the whistle of a kettle.	een fluitketel ⇒ the whistle of a kettle	EXPL	2
39	'Auto-ongeluk of in de fik gevlogen?' vraag ik.	'Car accident or burning?' I ask.	in de fik gevlogen ⇒ burn (combination of transposition and generalization)	GEN	2
40	Hanna's gezicht ontspant nu ze weet dat ik niet boos op haar ben en gewoon ons dagelijks ritueel herhaal.	Hanna's face relaxes now she knows I'm not angry with her and we're simply repeating our daily ritual.	dat ⇒ omitted/ implied/ ik herhaal ⇒ we are repeating	MOD	2
41	Haar lippen zien rood en dik van het zout.	Her lips look red and fat from the salt.	dik ⇒ fat (perhaps swollen would have been the more obvious collocation)	CALQ	2
42	Van offeren krijg je meer dan dat je geeft.	You get more from sacrifices than you give away.	Neutral	NEUT	✓
43	Zou Obbe daarom Tiesje gedood hebben?	Is that why Obbe killed Tiesey?	Neutral	NEUT	✓
44	Om Matthies terug te krijgen?	To get Matthies back?	Neutral	NEUT	✓
45	Ik wil niet denken aan mijn offer, dat vier poten heeft, hangoren en ruim honderd miljoen reukcellen.	I don't want to think about my sacrifice that has four legs and more than a hundred million olfactory cells.	hangoren ⇒ omitted (losing link to Jas's pet rabbit)		5

46	'Hoe zouden ze in de fik moeten vliegen ?'	'How are they supposed to burn ?'	<i>in de fik gevlogen</i> ⇒ burn (combination of transposition and generalizations)	GEN	2
47	'Weet ik veel.'	'I don't know.'	loss of intonation	VAR	2
48	Ze vergeten weleens de waxinelichtjes uit te blazen, die bij het raam aan de kant van het erf,' zeg ik.	Sometimes they forget to blow out the tea lights, the ones next to the window on the yard side,' I say.	Neutral	NEUT	✓
49	Hanna knikt traag.	Hanna nods slowly.	Neutral	NEUT	✓
50	Ze twijfelt aan het waarheidsgehalte.	She's wondering about the plausibility.	<i>twijfelt</i> ⇒ wondering	PART	2
Scores:					5 6 124 30
Total score:					165 (5+6+124+30)
Degree of foreignization (DFOR)					6.67% ((5+6)/165)
Degree of domestication (DDOM)					93.33% ((124+30)/165)
Degree of foreignization according to Van Poucke's formula (DF) (no formula for domestication):					-143 (5+6-124-30)