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## **Intralingual Retranslations as a mode of accessibility: A case study of “De Wandelaar” by Adriaan van Dis.**

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# Intralingual Retranslations as a mode of accessibility:



A case study of “De Wandelaar” by Adriaan van Dis

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## Chapter 1 : Introduction

With the rise of digital media and multimodality within translation, Media Accessibility (MA) has become a topic which is discussed more and more. Within the academic context of Translation studies this topic is mainly discussed within the field of Audiovisual Translation, but literary works are another type of media which should be made accessible. Unfortunately, here has been little to no emphasis within the discipline on how media accessibility and literary translation interconnect. Especially when looking at retranslations into lower reading levels. In my thesis I will be bridging this gap and discussing how literary retranslations fit into and add to the current field of media accessibility.

There has been done no research to my knowledge to date on how a simplifying or abridging literary retranslation could add to the accessibility of literature in general. Intralingual retranslations for a lower reading levels are aimed to improve the accessibility of literature for different reader groups, among which learners and people with cognitive and reading difficulties. This practice, which involves creating a simpler version of the original text in the same language, particularly draws on concepts such as Plain language (Maass, 2020) and intralingual translation (Jakobson, 1959). Plain language here, is a way of writing that makes information clear and easy to understand. It uses simple words, short sentences, and straightforward grammar, avoiding jargon and complex language. The goal of plain language should be that the intended audience can easily read, understand, and act on the language provided. Intralingual translation is the process of rephrasing or reformulating within the same language. This involves translating complex or specialized content into simpler, more accessible language, or adapting a message to suit a specific language community.

To date there has been made no framework for studying, analysing, or assessing whether intralingually retranslated works actually achieve their purpose as an accessibility tool. I want to research this by analysing the novel ‘De Wandelaar’ by Adriaan van Dis and its abridged and simplified version for readers with lower literacy levels. The text type here is the literary novel, both in its original form and its simplified literary retranslation. The language pair is thus Standard level Dutch and Plain language Dutch. I will identify corresponding passages between the original book and its plain language counterpart, looking at both the occurring translation shifts as defined by Chesterman (1997) and the Dutch plain language guidelines (Taal voor Allemaal) that are followed.

By doing a comparative analysis of both the source and target text and I want to analyse what the most frequent shifts are when retranslating intralingually into plain language. I will look at the specific translation shifts, omissions and abridgements that occur here and propose a new framework which functions as a plea for translation as a tool for generating access. I want to answer the overarching question: How do intralingual translation strategies relate to plain language guidelines in intralingual translation for lower reading levels?

In my introduction I outline the relevance and scope of my thesis. My second chapter functions an overview of the previously existing context surrounding the topics that are central to my research done which have been divided into media accessibility, language accessibility including plain language, retranslation and its reception, and intralingual simplified literary retranslations. The third chapter describes my methodology and the fourth contains my analysis and results of the attempted alignment done (which have been added in the appendix) and includes an proposed framework. In chapter 5, I will be discussing the different elements needed for an inclusive Plain Language guideline. I conclude my thesis with a proposal for a bigger inclusion of literary retranslation into the discourse surrounding media accessibility.

## Chapter 2: Literature Review

In my thesis I will be connecting different concepts, and to aid with understanding the arguments that will be made, it is useful to give an overview of these topics. In the case of my thesis these are as following: media accessibility, language access, intralingual literary retranslation an easy-to-read language in the first part of this review. This literature review is meant to give an overview of previous and current discourse on the topic of accessibility (in both Translation Studies and Disability studies) and how this relates to language and literature. I am also setting out some of the key concepts that are of note when looking at the act of retranslating, where I will be discussing some of the notable theories about retranslating and its reception. Besides the reception of retranslation, there will also be an overview given of the types of retranslations analyzed, the literary perception, prevalent translation shifts such as simplification and paraphrasing, and the concept of intralingualism.

## 2.1 Media Accessibility

The world and its media as a result have undergone many shifts due to changes brought about by developments in information and communication technologies. The introduction of multimodality to translation studies shows us that these transformations do not only impact the world itself but also reshape the ways in which we connect with and access it. When talking about accessibility, we should acknowledge that this is (unfortunately) a relatively newly recognized field of study. Accessibility studies as is discussed in Translation studies started within the field of Audiovisual Translation, and Accessibility has its roots in disability studies as well and have undergone many developments over time. In this first part of the literature review I will be discussing both the rise of “media access” in translation studies, where several shifts have taken place over time and how this topic is approached. As is discussed by Greco and Jankowska (2020) in their work on “Media Accessibility Within and Beyond Audiovisual Translation” there have been several different shifts over time when looking at Media Accessibility within translation.

### 2.1.1. From a particularist view to universalist accessibility of media accessibility

Firstly, Greco and Jankowska (2020) argue that there has been a shift from a series of particularist accounts of accessibility to a universalist. This shift has been widely discussed by Greco (2016) himself where he argues that oftentimes the scope of these accommodations made within media accessibility studies have been framed in relation to some restricted types of groups (p. 4), which can be defined as a particularist account. Greco (2016) goes on to argue that proponents might base their concept of media accessibility on the implicit or explicit notion of how accessibility is a right for a certain contained group with that disability. In ‘On Accessibility as a Human Right, with an Application to Media Accessibility’ (2016) Greco goes on to argue that we should recognize that accessibility features can also aid those who fall outside of these predetermined groups. According to him, particularist accounts diminish accessibility to something for specific groups with specific types of barriers, which limits media accessibility to grouped in translation-based modalities and thus becomes exclusionary to those who fall outside of these defined modalities. The transition from particularist accounts to a universalist one should not be viewed as a straightforward progression. Rather, these perspectives exist simultaneously albeit with a growing number of scholars adopting the universalist standpoint. This shift shows us that we are moving away from discriminatory features of particularist perspectives and the constraints they place on concepts of accessibility and translation and is also reflected in the way we look at literary re-translations.

### 2.1.2 From maker-centered to user-centered accessibility

A different shift in media accessibility studies which Greco and Jankowska discuss is one that moves from a maker-centered to a user-centered approach. As Greco discusses in ‘The Nature of Accessibility Studies’ (2018) when media works have been created, there has been a longstanding tradition of the assumption that the maker’s knowledge was the one that mattered, and that the users had no place or any knowledge of value in the design process (p.212). In other instances, works were created on the maker’s paternalistic assumption about what the users’ needs and capabilities are, and ultimately providing users with “what they think they want or need or ought to want” as Thompson writes in ‘Landscape architecture’ (2014). This way of structuring a maker process creates different types of gaps, which Greco defines as the maker-expert-user gap. What is meant by this is discussed in ‘The normative dimension of cultural accessibility’ (2013) where he talks about how makers, experts and users are all situated in opposing places in a design process. He goes on to say that with a growing interest in accessibility and a history of failures have proved that the users’ knowledge should not and cannot be ignored any longer. As a result, there has been a shift from maker-centered to user-centered approaches. I will also be looking at this user-maker-gap in relation to my case-study analysis.

### 2.1.3 Reactive vs. Proactive accessibility

This leads us to the final shift described by Greco and Jankowska (2020), one from a reactive to a proactive approach. The amount of translation reception studies has grown significantly nowadays, which is also reflected in the studies done on retranslations. However, what Greco and Jankowska argue is that addressing accessibility after the creation of the work severely restricts the scope of options available to enhance its accessibility. The outcome often results in partial accessibility. In some instances, achieving accessibility is entirely impossible without recreating the work from scratch. Oftentimes these concerns are not addressed during the post-production phase but are left to distributors. Numerous studies have illustrated how this approach has frequently led to either partial or complete alteration of the original artistic intent or a drastic change in aesthetics, ultimately detrimentally affecting the viewer's experience (Romero-Fresco, 2019). With a proactive approach, the work can encompass a broader audience, because accessibility is taken into account from the beginning of the creation process. This is in line with the European Accessibility Act 2025<sup>1</sup>, which is a call for actions to businesses and institutions which demands them to make their products more inclusive. We can see that this proactive approach is becoming more prevalent, which is

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<sup>1</sup> <https://ec.europa.eu/social/main.jsp?catId=1202&intPagelId=5581&langId=en>



reflected in the way books are produced as more and more retranslated easy-to-read books are being published and promoted.

Greco and Jankowska (2020) conclude that the shifts discussed above are not just exclusive to the field of media and suggest that attention to accessibility has created new areas within the field of AVT and translation studies in general. As Greco discusses in ‘Accessibility, Human Rights, and the Ghetto Effect’ (2016), the convergence of media accessibility has led to the rise of the field of accessibility studies and is defined as: “the research field concerned with the critical investigation of access problems and accessibility processes and phenomena, as well as the design, implementation and evaluation of accessibility-based and accessibility-oriented methodologies” (p.219). With this is meant that media accessibility is something that is broader than just the media produced but encompasses a broader discourse and process. Besides these three shifts, there are also other terms and definitions within the field of media accessibility which are noteworthy.

#### 2.1.4 A wider conception of media access

Louise Fryer (2018) discusses in ‘Staging the audio describer: an exploration of integrated audio description’. Here she talks about what Integrated audio description entails. Fryer proposes incorporating elements that the entire audience can appreciate, rather than solely catering for visually impaired headset users. This can be a great example of the universalist way of media production which was discussed before. Furthermore, it involves seamlessly integrating the description into the artistic product itself, rather than treating it as an external addition. Fryer suggests<sup>2</sup> that integrated access serves as a comprehensive term encompassing these key aspects: non-neutrality (with elements of creativity and subjectivity), collaboration to align with the director's vision (auteur theory), prioritization from the outset, and being open and inclusive, accessible to all viewers. These key concepts will also relate to my case-study in the analysis.

Another concept, which can be related back to Greco and Jankowska’s argument of a shift in approach is the rise of participatory access, a concept discussed by Elena di Giovanni in ‘Participatory accessibility’ (2018). Here she defines participation as: “participation evokes action, agency, shared learning and experience. It implies a proactive attitude and, as intended in this article, it also involves a move beyond involvement.” Di Giovanni goes on to say that participatory accessibility embodies an inclusive approach to designing, creating, refining, and utilizing access services. It involves collaboration among diverse groups, including the

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<sup>2</sup> <https://dsq-sds.org/index.php/dsq/article/view/6490/5093>

blind, partially sighted, non-blind, deaf, hard of hearing, non-deaf, children, and adults, in crafting truly communal access solutions for various forms of media. In fact, the term “services” itself seems inadequate when discussing participatory accessibility. For Di Giovanni what is generated and appreciated should be viewed as an inclusive experience, transcending the notion of mere service provision. This once again refers back to the universalist approach, where services and defined modalities can become obsolete because the categorization of these as particularist accounts is no longer useful since it has been made with the intention of being accessible for all.

The shifts previously discussed by Greco and Jankowska and these somewhat parallel concepts by di Giovanni and Fryer are signs of an expanding movement within the future of Media Accessibility. Other scholars such as Romero-Fresco (2018) also add to this debate arguing for a wider conception of Media accessibility. Romero-Fresco talks about this expansion, and he argues that the predominant narrow conceptualization of media access is confined to individuals with sensory disabilities, which as a result raises several epistemological and terminological challenges and constrains the potential of media access to generate social change. He advocates for a broader perspective on media accessibility that encompasses both individuals with and without disabilities who require access to audiovisual content, this argument can be applied (similarly to Greco’s work in AVT, as discussed in a previous section) to the act of retranslation as well.

Romero-Fresco makes a distinction between access to content and access to creation (Dangerfield, 2017). He concludes that a comprehensive understanding of media accessibility must also encompass access to creation, to equipment, funding, and job opportunities for everyone. This broader approach enables individuals to interact with an inclusive and media experience compared to the current model. This goes further than only bridging the maker-user gap and moves beyond this by giving the user with accessibility needs the agency to create the media they want to. Although this article mainly discusses film and respeaking, the arguments made by Romero-Fresco are also applicable to literary retranslation. The distinction made between visibility and inclusion on the one hand and creation on the other hand adds to the debate about user inclusion and is relevant when looking at simplified works that have been translated intralingually.



## 2.2 Language accessibility

As I discussed earlier, a great deal of the discussions surrounding media accessibility within translation studies have taken place within the field of Audiovisual Translation Studies (AVT), but the topics discussed have been prevalent in for a long time and have roots within the field of Disability Studies. In this second part about accessibility, I will be specifically looking at language accessibility and translating by referring to Maaß and Hansen-Schirra's (2018) text on accessibility and translation. After this I will be looking at how language accessibility can be generated through easy-to-read language.

### 2.2.1 Translation as a barrier

Christiane Maaß and Silvia Hansen-Schirra (2018) set out the way language accessibility has been handled in translation studies. Firstly, they conclude that the concept of translation can be seen as a form of mediation, where they argue that: “translation does not only mean transferring messages from one language to another while maintaining their equivalence. Instead, we need to mediate concepts, beliefs and cultural presuppositions” (p.33) and go on to say that we should direct our attention towards the concept of accessibility. They argue that translation itself grants access to different user profiles in which different minorities with different communicative needs exist. Similarly to Grecco and Jankowska, they argue that a translation should be conceptualized from the perspective of the users who want access to specific content. If a user is able to take the information from a specific text, they then have agency in what actions they are willing to take. Removing the barriers from this interaction, granting access to a work and then enabling text base action serve as a defining parameter for translation in all its forms. They then give an overview of some past developments within translation studies and propose a new conceptualization of translation as: “overcoming barriers” (Hansen-Schirra and Maaß, 2019). With this they mean that oral or written texts contain different types of barriers for different kinds of users, and in order for these users to gain access to content, barriers have to be overcome (p.38). For Maaß and Hansen-Schirra the act of translation thus means removing communication barriers with the aim of making content accessible. These barriers then are further defined as: language barriers, cultural barriers, cognitive barriers, media barriers, perception barriers, motor barriers.

### 2.2.2 Different Language barriers

The traditional concept of translation involves transferring content across language barriers, but these can also exist within a single language due to linguistic structures that a user might not have mastered yet. Techniques such as Easy and Plain Language are used to overcome intra-language barriers, simplifying the text for non-native speakers or individuals with

communication impairments (Maaß 2019a, b, Schulz et al. 2020). Different forms of translation and interpreting, both within and across languages, are employed based on the target situation and user profiles to address language barriers effectively.

Vermeer and Reiß (1984) emphasize the role of translation as an intercultural process which is essential for overcoming cultural differences and ensuring content accessibility. This cultural barrier can exist not only between countries but also within the same country, such as in public administration. Lack of familiarity with an institution can stop individuals from accessing and acting upon its texts effectively. Prior knowledge about an institution's functions, expectations from citizens, and norms of interaction is crucial, representing a blend of expert and cultural knowledge. People from diverse backgrounds or with communication impairments may lack this cultural knowledge, resulting in cultural barriers. Overcoming these barriers is integral to most translation efforts, necessitating the explicit presentation of cultural information for understanding and engagement.

Expert communication often constitutes a significant portion of our daily interactions, where non-experts engage with content made by experts, such as letters from governmental agencies, medical treatment plans, or legal documents. These contexts can create challenges, particularly for individuals with communication impairments, due to the complexity of the content and the specialized language used. These barriers can be categorized into two main types, the expert knowledge barrier, and the expert language barrier (Hansen-Schirra et al. 2020). The first one exists when content may be too cognitively complex, presupposing a level of expert knowledge that is appropriate or attainable for the intended audience. The expert language barrier exists when the subject matter is understandable, but the language used in expert texts may be too technical and complex for non-experts to process. This includes overly long sentences, complex noun phrases, excessive technical terminology, and implicit content. Addressing these barriers requires approaches such as Easy and Plain Language translation, a method that aims to simplify language, explain concepts, and make content more accessible to users with diverse needs and limited prior knowledge.

Media barriers arise when the presentation of media content is not adapted or tailored to the needs of the users. Different user groups have different preferences for media formats or access to different platforms. If texts are not adjusted to meet these preferences, users may struggle to find or use them effectively (Maaß 2020: p. 31). Essential considerations include: which media or platforms do the target groups access or prefer, do they have access to the necessary devices or infrastructure for this, and do they have the skills or assistance to use these platforms or devices?

Media barriers often align with perception barriers and motor barriers. Perception barriers occur when a text is not adjusted to suit the perceptive abilities of the users. For instance, it is ineffective to communicate with a deaf person via radio or with a blind person using images without alternative text. However, there are subtler mismatches as well. For example, providing online written texts in Easy Language to a weak reader who seldom uses the internet is also not particularly beneficial. Motor barriers are also influenced by the text format, when a text is presented in a format that does not align with the motor skills of the users. For example, if a person lacks the ability to use a computer mouse but the website navigation requires mouse interaction, or if a brochure has very thin or oversized pages making it difficult for users to turn them or press buttons needed to access content.

According to Maaß and Hansen-Schirra, translators must collaborate with media specialists and experts from various fields to ensure communication is accessible. Translators are thus the experts who identify and remove communication barriers. They choose the means – intralingual, interlingual, intersemiotic – and they specialize in several tools and methods of overcoming translation barriers as discussed above.

### 2.3.3 Types of Easy Language

One of the main ways of making language more accessible for users who face cognitive or linguistic barriers, is by using simple or plain language. Maaß (2020) discusses the development of Easy Language. The main goal of Easy Language has always been to enhance the comprehension and perception of different types of communication options. Maaß argues however that it has become more and more clear that these two pillars only are not sufficient, because the acceptability of these produced outputs often is lacking or exclusionary for some of the users. In her book she focusses not only on this balance between comprehensibility and perception, but also discusses the pillars of stigmatization and acceptability. Maaß argues that accessible communication and specifically easy-to-understand language should be designed in such a way that it becomes a tool for inclusion. There are two types of Easy language: Easy language and Plain language, which have complementary profiles when looking at the pillars I discussed previously. Maaß proposes a combination of both previously mentioned called Easy language Plus (EL+), which tries to balance comprehension, acceptation, perception and stigmatization (p. 12).

#### *Easy language*

Originally intended for individuals with cognitive disabilities, Easy-to-read Language (known as “eenvoudige taal” in Dutch) texts now serve a broader audience, including those with and without disabilities. This includes individuals with dementia, aphasia, prelingual hearing loss,

functional illiterates, and language learners, both with and without disabilities. An example of this in Dutch which is language level A2/1B comes from the website of “Stichting Lezen en Schrijven”:

**Wat kan onze gemeente doen?**

De gemeente wil zorgen voor schonere lucht.

We moeten nadenken over wat beter kan.

Kunnen we bijvoorbeeld meer afval scheiden en meer opnieuw gebruiken?

Er hoeft dan minder verbrand te worden.

Dan blijft de lucht dus schoner.

When the source texts often prove too complex to perceive, understand, or are unavailable in an accessible format. Easy Language texts address these issues by reducing communication barriers, though they may not completely eliminate them. Easy Language represents the most easily understandable form of a natural language. However, it faces challenges regarding acceptability, as its emphasis on comprehensibility may lead to perceived stigma among its users.

Leealaura Leskelä, Arto Mustajoki & Aino Piehl (2022) also discuss easy language and define Easy language as a variant that still is based on commonly used standard language but heavily simplified to improve comprehensibility for people with language who experience language barriers. There is little variation and the guidelines and rules for this form are implied in communicative situations. Easy language is directed by general guidelines and even rules in some languages, this is the case for Dutch as well. EL is learnt through conscious training and instruction and by listening to feedback from the target group. It is used for example by specialists in communications with citizens and people with language barriers, often with help from EL experts. This happens both in oral and in written communication when there is an asymmetric situation. Norms for Easy language is both grammar and communication oriented.

*Plain language*

Plain Language (known as “gewone taal” in Dutch, at language levels B1/2B) does not primarily target individuals with disabilities. Initially, its purpose was to make expert content accessible to laypeople, enabling those without legal or medical training to understand specialized communication. Since the 1960s, Plain Language has also been advocated for individuals with communication impairments. An example from “Stichting Lezen en Schrijven”:

De gemeente kijkt of de manier van afvalinzameling en –verwerking nog wel milieuvriendelijk is. We willen dat meer afval wordt gescheiden en hergebruikt. Daarom werkt de gemeente aan een nieuw afvalbeleidsplan.

In certain European countries, it serves as an alternative to Easy Language for promoting communicative inclusion. Compared to Easy Language, Plain Language is generally more acceptable but less comprehensible and perceptible. While it avoids stigmatizing users, it may still pose challenges for certain user groups in retrieving and processing information effectively and should not be seen as the main alternative for those who have need for Easy language.

Leealaura Leskelä, Arto Mustajoki & Aino Piehl (2022) add to this, and mention that Plain language is in some ways similar to Easy language, for example how the norms are both grammatically and communication oriented, and there is little variation and how the target group influences the mode of adoption. Differences Leskelä, Mustajoki & Piehl (2022) mention are how it is modified to improve the comprehensibility for the general public, and how it is regulated less by rules and more by general guidelines. Plain language is used by specialists in mass media communications with people, mainly in written communication when an asymmetric situation occurs.

#### *EL+*

When thinking about a solution to balancing the four pillars discussed in previous paragraphs (perceptibility, comprehensibility, acceptability and the danger of stigmatization). Maaß argues the outlines of Easy Language Plus (EL+), which is an intermediate version between Easy Language on the one hand and Plain Language on the other. With the ‘regular’ version of Easy Language the target audience, which would otherwise be overlooked, becomes more visible to the public. The added on ‘plus’ that Maaß talks about here, should blend in more with standard expectations, but can still only work in this symbolic function to a more limited extent.

When discussing Easy Language, but argues that EL+, if done correctly, has the chance to help with inclusion in different fields of communication. Maaß concludes that well-executed accessible communication products (Easy Language Plus being a prime example of this) can mean progress for everyone, but this demands for large scale and high-quality accessible products for different stages of professionalism, different target situations and target groups. By implementing accessibility products on a large scale, Maaß argues that stigmatization would decrease, and that if provided consistently and publicly this could mean a great deal for inclusion and accessible language. She concludes that accessible communication demands for a professionalization turn (p.281), to ensure the quality of these products.



## 2.3 Retranslation and Reception

Retranslation is oftentimes discussed in relation to interlingual translations, even though I will be focusing on intralingual translation in my thesis. Many of the theoretical shifts of note are discussed in relation to the first form. I will follow the theoretic framework given by Cadera and Walsh (2017) in their work on the reception of retranslations. Secondly, I will discuss the different types of retranslations that will be built upon in further chapters: literary, interlingual and simplified retranslations to give an overview of the different aspects that one should take into account when looking at its relation to accessibility.

### 2.3.1 Retranslation

When discussing retranslation, it is important to ask ourselves why specific pieces of media are retranslated and how is decided what is deemed as a ‘good retranslation’. Cadera and Walsh (2017) give a historical perspective on the different ways retranslation has been perceived and theorized. One of the main earlier influences Cadera and Walsh discuss in the way that retranslation was perceived came from Andrew Chesterman’s *Retranslation Hypothesis* (2002). According to him, the first translation of a literary text supposedly is more target-language oriented and more domesticized than the original, whereas the subsequent translations tend to be more source-language oriented and more foreignized than the first. Chesterman based this assumption on the presumption that the larger the temporal distance between original and retranslation the more convincing the later translations will likely be (Berman 1990, Gambier 1994). He also mentions that there are certain translations that will never be rendered obsolete, even if there have appeared retranslations after this. This *Retranslation Hypothesis* has been attempted to prove in the years after its formulation. Nowadays however, translation scholars mostly agree that this hypothesis is no longer a methodological beginning on which they want to build their research. What translation scholars presently do believe in general, Cadera and Walsch mention, is that the phenomenon of retranslation is a complex one and that it should be studied in its specific cultural, social and historical context (p.7).

The current research is more so focused on the systemic approaches because retranslations are motivated by a variety of reasons such as the literary frame of the translator, the promotional attempts of the publisher, reviews in the press, personal endorsement of the authors, or the socio-political connotations of the work or authors. They argue that: “in these scenarios it is precisely the status of the text and the author in the target culture which have motivated the retranslations i.e. reception has led to retranslation (p.8).”

Albachten and Gürçağlar discuss a more recent shift in ‘Retranslation and Multimodality: Introduction’ (2020) which also relates to this. They argue that the field of retranslation has expanded significantly beyond the initial retranslation hypothesis proposed in the nineties. Research now encompasses a wide range of cultural and linguistic contexts, as well as various text types, historical periods, and individual retranslators. Research done in the last years delves into more detailed analyses of motives and methods of retranslation, reflecting the growing diversity and complexity of this area of study. Albachtens and Gürçağlars discuss how the concept of multimodality plays a role into the process of retranslation and has generated shifts in which mediums and media the retranslation process takes place.

Even-Zohar argues that translated literature is a system itself within the larger literary polysystem which means that it is therefore part of the receiving culture. In this line of thinking, Even-Zohar (1990) says that a new translation of the same literary work thus indicates that the target culture has undergone changes over time, which generate the need for an updated retranslation as is reflected in Easy-to-read retranslation as well. Venuti on the other hand poses that translation can also generate the opposite impression on the target culture, where it changes literary conceptions about the original: “Retranslations reflect changes in the values and institutions of the translating culture, but they can also produce such changes by inspiring new ways of reading and appreciating foreign texts” (2004: p.36). According to Lawrence Venuti the texts which are most likely to be translated are the ones with the greatest cultural authority: “different readerships in the receiving culture may have different interpretations and may want to apply their own values to the text.” (2004: p.36).

Cadera and Walsch conclude that this is a multidirectional phenomenon with many influencing social-historical factors in different target cultures and depends on the considerations about which author or work should or should not be included in the literary canon. They argue that these contextual aspects when talking about translation are inextricably connected to reception (2017: p.10)

### 2.3.2 Reception and Literary value

Literary reception studies encompass various approaches these days, including traditional textual analysis where readers/researchers present individual, well-founded interpretations of texts, alongside more contextual analyses exploring the extent and manner of a literary work's reception since its inception. According to Cadena and Walsch there is an increasing significance of reception studies, attributed to the broader and easier accessibility to information online, this accessibility to information enables researchers to get an understanding a literary work's life within specific social, historical, and cultural contexts according to Cadena and Walsch (2017: p.12).

To some degree, this trend aligns with the broader discourse surrounding the “death of the author”, famously articulated by Roland Barthes in his seminal 1967 essay, which some attribute to the radical re-readings and interpretations advocated by structuralism. Hurtado for example has underscored the unique role of translators in the communicative exchange between text and reader (2001: 507–630). Rosemary Arrojo (1997) has specifically examined the notion of “the death” of the author and its implications for the visibility of translators. Literary reception studies encompass a range of methodologies, including traditional textual analysis and contextual exploration of a work's reception history. The proliferation of reception studies is attributed to increased online accessibility, facilitating deeper insights into a literary work's social, historical, and cultural contexts (Cadera and Walsch2017).

Retranslations offer insights into evolving reader expectations and perceptions of authors over time. “A literary work is not an object which stands by itself, and which offers the same face to each reader in each period” (Jauss 1982: p.21). Reader expectations for translated and retranslated texts evolve over time and across generations, influenced by shifts in the author's status in the target culture. Bassnett and Lefevere (1992: vii) have also mentioned that translation is inherently a rewriting of the original text, manipulating it to facilitate reception in the target cultural system. Lefevere takes this further and argues that translations significantly shape the image of an author and their works in another culture, thereby conditioning subsequent reception (1992: p.9).

As mentioned in the introduction of this chapter, what is and is not translated is an indication of which (literary) texts are deemed to be of value. Venuti, in his work “Retranslations: the creation of value” (2003), discusses this concept. Translation, like any cultural activity according to Venuti, involves the generation of values, whether linguistic, literary, religious, political, commercial, or educational, depending on the context. What sets translation apart is that this value creation process entails interpreting a foreign-language text,

inevitably resulting in a reduction and adaptation of its original values to align with those of the domestic cultural audience. Even when striving for strict semantic equivalence with the foreign text and incorporating aspects of its cultural context, translation imbues the foreign text with intelligibilities and interests that are fundamentally domestic. Retranslation represents a unique case where the values created are doubly domestic, influenced not only by the domestic values inscribed by the translator but also by those embedded in a previous version. While some retranslations may be primarily inspired by the foreign text and produced without awareness of prior translations, the cases under consideration here are marked by this crucial awareness, aiming to differentiate themselves from previous versions.

These differences may initially arise from the choice of a foreign text for retranslation but multiply as the retranslator employs discursive strategies to reinterpret it. Both the choice and strategies are influenced by the retranslator's appeal to domestic audiences who will utilize the retranslation in various ways. For instance, canonical texts within the translating culture, often prompt retranslation due to their cultural authority. Different domestic readerships seek to interpret these texts according to their own values, leading to competing retranslation strategies.

The selection of a text for retranslation is often based on an interpretation that diverges from previous versions, deemed inadequate due to perceived errors or linguistic deficiencies. The retranslation may claim to offer greater adequacy, completeness, or accuracy in representing the foreign text, although such claims should be scrutinized as they rely on implicit comparisons between the foreign text and the translation, establishing a standard of judgment rooted in competing interpretations. Readership plays a crucial role, particularly with retranslations housed in social institutions. Such translations contribute to the identity formation of individuals within these institutions, shaping their values and qualifications. Consequently, Venuti argues, translations can significantly influence the operation and reproduction of these institutions.

## 2.4 Intralingual Simplified Literary Retranslations

Many different shifts have taken place in both the way retranslations are researched and discussed within the academic field, but also the reception of retranslations have evolved over time. Besides discussing the history and reception of retranslations, it is also relevant to look at the different forms of retranslation, specifically when looking at novels, focusing on intralingual simplified literary retranslations. For example, literary value and retranslation as discussed by Venuti (2004), but also the different relevant elements of interlingual retranslation are of importance. I will be looking at the diachronic elements, how they relate to the Dutch language and lastly at how simplification has been theorized and methodized when discussing interlingual literary retranslations.

### 2.4.1 Intralingualism: a theoretic overview

Karas (2016) advocates for the recognition of intralingual intertemporal translations as a distinct category within the realm of translation studies. Karas' classification specifically talks about instances of translation between two temporal layers of the same language, intralingual retranslations – she thus combines two important aspects that I will also be discussing in my analysis of *De Wandelaar*: intralingualism and retranslation, while placing the focus on the temporal shifts made.

Karas mentions that intralingual intertemporal translations should be seen as a separate and legitimate category within the field of translation and argues that the specific particularities in translation shifts are important for understanding more 'regular' translation types. She argues that there has been written extensively on the instability of concepts such as 'translation' and 'language' within the field (Karas 2016) and discussing intralingual intertemporal translations (IIT) separately is: "precisely what it means to need to reconsider these notions and emphasize their instability" (p. 466). Karas gives a strong overview of the previous work done within the field of translation studies with regard to intralingual translation.

According to Denton (2007), intralingual translation exhibits a diverse domain, intralingual translations that take place on the synchronic axis, which encompasses various forms such as translations of specialized jargon into standard language, translation between dialects, sociolects, and registers, which is the axis my thesis will also be discussing. The synchronic axis also includes the adaptation of adult language into simplified versions for children (Zethsen, 2009). Karas mentions Gottlieb (2005) and Petrilli (2003) who further delineate additional forms of intralingual translation such as diamesic translation. Diamesic translation involves a shift in language mode such as from speech to writing as seen in

subtitles for the deaf or for educational purposes, and transliteration, which means a change in alphabet particularly relevant in languages utilizing multiple alphabetic systems like Punjabi. Zethsen, in her article “Intralingual Translation: An Attempt at Description.” (2009), argues that every retranslation embodies an intralingual translation since “intralingual translation is crucial in each new version” (p. 801). The significance of intralingual translation in prototypical cases varies depending on the definition used and the specific context, where metalinguistic analysis in the target language may point to intralingual translation. Additionally, the production of a new translations may or may not involve the reference, discussion, or comparison of earlier versions, thereby impacting the role of intralingual components in the process. Retranslations are sometimes prompted by the modernization of older texts either culturally or linguistically.

Jakobson's (1959) categorization of translation into three classes, including “rewording” and “translation proper”, distinguishes between intralingual translation as rephrasing within the same language and interlingual translation. However, Petrilli (2003) notes a deficiency in Jakobson's assignment of specific terms to interlingual translation, suggesting a potential flaw in the tripartition. Hermans (1996) suggests that Jakobson's classification may reflect an intersection of semiotics and linguistics, as well as social constructions of translation, with implications for the understanding and self-reflexivity of translation practices. Jacobi's (2013) review of leading translation journals from 2008-2013 suggests a marginal position for discussions on intralingual translation, supported by the scarcity of articles addressing the topic (Ben Amor Ben Hamida, 2008; Zethsen, 2009). Zethsen (2009) emphasizes the convergence between intralingual and interlingual translation strategies, attributing differences to matters of degree and motivation rather than inherent distinctions. Nevertheless, she acknowledges the necessity of investigating potential disparities between intralingual and interlingual translations to enhance comprehension of both categories.

Zethsen argues that the distinction in strategies between intralingual and interlingual translation seems to be mainly a matter of degree and motivation rather than explicit categorical differences (2009, pp. 808-809). Nevertheless, her study reveals both the lexical and syntactic simplification frequently emerges as a pivotal aspect in intralingual translation. Zethsen also observes that the microstrategies employed in intralingual translation, such as addition, omission, and restructuring, tend to be significantly more radical compared to the majority of interlingual translations (p. 809).

### 2.4.2 Diachronic intralingual translations

Both Zethsen (2009) and Karas (2016) share a common objective: to highlight the marginalization of intralingual translations within translation studies and advocate for closer examination by scholars in the field. They both argue that intralingual translation can contribute significantly to achieving a more comprehensive definition or understanding of translation for research purposes, with a focus on including intralingual translation within this framework. However, Karas adds to previous research by emphasizing the diachronic intralingual translations and their role in this discourse. Intralingual diachronic translations (the historical/temporal shifts when retranslating), typically involve literary classics, sacred texts, and documents of historical significance, Done mostly by professional translators or specialists in fields like philology and historical linguistics. While these translations may not fundamentally differ from more conventional forms of translation, they are perceived as addressing historical layers within the same language. The intelligibility between the linguistic codes may vary, leading to the use of transfer methods such as glosses, modernization, or explanatory peritexts to make them accessible to modern audiences. These intralingual diachronic translations can fit within various definitions of translation discussed in scholarly literature, including Toury's concept of assumed translation (1995). While challenges may arise regarding the requirement for the target text to be recognized as a translation within the target culture, this aspect presents an opportunity for researchers to analyze historical shifts in transfer modalities.

### 2.4.3 Intralingual translation from Dutch to Dutch

Adding to this historical perspective on intralingual translation Brems (2018) discusses shifts within the Dutch language. Mossop (2016) argues against considering intralingual translation as a subcategory of translation studies, emphasizing the divergent goals of translators aiming for equivalence with the source text and rewriters seeking diversity. However, Brems sides with Göpferich (2007) who advocates for broadening the scope of translation studies to encompass any mediated transformation of information to fulfill specific functions and audience needs. Intralingual translation, as a mediated transformation, thus becomes a legitimate subject of study within translation studies.

Brems examines the relationship between Flanders Dutch and the Netherlands Dutch through the lens of intralingual translation and reveals various factors influencing this phenomenon. Firstly, intralingual translation in the Dutch language area predominantly flowed from Flemish Dutch to Netherlandic Dutch, although a two-directional orientation has become more common, notably in the subtitling of TV series. Brems also argues that verbal

language, particularly with regional variations, may necessitate intralingual translation more frequently, with differences in pronunciation and intonation impacting communication. She also discusses different stakeholders, where initiatives can be driven by individuals or institutions, reflecting historical tensions and cultural identities. Intralingual translation involves translating not only language but also cultural references and nuances to maintain authenticity, where paratexts such as prefaces and interviews provide insights into the intentions and cultural contexts of intralingual translations. According to her audience reactions to intralingual translations offer insights into intercultural dynamics and perceptions. And the function intralingual translation, whether for knowledge dissemination, cultural preservation, or political expression, reflects broader cultural and societal dynamics, particularly in relation to identity and power dynamics between Flanders and the Netherlands. The study of intralingual translation extends beyond linguistic analysis to encompass broader socio-cultural and political dimensions, shedding light on power dynamics, identity construction, and intercultural relations within a shared linguistic context (p. 522).

#### 2.4.4 Simplified Interlingual Retranslations

As is discussed in the previous chapters, simple language one of the main ways of making language or literature more accessible for users who experience linguistic or cognitive barriers (Maaß 2020). Hafizah, Lubis and Muchtar (2020) describe intralingual translation techniques used when translating an original novel (David Copperfield) into a simplified version, much like my analysis of the simplification process of the novel 'De Wandelaar' by Adriaan van Dis.

Hafizah, Lubis and Muchtar do a descriptive qualitative study and use the theory of Jakobson (1959) which Maaß and Hansen-Schirras (2020) also use to discuss accessibility and translations. In their analysis they placed the 'regular' version side by side of the simplified version and came to the conclusion that both paraphrasing and summarizing are prevalent translation techniques used (p. 353). They quote Nida and Taber (1969) who state that when a translation process occurs, this consists of reproducing the target language with the closest natural equivalent of the source language both in meaning and style. Hafiza, Lubis and Muchtar (2020) mention that many of the earlier definitions of translation often include the implication that translation as an act involves two languages, which is different from intralingual translation.

According to this article the strategies of paraphrasing and summarizing are the most predominantly used when simplifying novels. They use Jakobson's (1959) definition for retranslation which is the 'rewording of an interpretation of verbal signs by means of other



sings of the same language' (p.233). Hafiza, Lubis and Muchtar define paraphrasing as follows:

“Paraphrasing is a restatement of the meaning of a text or passage using other words. A paraphrase usually gives an explanation or clarification of the text that is paraphrased. It can be a useful technique for readers as well as it helps them easily understand the meaning of a certain phrase (p. 354).”

And summarizing as:

“Summarizing is reducing the text to one-third or one-quarter its original size by clearly articulating the author’s meaning and retaining main ideas. The purpose of summarizing is to briefly present the key points of a theory or work to provide context for your argument/thesis (p.354).”

#### 2.4.6 Intralingual translation for language learners

Moreno Tovar also summarizing and paraphrasing as translation techniques used when retranslating for language learners in "(A)bridging the Gap – A Study of the Norms and Laws in the Intralingual Translation of the Novel and Then There Were None by Agatha Christie." (2020). He also builds upon Jakobsons (1959) and Zethen’s (2009) work but looks more closely at abridgement and simplification of novels for language learners. Moreno Tovar quotes the Extensive Reading Foundation which discusses the term ‘Graded Readers’, books written especially for language learners to build their reading skills and to give them changes to practice ‘real’ reading for pleasure (The Extensive Reading Foundation, 2011, p. 2). Moreno Tovar specifically looks at abridged readers, in which the main story remains the same, but simplifications take place to meet the reading criteria (Waring, 2003, p.2).

The analysis results indicate the presence of both operational and preliminary norms in the condensation of the source text (ST). These norms largely align with previous research on simplification or control by Hedge (1985), Simensen (1987), and Waring (2003). Specifically, lexical and structural shifts correspond to textual-linguistic norms, while shifts at the information level indicate matricial norms. The translated text keeps with the principle of growing standardization over interference, making it an acceptable translation. Although some insights into the laws governing target text (TT) production were discovered, extending the research corpus is necessary for firmer conclusions.

The methodology used by him, which is a checklist of features across graded reader control levels (also similar to the methodology proposed by Hafizah, Lubis and Muchtar

(2020) could serve as a foundation for similar analyses. However, Moreno Tovar does acknowledge some limitations to his methodology, where segment alignment turned out to be more complex than anticipated. This is largely due to numerous shifts, particularly omissions, in abridgement compared to interlingual translation, which I also expect to be prevalent in my analysis. Investigating the reasons behind these omissions, especially concerning controversial topics, could help assess the role of censorship and ideological manipulation in intralingual translation further. Another thing to note is that this analysis does not encompass all aspects relevant to understanding underlying norms and laws in abridgement. Due to space constraints, the focus was restricted to shifts corresponding to elements in the theoretical framework, leaving many research avenues unexplored. Despite methodological challenges, this study effectively describes condensing literary works for language learning as a form of intralingual translation and gives a useful framework for similar analyses.

## Chapter 3: Methodology

In my methodology I will be discussing the novel 'De Wandelaar' by Adriaan van Dis which I will be placing in context by comparatively analysing at the original version and its easy-to-read version written by the same author. After motivating the book choice, I will be placing this work into an analysis framework. I will be looking at the retranslation process and how the original text and the retranslation are aligned. By discussing different translation strategies used as defined by Chesterman (1997) and connecting these to the Dutch plain language principles I hope to analyze how and what is made accessible and what are notable shifts in an easy-to-read retranslation.

### 3.1. Material

In my thesis I will be analyzing the work of Adriaan van Dis, specifically his book 'De Wandelaar' which has been retranslated into easy-to-read language under the same title.

The original book is published by Atlas Contact and the easy-to-read version is by the publisher Eenvoudig Communiceren (Simple Communication), a publishing house that makes different types of Dutch easy-to-read titles both of retranslated novels and original books. The original novel was quite well received, as is discussed in a review by De Volkskrant<sup>1</sup>. It is noteworthy that the retranslated version has been done by the same author, which generally seems not to be the case for many other easy-to-read retranslations of literary novels. The easy-to-read version is part of a series called 'Leeslicht' (Reading light) and is mostly used in libraries as a tool to help with reading for those who have lower reading levels.

Adriaan van Dis is a well-respected Dutch author, journalist, and television presenter, known for his contributions to literature and media in the Netherlands. He was born on December 16th, 1946, in Bergen aan Zee. Van Dis grew up in a family with colonial ties to the Dutch East Indies (present-day Indonesia). These colonial ties have often influenced his work, leading him to explore themes of identity, cultural heritage, and the complexities of Dutch colonial history. He became well-known after his debut novel, "Nathan Sid" (1983), which explored themes of cultural displacement and identity. This novel, along with his subsequent works, established him as a prominent voice in Dutch literature<sup>2</sup>. Throughout his career, Van Dis has received several prestigious awards for his contributions to literature, including the Libris Literature Prize and the Constantijn Huygens Prize. He remains an influential figure in Dutch literature and continues to be celebrated both in the Netherlands and internationally for his insightful and thought-provoking work. In an interview about the retranslation process, Adriaan van Dis<sup>3</sup> discusses how the retranslating experience gave him many insights in how a story changes, and which changes or shifts happen in a story. He is overall very positive about the retranslated works and calls them 'rolstoelboeken' (wheelchair books), books that make reading and a story accessible for those who otherwise might not.

The premise of "De Wandelaar" (translated into English as "The Walker") is a story about a wealthy Dutchman named Mulder, who lives in Paris and regularly goes for walks. During one of these walks, he rescues a dog from a burning building and is thereafter referred to as "monsieur Martin" by the neighborhood. Mulder adopts this new identity but is later unmasked by the police. Through his encounters with the dog and other people in the neighborhood, Mulder begins to view the less fortunate differently and is confronted with social issues and diversity in the city. He meets père Bruno, a Catholic priest, with whom he engages in discussions about religion and altruism. Mulder begins to share his wealth and

helps people such as an illegal immigrant and a fire survivor with money and support. Meanwhile, he also develops feelings for a woman named Sri, who has experienced her own tragedies. The story ends with Mulder embracing his humanistic beliefs, believing in helping others without religious motives. He realizes that his life is a quest for meaning and humanity amidst social unrest and personal relationships.

## 3.2. Framework

In my analysis I will be looking at the retranslation of the original work into easy-to-read Dutch. I will be performing an analysis of translation shifts on two axes: firstly (re)translation strategies and secondly plain language principles. This analysis can be insightful in understanding how effectively the original meaning and nuances of the text have been conveyed in the translation and what aspects from the original are rendered as important for the easy-to-read version. I will be examining the alignment between the original text and its retranslation and relating these to both Chesterman's (1997) definition of local translation strategies and the Dutch plain language principles. The alignment of these two texts is a complex task, since there are significant translation shifts happening when re-translating into plain language. In comparison to a retranslation that stays within the same language levels, language shifts such as omission, paraphrasing and explicitation are more prevalent.

I will be looking at the part of the book in both cases since there are no chapters in any of the two books and aligning the two texts with each other based on chapters is thus not possible. The original version will be pages 11 till 15 and the retranslated version 5 till 7. I have determined this divide by comparing the first and final sentences in both parts. The first sentence in both parts mentions going for a walk, the final sentence both mentions the alias name of the main character: 'Nicolas Martin'. I will be using the events and spoken sentences described as markers for alignment. The complexity of this alignment lays in finding these markers, since oftentimes the plain language has been shifted so strongly. Although the general gist of the story remains the same, there is a big difference in wordcount and information density. By using the text markers which overlap in both versions I hope to highlight the shifts that occur.

My analysis will use a similar structure to the descriptive qualitative studies of Hafiza, Lubis and Muchtar (2020) and Hansen-Shirra (2020), but with an added element of the plain language principles. In the previously done analyses they looked at the translation strategies that were frequently used, and mainly mention simplification, adaptation and paraphrasing, terms which I have defined previously in my literature review. I will be following Chesterman's (1997) framework on local translation strategies, as it places pragmatic, syntactic and semantic elements of translation side by side and can be used to make explicit the strategies and shifts that take place when retranslating into lower reading modalities. I will be looking specifically at the strategies that become visible when aligning the source and target text, because these translation strategies will later on be connected to the 'Taal voor

allemaal' Dutch Plain language principles which are used to make Dutch written language accessible for everyone.

By placing translation strategies and plain language principles side by side, I shine light on how plain language guidelines function when retranslating novels and the parallels that exist between applied translation strategies and plain language. With my analysis I want to add to the research done on how easy-to-read novels are structured and how the process of retranslation functions when making novels more accessible. I propose a taxonomy of strategies for intralingual translation into plain language, specifically towards how literary works can be retranslated for this target audience.

### 3.3 Guidelines and Strategies

#### 3.3.1 Translation strategies

Chesterman (1997), as cited by Bergen (2010), mentions local translation strategies, which can be divided into semantic, syntactic, and pragmatic categories, each category containing their own subsets. Due to their interconnectedness these categories sometimes overlap.

Syntactic strategies involve altering the grammatical structure of the target text compared to the source text. Semantic strategies include both lexical semantics but encompass elements of clause semantics as well. Semantic approaches manipulate nuances in the making of meaning (p. 98) Pragmatic strategies focus more on the cultural and contextual aspects of translation. I chose Chesterman's categorization because I am interested in looking at how semantic, syntactic and pragmatic shifts create difference when looking at retranslated books into easy-to-read forms, because these multiple levels all come into play when retranslating literature into plain language. This model of local translation strategies proposed by Chesterman can be summarized in the table below.

<u>Syntactic Strategies</u>	<u>Semantic Strategies</u>	<u>Pragmatic Strategies</u>
<p><b>Literal Translation</b></p> <p>The translator follows the source text form as closely as they are able without following the source language structure.</p>	<p><b>Synonym</b></p> <p>The translator chooses the closest synonym, which is not the first literal translation of the source text word or phrase.</p>	<p><b>Cultural Filtering</b></p> <p>Domestication or target culture-oriented translation, where cultural filtering is applied, often to culture specific items.</p>
<p><b>Calque/Loan Translation</b></p> <p>This refers to the borrowing of single terms, and keeping with the structure of the source text which is foreign to the target reader.</p>	<p><b>Antonym</b></p> <p>In this strategy, the translator uses a word with the opposite meaning. This is mostly used when in combination with a negation.</p>	<p><b>Explicitness Change</b></p> <p>Information of the source text can be added, deleted or made more or less explicit.</p>
<p><b>Transposition</b></p> <p>(as discussed by Vinay and Darbelnet (1958))</p> <p>Refers to a change in word class, from noun to adjective for example.</p>	<p><b>Hyponymy</b></p> <p>This means using a term of a larger category (Tree &gt; Willow), the opposite is a hypernym which uses a term of a smaller category (Willow &gt; Tree).</p>	<p><b>Information Change</b></p> <p>Similar to explicitness change, but here the changed information is not implicit in the source text, but rather added or removed in the target text.</p>
<p><b>Unit Shift</b></p> <p>As mentioned by Catford (1965) this type of shift occurs when there's a change from sentence to clause, word or phrase.</p>	<p><b>Converses</b></p> <p>Refers to pairs of opposites with similar semantic relationships. (e.g. Take-Give / Geven-Nemen).</p>	<p><b>Interpersonal Change</b></p> <p>When this strategy is applied the whole style of a text is affected, it can be made less informed, technical, personal, etc.</p>

<p><b>Phrase Structure Change</b></p> <p>Involves alterations of the internal structure of both the noun phrase and verb phrase, even though the source language phrase may be translated directly into a corresponding phrase in the target language.</p>	<p><b>Abstraction Change</b></p> <p>Shifting from either more abstract to less concrete or the other way around, this can be related to trope changes.</p>	<p><b>Illocutionary Change/Speech-act</b></p> <p>Changes the nature of the source text speech act, either to more obligatory or less obligatory (from direct to indirect, from obligatory to less so).</p>
<p><b>Clause Structure Change</b></p> <p>Is a strategy in which the changes affect the organization of the constituent phrases or clauses.</p>	<p><b>Distribution Change</b></p> <p>When a semantic component is distributed either over less or more items (expansion or compression).</p>	<p><b>Coherence Change</b></p> <p>Similar to a syntactic cohesion change, where the textual coherence is shifted but on a larger scale, like joining paragraphs together for example.</p>
<p><b>Sentence Structure Change</b></p> <p>This shift refers to changes in the structure of a sentence unit, mainly the relation between the main and subordinate clauses.</p>	<p><b>Emphasis Change</b></p> <p>Here there is shift in thematic focus, where there can be more, less or shifted emphasis in the translated work compared to its source text.</p>	<p><b>Partial Translation</b></p> <p>Here only parts of the source text are translated into the target text (ex. in poetry)</p>
<p><b>Cohesion Change</b></p> <p>Pertains the way a sentence is joined together to be textually coherent.</p>	<p><b>Paraphrase</b></p> <p>This strategy creates a general, liberal translation, where some of the lexical items might be discounted.</p>	<p><b>Visibility Change</b></p> <p>This strategy increases the presence of the author, the source text or its translator, by using footnotes or explicitation.</p>
<p><b>Level Change</b></p> <p>The phonological, morphological, syntactic, and lexical shifts. These all manifest differently across diverse languages.</p>	<p><b>Trope Change</b></p> <p>Refers to a figure of speech/metaphor makes a comparison of elements that might seem unrelated with the purpose of showing their similarity.</p>	<p><b>Trans-editing</b></p> <p>This strategy refers to extensive editing of the source text when necessary (Stetting 1989).</p>
<p><b>Scheme Change</b></p> <p>Encompasses rhetorical schemes like parallelism, alliteration, rhythm, and rhyming in poetry.</p>	<p><b>Other Semantic Changes</b></p> <p>Would include other semantic modulations of various kinds, such as change of (physical) sense or of deictic direction (Chesterman 1997, p. 103)</p>	<p><b>Other Pragmatic Changes</b></p> <p>Refers to other shifts done on the pragmatic level which have not been mentioned in the strategies above.</p>

Table 1: Local translation strategies as proposed by Chesterman (1997).



When retranslating a novel into an easy-to-read version of the source text many of these strategies are applied, which will be further shown in my analysis. When aligning source text and target text, the different categories of translation shifts become visible. By doing an annotated translation using Chesterman (1997) his framework and relating this to plain language guidelines I hope to show which translation strategies underly retranslating into easy-to-read text and making clear on which translation strategies (Dutch) plain language guidelines are based.

### *3.3.2 Plain Language Guidelines*

Besides making an alignment of the original text and its easy-to-read counterpart and analyzing which translation strategies are applied, I will compare these to the Dutch plain language principles. The guideline I will be following is the one from the institute ‘Taal voor Allemaal’ (language for all) devised by Xavier Moonen, who has made a guideline to follow when writing in plain language Dutch<sup>4</sup>. The same institute has also written a guideline for easy-to-read language called ‘Taal voor allemaal op maat’ (Tailored Plain Language) which is specifically aimed at those with very limited language skills.

The guidelines on Plain Language which I will be discussing that it is specifically aimed as a guide on writing for everyone, also for those who have limited language skills. It first mentions reasons why a text might be too complex: A text can be very long and provide a lot of information, not be clear enough on what the reader should do after finishing or be illogical for the reader. Because of these reasons, the guideline argues that when writing in plain language the text should be short and cover few topics, should be logical and organized and align with the readers. In the table below I have made an overview of the main guidelines:

<b>Word Level Guidelines</b>	<ul style="list-style-type: none"> <li>- Difficult words must be explained when they appear in the text.</li> <li>- Begin with the explanation and then mention the word.</li> <li>- Avoid using low-probability words.</li> <li>- Use easy and well-known words</li> <li>- Use foreign words only if the reader is familiar with them.</li> <li>- Use the same word for the same things.</li> <li>- Use hyphens to make words easier to read.</li> <li>- Use "not" if positive language changes the meaning.</li> </ul>
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<b>Sentence Level Guidelines</b>	<ul style="list-style-type: none"> <li>- Keep sentences short.</li> <li>- Focus on 1 or 2 subjects in each sentence.</li> <li>- Use 1 comma in the sentence.</li> <li>- Start with the subject and then the verb.</li> <li>- Keep verbs as close as possible to the subject.</li> <li>- Use pronouns to avoid repetition.</li> <li>- Pronouns should only refer to something or someone in the sentence before or after it.</li> <li>- Do not use more than two pronouns as a reference in one sentence.</li> <li>- Use the same pronoun to refer to the same person or thing every time.</li> <li>- Avoid using more than one adverb in a sentence.</li> <li>- Use simple linking words to indicate how sentences or parts of sentences belong together.</li> <li>- Preferably, do not use more than three simple linking words in a sentence.</li> </ul>
<b>Text Structure Guidelines</b>	<ul style="list-style-type: none"> <li>- Respect the reader's preferences.</li> <li>- Use "u" (translated as 'you' in formal form) if in doubt.</li> <li>- Avoid questions and question marks in the text.</li> <li>- Use present perfect tense for past events.</li> <li>- Be careful when mentioning examples.</li> <li>- Ask readers if a table of contents is necessary.</li> <li>- Headings provide overview and clarity.</li> <li>- Include main information in the text, not just in headings.</li> <li>- Ensure the text feels complete without the headings.</li> </ul>
<b>Layout Elements Guidelines</b>	<ul style="list-style-type: none"> <li>- Avoid using roman numbers.</li> <li>- Do not write out numbers as words, use the numeral itself.</li> </ul>

	<ul style="list-style-type: none"> <li>- Avoid using percentages.</li> <li>- Write big numbers in a comprehensible way.</li> <li>- Recommended text types: Verdana, Century Gothic, Arial, and Calibri.</li> <li>- Not recommended: Times New Roman and Courier New.</li> <li>- Split long sentences to ensure reader comprehension.</li> </ul>
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*Table 2 Plain language guidelines as proposed by "Taal voor Allemaal."*

Some of these proposed plain language structure will also be prevalent in the retranslated version of 'De Wandelaar', however the retranslated version that I will be analyzing is a literary work, which is different from the 'Taal voor Allemaal' Dutch plain language guideline, which has not been written specifically for literary text, and had a bigger emphasis on informational texts. In these guidelines many of the (re-)translation strategies mentioned by Chesterman are used but not explicitly, since the guidelines I will be discussing have not been written within the specific context of translation studies.

## Chapter 4: Analysis and Results

Chesterman differentiates between three levels of translation strategies, syntactic, semantic and pragmatic shifts. These all occur in the plain language retranslation of “De Wandelaar”. In my alignment of the original text and its retranslation different shifts were prevalent. Firstly, I will be giving examples of and discussing the different syntactic, semantic and pragmatic translation shifts that occur. After this I will list the plain language guidelines that occurred often, which have been divided into guidelines on word-, sentence- or text level. After this analysis of both Chesterman’s translation shifts and the Dutch Plain language guidelines, I will be looking at the parallels between the two.

## 4.1 Translation strategies

### 4.1.1 Syntactic translation shifts

**Cohesion change:** Pertains to the way a sentence is joined together to be textually coherent. Coherence shifts occurred often in this retranslation, since long sentences in the original have been split up for the sake of readability in the plain language version. Cohesion changes happen mainly when the original sentence consists of many phrases linked by commas.

Original	Plain language
<b>Maar</b> eerst maakt meneer Mulder een avondwandeling.	Mulder wandelt door zijn buurt in Parijs.  Elke avond hetzelfde rondje.
<b>Eenmaal</b> aangekomen bij het park, dat na zonsondergang zijn hekken sluit, versnelt hij zijn pas, tot hij de oude Bouwschool passeert, waar hij even de onderste kogelgaten in de donkere gevel aanraakt – hij weet ze blind te vinden.	Bij de Bouwschool gaat Mulder met zijn hand langs de muur.  Daar zitten oude kogelgaten in, nog van de Eerste en Tweede Wereldoorlog.
Een vertrouwd geluid voor het slapen, wegebbend onheil gewoonlijk, <b>maar</b> deze avond kruipt het naderbij.	Die hoor je vaak in de stad.  Meestal verdwijnen ze in de verte.
De sirenes zwellen aan, omsingelen de straten, steeds luider en harder.	<b>Maar</b> deze sirenes komen dichterbij.  Ze klinken steeds harder.

**Transposition** (as discussed by Vinay and Darbelnet (1958)): Refers to a change in word class, from noun to adjective for example. Transpositions also can be used in the plain language retranslated text to make the story more active rather than passive.

Original	Plain language
Wandeling (noun)	Wandelt (verb)
Verkleurt (adjective)	Kleurt (noun)
Geur (noun)	Ruiken (verb)

**Structure change (phrase/clause/sentence):** This shift refers to changes in the structure of a unit, mainly the relation between the main and subordinate clauses. The structure of a unit changes quite regularly in the retranslation process, where oftentimes long and complex sentences, phrases or clauses are restructured to be easier to comprehend. This causes shifts in the order of the objects and involves alterations of the internal structure of both the noun phrase and verb phrase.

Original	Plain language
Bij het café om de hoek recht Mulder zijn rug voor de keurende ogen op het terras, al zal geen mens zich herinneren dat hij voorbijliep.	Bij het café gaat Mulder de hoek om.

Auto's minderen vaart, voetgangers aarzelen bij het zebrapad.	De auto's gaan langzamer rijden. Voetgangers twijfelen bij het zebrapad.
Contouren die Mulder dromen kan, zijn appartement kijkt erop uit, maar zo zwart en dreigend als die avond heeft hij ze nog nooit gezien.	Hij kent die heel goed. Hij ziet ze thuis vanuit zijn raam. Maar zo donker en dreigend als nu heeft hij ze nog nooit gezien.
... ook houdt hij even stil voor een <b>raam</b> waar geknevelde <b>kreeften</b> in een <b>aquarium</b> dansen.	Achter het <b>raam</b> staat een <b>aquarium</b> met <b>kreeften</b> .
<b>Het is een koele lenteavond.</b>	Het is een <b>koele avond</b> in de <b>lente</b> .
Om de hoek	De hoek om

**Unit shift:** As mentioned by Catford (1965) this type of shift occurs when there's a change from sentence to clause, word or phrase. In this case a shift occurs that condenses the original sentence down to one that is shorter.

<b>Original</b>	<b>Plain language</b>
Eenmaal aangekomen bij het park, dat na zonsondergang zijn hekken sluit, versnelt hij zijn pas, tot hij de oude Bouwschool passeert, waar hij even de onderste kogelgaten in de donkere gevel aanraakt – hij weet ze blind te vinden.	Hij wandelt verder langs het <b>park</b> .

**Literal Translation:** The translator follows the source text form as closely as they are able without following the source language structure. When translated intralingually however, literal translation doesn't show a visible difference between source and target language structure. In this case, this category is not relevant.

#### 4.1.2 Semantic translation shifts

**Synonym:** The translator chooses the closest synonym, which is not the first literal translation of the source text word or phrase. In this case synonyms are used to shift more complex or less well-known Dutch words into more accessible and well-known terms.

<b>Original</b>	<b>Plain language</b>
Nu	Die avond
hemel	lucht

**Paraphrasing:** This strategy creates a general, liberal translation, where some of the lexical items might be discounted. Paraphrasing is a prevalent strategy that occurs when retranslating into plain language. In this case paraphrasing both occurs in smaller clauses, but complete sentences as well.

<b>Original</b>	<b>Plain language</b>
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Zijn appartement	Thuis
Dromen kan	Kent heel goed
Maar eerst maakt meneer Mulder een avondwandeling.	Mulder wandelt door zijn buurt in Parijs. Elke avond hetzelfde rondje.
Mulder ver beeldt zich een zwijgzame vriendschap met hem te onder houden.	Hij stelt zich voor dat ze een stille vriendschap hebben.
Ook dat hoort tot de rituelen van zijn ronde.	Ook dat doet hij elke avond.
De sirenes zwellen aan, omsingelen de straten, steeds luider en harder.	Maar deze sirenes komen dichterbij. Ze klinken steeds harder.

**Distribution Change:** When a semantic component is distributed either over less or more items (expansion or compression). This translation shift occurs into both directions, where compression is used to make shorter and more comprehensible sentences and expansion occurs to avoid to information dense sentences.

Original	Plain language
Mulder maakt een avondwandeling.	Mulder wandelt. (Compression)
Hij verlaat zijn buurt, komt uit op een boulevard die betere tijden heeft gekend, met halflege, slecht verlichte restaurants...	Mulder loopt langs de halflege restaurants. (Compression)
Ook dat hoort tot de rituelen van zijn ronde.	Ook dat doet hij elke avond. (Compression)
De sirenes zwellen aan, omsingelen de straten, steeds luider en harder.	Maar deze sirenes komen dichterbij. Ze klinken steeds harder. (Expansion)

**Abstraction Change:** Shifting from either more abstract to less concrete or the other way around, this can be related to trope changes. Abstraction changes in this retranslation function as way to elaborate on complex sentences, making them more concrete. But also functions the other way around, where information is made more abstract for the sake of readability.

Original	Plain language
... waar hij even de onderste kogelgaten in de donkere gevel aanraakt – hij weet ze blind te vinden.	Daar zitten oude kogelgaten in, <b>nog van de Eerste en Tweede Wereldoorlog.</b> (More concrete)
Met halflege, <b>slecht verlichte</b> restaurants,	De halflege restaurants. (More abstract)

**Hyponymy:** This means using a term of a larger category, the opposite is a hypernym which uses a term of a smaller category. This concept occurs when retranslating into plain language where broader, well known, categories are used in the retranslated text in comparison to the original terms.

Original	Plain language
zwart	donker (generalization, hypernym)
kerkklok	Kerktoeren (hypernym)

**Emphasis Change:** Here there is a shift in thematic focus, where there can be more, less or shifted emphasis in the translated work compared to its source text. Often the emphasis is shifted towards the more abstract in the retranslated version, since the original emphasis is often more complex.

Original	Plain language
Een <b>vertrouwd geluid</b> voor het slapen, <b>wegebbend onheil gewoonlijk...</b>	Die hoor je <b>vaak</b> in de stad. <b>Meestal verdwijnen ze</b> in de verte.
De geur van verbrand hout trekt langs de gevels.	Het ruikt naar rook.
Contouren die Mulder dromen kan,	Hij kent die heel goed.

#### 4.1.3 Pragmatic translation shifts

**Explicitness Change:** Information of the source text can be added, deleted or made more or less explicit. This shift occurs often, where generally information is made less explicit for the sake of comprehensibility of the plain language version. However, explicitation does occur in reference to the last sentence in the table below, where the city of Paris is mentioned explicitly.

Original	Plain Language
Hij verlaat zijn buurt, komt uit op een boulevard die betere tijden heeft gekend, met halflege, slecht verlichte restaurants,	Mulder loopt langs de halflege restaurants. (Less explicit)
<b>Geknevelde</b> kreeften	Kreeften (less explicit)
Ook dat hoort tot <b>de rituelen van zijn ronde.</b>	Ook dat doet hij <b>elke avond.</b> (Less explicit)
... steeds <b>luider</b> en harder	Ze klinken steeds harder. (Less explicit)
<b>Contouren</b> die Mulder dromen kan, ...	Hij kent die heel goed. (Less explicit)
Maar eerst maakt meneer Mulder een avondwandeling.	Mulder wandelt door zijn buurt in <b>Parijs.</b> (More explicit)

**Information Change:** Similar to explicitness change, but here the changed information is not implicit in the source text, but rather added or removed in the target text. These shifts in information occur in different ways, where sometimes information is omitted completely. But there are also instances where information is shifted, here the source text has been replaced with different information.

Original	Plain Language
Bij het café om de hoek <b>recht</b> Mulder <b>zijn rug...</b>	Bij het café gaat Mulder de hoek om. (Omitted information)
Hij verlaat zijn buurt,	Mulder loopt langs de halflege restaurants.



<b>Komt uit op een boulevard die betere tijden heeft gekend,</b> Met halflege, <b>slecht verlichte</b> restaurants,	(Omitted information)
<b>Een paar straten verder</b> verkleurt de hemel.	De lucht heeft een andere kleur gekregen. (Omitted information)
<b>De geur van verbrand hout trekt langs de gevels.</b>	<b>Het ruikt naar rook.</b> (omitted information from source text, added information in target)
<b>Een fietser draait zich grijnzend om en wijst naar de gloed</b> boven de torens van de kerk.	<b>Mulder kijkt</b> naar de torens van de kerk. (omitted information from source text, added information in target)
De kerk <b>toren</b> op het plein slaat elf uur.	De kerk <b>klokken</b> op het plein slaan elf keer. (Shifted information)

**Coherence Change:** Similar to a syntactic cohesion change, where the textual coherence is shifted but on a larger scale, like joining paragraphs together for example. In the case of this plain language retranslation this occurs in the text as a whole in multiple instances. For example, in the shifting around of paragraphs in the first chapter, which cause the order of occurrences to shift.

**Trans-editing:** This strategy refers to extensive editing of the source text when necessary (Stetting 1989). The whole retranslation of this novel can be seen as one large act or trans-editing, where the source text is modified in such a way that the plain language reader can get a grasp of what the original story is about in a way that suits their reading needs.

## 4.2 Plain language guidelines

### 4.2.1 Word level

**Easy and Well-known words are used:** When writing in plain language well-known and easy words are favored over more complex words to improve the readability of the text.

Original text	Plain language
avondwandeling	wandelt
lenteavond	Avond (in de lente)
Recht zijn rug	gaat
Zonsondergang	--
Verbeeld zich	Stelt zich voor
Zwijgzaam	Stille
Ritueel (as an act of repetition)	Elke
Loeien	Klinken
Vaart minderen	Langzamer rijden
Zijn appartement	Thuis

**The same word is used in the same instance:** To make sure the plain language text is as readable as possible, words that have been mentioned previously should be reused rather than synonymized.

Plain language
Mulder <b>wandelt</b> door zijn buurt in Parijs.
Vaak ziet Mulder een Chinese zwerver tijdens zijn <b>wandeling</b> .
In de verte klinken <b>sirenes</b> .
Maar deze <b>sirenes</b> komen dichterbij.

**Foreign words are only used when the reader knows them:** When writing in plain language, difficult words should only be kept in the retranslation when the words are well-known. In this case the words kept are ones that are similar in many languages, and more internationally known. In this retranslation many of the words happen to be French loan words.

Original text	Plain language
--	Parijs
restaurant	restaurant
aquarium	aquarium
Café	Café

**Difficult terms are explained when mentioned:** When difficult terms are kept in the plain language version, the difficult words are explained by giving more information or splitting the words up into more easy or well-known terms.

Original text	Plain language
De onderste <b>kogelgaten</b> in de donkere gevel	Daar zitten oude <b>kogelgaten</b> in, <b>nog van de Eerste en Tweede Wereldoorlog</b> .
Een <b>doofstomme</b> Chinees	De Chinees is <b>doof en hij kan niet praten</b> .

#### 4.2.2 Sentence level

**Sentences are kept short:** Plain language sentences should be kept short, and in this retranslation, this is a prevalent occurrence. Where longer sentences are either split up into shorter ones or condensed to be more compact.

Original text	Plain language
Maar eerst maakt meneer Mulder een avondwandeling.	Mulder wandelt door zijn buurt in Parijs.  Elke avond hetzelfde rondje.

De geur van verbrand hout trekt langs de gevels.	Het ruikt naar rook.
Een fietser draait zich grijnzend om en wijst naar de gloed boven de torens van de kerk.	Mulder kijkt naar de torens van de kerk.
Contouren die Mulder dromen kan, zijn appartement kijkt erop uit, maar zo zwart en dreigend als die avond heeft hij ze nog nooit gezien.	Hij kent die heel goed. Hij ziet ze thuis vanuit zijn raam. Maar zo donker en dreigend als nu heeft hij ze nog nooit gezien.

**The verb is kept as close to the subject as possible:** In the plain language retranslation of the original text the sentence structure has been shifted in many ways to make sure that the subject and the verb in the sentence are as short as possible.

Original text	Plain language
Bij het café om de hoek recht Mulder zijn rug voor de keurende ogen op het terras, al zal geen mens zich herinneren dat hij voorbijliep.	Bij het café <b>gaat Mulder</b> de hoek om. Subject → Mulder Verb → gaat
Eenmaal aangekomen bij het park, dat na zonsondergang zijn hekken sluit, versnelt hij zijn pas, tot hij de oude Bouwschool passeert, waar hij even de onderste kogelgaten in de donkere gevel aanraakt – hij weet ze blind te vinden.	Bij de <b>Bouwschool</b> gaat Mulder met zijn hand langs de muur. Daar zitten oude <b>kogelgaten</b> in, nog van de Eerste en Tweede Wereldoorlog. Subject → Mulder Verb → gaat (gaan) Subject → oude kogelgaten Verb → zitten in (inzitten)
Ook dat hoort tot de rituelen van zijn ronde.	Ook dat doet hij elke avond. Subject → Hij Verb → doet (doen)
Contouren die Mulder dromen kan, zijn appartement kijkt erop uit, ...	Hij kent die heel goed. Subject → hij Verb → kent (kennen) Hij ziet ze thuis vanuit zijn raam. Subject → hij Verb → ziet (zien)
Mulder ver beeldt zich een zwijgzame vriendschap met hem te onder houden.	Hij stelt zich voor dat ze een stille vriendschap hebben. Subject → Hij Verb → stelt zich voor (voorstellen)

**Pronouns should only refer to the subject of an adjacent sentence:** When pronouns are used in the plain language version of the text, the pronouns refer to the sentences before or after whereas in the original text the subject that is referred to is mentioned less explicitly. For example, in the retranslation the pronoun ‘Hij’ is used less to refer to Mulder, and his actual name is used more often.

Plain language
Bij het café <b>Mulder</b> de hoek om <b>Hij</b> wandelt verder langs het park.
Achter het raam staat een aquarium met <b>kreeften</b> . <b>Hun</b> poten zijn vastgebonden

<b>De Chinees</b> is doof en hij kan niet praten. <b>Hij</b> heeft een winkelkarretje vol van karton bij zich.
In de verte klinken <b>sirenes</b> . <b>Die</b> hoor je vaak in de stad.

**Simple linking words are used:** In the plain language retranslation, when sentences are not split up into shorter ones simple linking words or conjunctions are used as markers for location, time or action.

<b>Original text</b>	<b>Plain language</b>
Tot hij de oude Bouwschool passeert, ...	<b>Bij</b> de Bouwschool gaat Mulder met zijn hand langs de muur.
... waar hij even de onderste kogelgaten in de donkere gevel aanraakt – hij weet ze blind te vinden.	<b>Daar</b> zitten oude kogelgaten in, nog van de Eerste en Tweede Wereldoorlog.
... ook houdt hij even stil voor een raam waar geknevelde kreeften in een aquarium dansen.	<b>Achter</b> het raam staat een aquarium met kreeften.
De sirenes zwellen aan, omsingelen de straten, steeds luider en harder.	<b>Maar</b> deze sirenes komen dichterbij. Ze klinken steeds harder.
Maar eerst maakt meneer Mulder een avondwandeling.	Mulder wandelt <b>door</b> zijn buurt in Parijs.

**Only one comma is used per sentence:** In the plain language version of the text, commas are a rare occurrence since sentences are often split or connected by linking words. When comma's do occur, only one should be used per sentence. This is very different from the original text, where sentences sometimes have up to 4 or 5 commas.

<b>Plain language</b>
Daar zitten oude <b>kogelgaten</b> in, nog van de Eerste en Tweede Wereldoorlog.

#### 4.2.3 Text level

On a text level there exist different guidelines when it relates to plain language. In general, the questions and question marks have been avoided as well as possible and when past events are discussed, present perfect tense is used in most cases. No headings are used in the plain language version, similar to the original text. Sentences have been split up to ensure reader comprehension, and in the whole retranslation the right text type has been used.

### 4.3 Parallels between occurring translation shifts and Plain language guidelines

In previous subchapters I have given an overview of how Chesterman's translation shifts and the Dutch plain language guidelines come into play when an intralingual retranslation is made into plain language. By highlighting these parallels, I emphasize the relevance of applying plain language guidelines for literary retranslations, not only informational texts. I show what translation strategies are needed in order to obtain a retranslated plain language text that adheres to Plain Language guidelines. The goal of my analysis is to find which intralingual retranslation strategies can be used to obtain a specific result within plain language literary texts. I will be looking at the guidelines first, and the translation strategies which are co-occurring. This contributes to the framework which I have discussed in my introduction, which functions as a plea for translation as a tool for generating access.

#### 4.3.1 Syntactic Level parallels

In the table below an overview is given of prevalent parallels between the translation shifts as defined by Chesterman on a syntactic level and occurring plain language guidelines. When we look at the word and sentence level guidelines proposed in the 'Taal voor Allemaal' guide, these can be co-occurring with the syntactic level shifts as Chesterman defines them.

<b>Plain language guidelines</b>	<b>Chesterman translation shift</b>
Only one comma per sentence	- Cohesion change
Short and comprehensible sentences	- Cohesion change, structure change (phrase, clause, sentence), unit shifts
Easy and well-known words are used	- Cohesion change, transposition, structure changes (phrase, clause, sentence)
Long sentences are split to ensure reader comprehension	- Cohesion change
Subject and verb are kept as close as possible	- Structure change

*Table 3 Plain language guidelines and their prevalently co-occurring syntactic parallels.*

Plain language guidelines such as using only one comma per sentence, splitting long sentences and keeping sentences as short as possible are achieved via a cohesion change. These cohesion level shifts serve the Plain language guidelines on both sentence and word level and serve the plain language reader by keeping sentences and phrases easy to grasp and

structured in a way that ensures reader comprehension. Unit shifts also often lead to short and comprehensible sentences, where a sentence unit is compressed and summarized into one that is more readable for the plain language reader. The PL guideline of using easy and well-known words occurs parallel to transpositions. In this retranslation into plain language, transpositions mainly occur when the noun or adjective in the original is more complex than when it is shifted to a verb or noun in the plain language version. Often the sentence structure shifts along with the transposition, and for example with the shift from *wandelend* → *wandelt*, transposition helps retranslated sentences seem more active. The verb-subject being close and using simple and well-known words are PL guidelines that are often parallel to Chesterman's definition of structure changes (on phrase, clause or sentence level). The rearranging of the phrases in the retranslation mainly functions as a way of simplifying specific words (in the case of the splitting of the word "lenteavond") or to make clearer what the main subjects are in the sentence.

#### 4.3.2. *Semantic level parallels*

Some of the word and sentence level guidelines proposed in the 'Taal voor Allemaal' guide can be seen as co-occurring to the parallels between semantic level shifts as Chesterman defines them, in the table below these have been placed next to each other.

<b>Plain language guideline</b>	<b>Chesterman translation shift</b>
easy and well-known words	- Synonymy
easy and well-known words	- Hyponymy
short and comprehensible sentences easy and well-known words	- Paraphrasing (phrase/sentences)
short and comprehensible sentences easy and well-known words	- Emphasis change
short sentences (when compression occurs) easy and well-known words (when expansion occurs) subject-verb are kept close	- Distribution change
difficult terms should be explained (when made more concrete) easy and well-known words	- Abstraction change

*Table 4 Plain language guidelines and their prevalently co-occurring semantic parallels.*

The guideline of using easy and well-known words, can be seen parallel to the semantic translation shifts of synonymy and hyponymy where these translation shifts are used to move

away from difficult terms in the original text. This PL guideline also relates to the translation strategy of paraphrasing (both on sentence and word level), emphasis changes and distribution changes. Using easy and well-known words is a guideline parallel to the translation strategy of paraphrasing. On a phrase level, the original phrases can be seen as too complex, and by applying the translation strategy of paraphrasing these they have been made more suitable for the plain language reader by using more well-known phrases in the retranslation. When this type of paraphrasing occurs on a sentence level this is also parallel with the guideline of short and comprehensible sentences. The plain language guidelines of short and comprehensible sentences and easy and well-known words are also parallel to emphasis shifts. The sentences in the retranslation are restructured to reflect and often move away from more elaborate and specific emphasis, which reflects a shift in thematic focus. The guideline of easy and well-known words co-occurs with emphasis change when the complexity of the original text is put into simpler words which then results in a shifted focus on specific words. The guideline of easy and well-known words also co-occurs with distribution changes, which have been prevalent in the retranslated text when there is expansion on the terms of the original text to explain them. Distribution changes also relate to the guideline of short and comprehensible sentences since compression of sentences occurs when distribution is shifted to less terms. The plain language guidelines of sentence structure emphasize that the verb and subject should be kept next to each other, this also co-occurring with the distribution shifts since this requires restructuring of the sentences. The plain language guideline of explaining difficult words co-occurs with abstraction changes since there is a shift towards a more concrete, less abstract phrase or sentence in the retranslation which is then an explanation or elaboration of the term. The plain guideline of easy and well-known words occurs parallel to abstraction changes when there is a shift towards the more abstract, since this is a way to avoid complex terms.

### 4.3.3 Pragmatic parallels

The guidelines about sentence level and the text as a whole often co-occur with the pragmatic translation shifts. In the table below, prevalent parallels are shown.

Plain language guideline	Chesterman translation shift
short and comprehensible sentences difficult terms are explained	- Explicitation change
short and comprehensible sentences easy and well-known words	- Information change
Split long sentences to ensure reader comprehension	- Coherence change

*Table 5 Plain language guidelines and their prevalently co-occurring pragmatic parallels.*

The plain language guideline of short and comprehensible sentences occurs both parallel to the translation strategy of explicitation change and information change on a pragmatic level. This guideline co-occurs with explicitation changes when the original text is shifted into the less explicit in the target text to improve readability for the plain language reader. The guideline of explaining difficult terms is also parallel to when an explicitation change takes place, since these shifts often take place as a way to explain or to bypass difficult terms.

This guideline of short and comprehensible sentences co-occurs with information changes when information is typically simplified to enhance the clarity of the version written in plain language. There are also instances of making things more explicit, for example when the city of Paris is specifically mentioned in the second sentence of the book. In this case the guideline of using easy and well-known words is also followed.

The plain language guideline of splitting sentences to ensure reader comprehension occurs parallel to the translation shift of a coherence change. In the retranslation process the reorganization of sentences or phrases is necessary to make the text readable for the plain language reader, which results in changes in coherence.

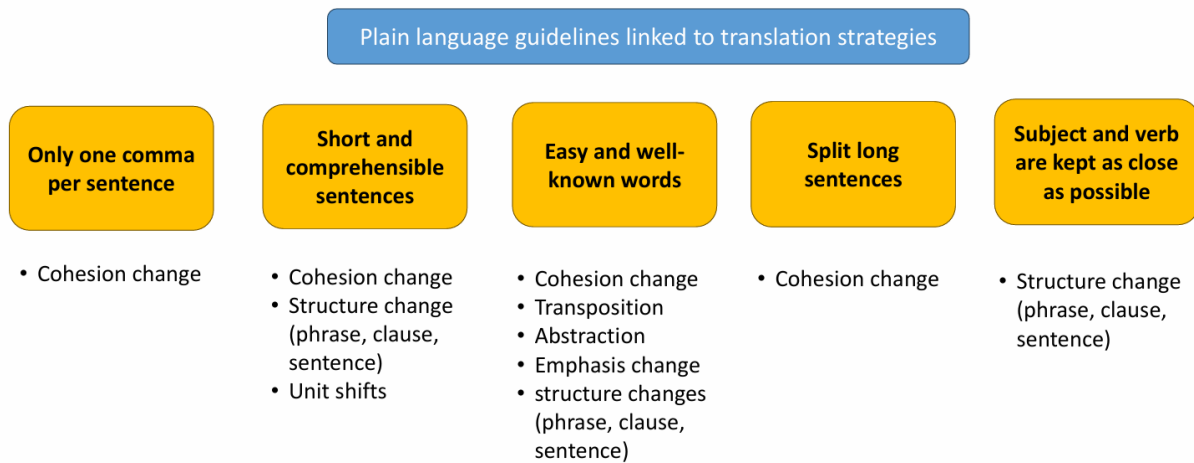
### 4.4 A preliminary model accessible Dutch intralingual literary retranslations

In the previous three subsections I have given an overview of co-occurring and parallel plain language guidelines. As I have mentioned at the start of this thesis, there is to date no framework for studying, analyzing or assessing whether intralingually retranslated works actually achieve their purpose as an accessibility tool. These parallels shown in this preliminary model are based on one case-study which demands for more corpus-based



research, but already shows that there are very certain similarities between the plain language guidelines and translation strategies that could serve each other if combined. I looked the guidelines by ‘Taal voor allemaal’ and the strategies proposed by Chesterman, which means that there might be parallels of plain language guidelines and translation strategies which I have not mentioned since they are not mentioned by them but do still occur.

With these parallels I have found between the plain language guidelines the translation shifts I want to propose a new framework which functions as a plea for translation as a tool for generating access and combines rather than separates plain language and retranslation. In the model below I have given an overview of the co-occurring plain language guidelines and their linked translation strategies:



*Table 1 A preliminary model for A preliminary model for co-occurring PL guidelines and Translation strategies when retranslating literary text intralingually.*

## Chapter 5: Discussion

The model preliminary model which I proposed in my results section has its limitations, since only one part of one novel was analyzed, and asks for more corpus-based research. However, this model does show that there exists overlap between the plain language guidelines and the

translation strategies. This co-occurrence and overlap between the two frameworks show that when combined, they can create a more inclusive and accessible plain language guideline that also entails literary texts and the concepts connected to retranslation. This model shows that research done in both fields can be related emphasizes that plain language should be seen as a relevant form of retranslation, which should be taken seriously within the field of media accessibility and intralingual literary retranslation and can connect these fields in a productive manner.

If we want to improve language accessibility of literary texts for plain language readers, it is important that a plain language guideline for literary texts is made. This guideline should be one that is based on a corpus of intralingually retranslated literary novels which include a broad range of reader profiles, in is made in co-creation and its readers. This accessible retranslation framework should be tested and revised in collaboration with the plain language readers, without assuming user needs and ensuring them with a feeling of agency over their own language.

Literature plays different role comparison to informational text when we think about accessible language. Plain language guidelines should help all readers comprehend material on their own level, without keeping up language barriers regardless of the kind of texts with which they are presented. If a plain language story can be a reflection of the reader, a good story can offer representation in the form of language. By engaging with stories, learners encounter different types of sentence structures, idiomatic expressions, and stylistic devices that are integral to mastering a language as has been made apparent in the analysis. However, it is a balancing act to have a text such as *De Wandelaar* be readable for the plain language reader, while also preserving the text its literary quality and depth. One should question whether the retranslation I have discussed manages to do so, and whom it is that gets to decide whether the supposed “literary depth” has been retranslated correctly.

One way to assure intralingual literary retranslations fulfill their function as an accessibility tool is to place the reader in the center of the literary process. When a user-centered approach is used the needs, preferences, and contexts of the target audience are taken into account. By tailoring the retranslation to these specific needs, only then a literary text becomes a more effective tool for language learning and appreciation. It is of importance however, to question what these “specific needs” are. As Greco (2016) mentioned, when one categorizes ‘plain language readers’ into one specific group, one does not take into account the different reader profiles that exist. This retranslated version of *De Wandelaar* might function as a useful, captivating and representative story for the plain language reader who

can relate to the contents of this story, while other reader profiles might not feel represented by the contents of this retranslation.

Universal accessibility aims to make language comprehensible and usable by as many people as possible, regardless of their individual differences. However, making assumptions about what readers need can lead to oversimplification or misrepresentation of the language, can misalign with the readers' actual preferences or learning goals. The framework I am proposing here looks at retranslated plain language literature, and plain language texts in general, with a universalist approach when looking at how these books should be made accessible. However, the contents of a book, the story presented should align with the needs and wants of a particular reader. A reader, especially one who experiences reading barriers and thus might feel hesitant in the first place, should feel agency over the text they are reading.

This can be achieved through feedback mechanisms, participatory design processes, and a feeling of agency that allows readers to have control over the stories they want to read. By doing so, readers can maintain a sense of ownership and autonomy over their language learning journey. In my preliminary model the parallels between plain language guidelines and translation strategies have been highlighted. In the future, these findings should be implemented in a plain language guideline which focuses on literary texts, made with in co-design with different user profiles could make literary retranslations into plain language more aimed at the users' needs and make the production of these intralingual retranslated novels quicker and more concrete.

Plain language guidelines can enhance the accessibility of literary texts, making them valuable tools in language acquisition. Retranslated literature, when approached with a user-centered approach, can further improve accessibility and relevance for diverse readers. Finally, considering intralingual literary retranslations of novels as a form of language accessibility requires a balance between providing clear, comprehensible content and respecting readers' agency, ensuring they remain active participants in their engagement with language.

## Chapter 6: Conclusion

In this thesis, I have introduced a preliminary framework for accessible intralingual retranslations, focusing on insights gained from looking at the Dutch novel “De Wandelaar” and its plain language retranslation into the same language. Given the lack of an existing framework for evaluating whether intralingually retranslated works effectively serve as accessibility tools, I examined the parallels between Plain Language guidelines and translation shifts.

This study discusses retranslation as a mode of accessibility and focusses on literary retranslation into lower reading levels by incorporating both plain language guidelines and translation shifts and relating these to language accessibility studies. Important here is that the reader is placed at the center of the literary process. The goal of my thesis was to investigate the translation shifts in intralingually retranslated Dutch literary novels for lower reading levels and understand their impact on accessibility.

By conducting a comparative analysis of both the source and target texts, I identified the most frequent shifts, omissions, and abridgments in the process of retranslating into plain language. This analysis led to the development of a new preliminary framework advocating for translation as a tool for enhancing accessibility and emphasizing the parallels between plain language guidelines and translation strategies.

The significance of this work lies in its potential to reshape how we approach and evaluate literary translations for lower reading levels, ensuring they meet accessibility standards. The implications of this research extend to creating more inclusive literary experiences, making literature accessible to a broader audience. Plain language guidelines can make literary texts more accessible and valuable for language acquisition. A user-centered approach in retranslating literature improves accessibility and relevance, balancing clear content with respecting readers' agency.

In conclusion, intralingual translation strategies are closely aligned with plain language guidelines in achieving accessibility for lower reading levels. Future research should focus on refining this framework in co-creation with the plain language readers and exploring its application across different languages, stories and genres, ultimately promoting a more universal language accessibility.

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## Appendix 1

In this Appendix the text from the original book “De Wandelaar” by Adriaan van Dis has been placed in the first column, and the retranslated version by Jet Doedel have been aligned with

each other where possible in the second column. In the third and fourth column the co-occurring translation shifts (Chesterman 1997) and Plain language guidelines (“Taal voor Allemaal”) have been analysed. Sentences marked red contain no parallel or retranslated phrases with its counterpart.

Original tekst (ABN)	Plain language retranslation	Translation shifts by Chesterman (1997)	Plain language guideline (Taal voor allemaal)
De hond had alles gezien.		55	
Met hem moet het verhaal beginnen			
Hoe hij voor het raam danste en uit een brandend huis sprong			
Maar eerst maakt meneer Mulder een avondwandeling.	<p><b>Mulder wandelt</b> door zijn buurt in Parijs.</p> <p>Elke <b>avond</b> hetzelfde rondje.</p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Cohesion change: here the original sentence has been split into two parts, to be shorter and easy to read.</li> <li>- Transposition: wandeling → wandelt Here there is a shift from a noun to a verb.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Abstraction change rather than staying vague with where the evening walk is taking place, the plain language retranslation makes a shift from this by adding in the context of Paris.</li> <li>- Distribution change: the semantic components in the original are shifted around in the plain language version. The sentence “Mulder maakt een avondwandeling” in the original has been split up in the plain language version, where the “avondwandeling” has been split into “mulder wandelt” and the context of the evening is moved to the next sentence.</li> <li>- Paraphrasing also takes place, the semantic component “eerst” is disregarded in favor of the pragmatic sense.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Cultural filtering occurs when the city of Paris is mentioned as a domesticizing cultural reference in the plain language text, since the original text this is mentioned later and thus made more apparent for the plain language reader.</li> <li>- Omission occurs here as well, since the previous three sentences have not been retranslated at all. This is not a literal information change, but a shift to make the story more graspable for the reader, since part of the information is mentioned later on in the plain language story.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. In the plain language version here difficult words such as “avondwandeling” are avoided or shifted.</li> <li>- Foreign words are only used when the reader knows them. “Parijs” is a well-known city, and in this case adds to the clarity of the story.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Sentences are kept short. Here the target is split up into two sentences.</li> <li>- Subject should come first, then the adverb. The verb is kept close to the subject. Here Mulder is walking, and thus the sentence structure “Mulder wandelt” is used (subject + verb).</li> <li>- Pronouns should only refer to the subject of an adjacent sentence. Here the indefinite pronoun “elke” (trans. Every) refers directly to action of walking that happening in the previous sentence.</li> </ul>



		<ul style="list-style-type: none"> <li>- Illocutionary change: The source text mentions Mulders evening walk in a more indirect manner, whereas the plain language version emphasizes the repetition of this specific act, making it sound more obligatory than the original text.</li> </ul>	
	Alleen. Dat vindt hij fijn.		
Hij zal aan de politie een andere naam opgeven.			
Het is een koele lenteavond.	Het is een koele avond in de lente.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Unit shift occurs, from word to phrase in this case lenteavond → avond in de lente</li> <li>- Phrase structure change: internal structure of the phrase, in this case it refers to the shifting and splitting of the “lenteavond”.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Distribution change: the semantic components in the original are shifted around in the plain language version. The semantic component in the source text, “koele lenteavond” has been distributed over more items “avond in de lente”, in this case expansion occurs.</li> </ul> <p><b>Pragmatic strategies:</b></p> <p>---</p>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and wellknown words are used. “Lenteavond” has been made less difficult by splitting it into the two nouns “lente” and “evening”</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Subject comes first, then the verb. In this case “is” and “het” are kept next to another (subject + verb)</li> </ul>
Mulder verlaat zijn huis in een houtje-touwtjejas.			
De ijzertjes onder zijn leren zolen tikken op het trottoir, hij springt over de ruisende goten om een spat te ontwijken en treuzelt voor de etalages van de oude prentenwinkel waar de eigenaar wekelijks een andere collectie toont – nooit ging hij erbinnen, al neemt hij zich elke avond voor er een oude kaart van Parijs te kopen, één waar zijn eigen straat op staat.			
De kerktoeren op het plein slaat elf uur.	De kerkklokken op het plein slaan elf keer.	<p><b>Syntactic strategies:</b></p>	<p><b>Word level</b></p> <p>---</p>

		<ul style="list-style-type: none"> <li>- level shift: the internal structure of both the noun and verb phrase are shifted in the plain language version. “Slaat elf uur” has been retranslated as “slaan elf keer” and “kerktoren” has been changed into “kerktoren”.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- the use of a Hypernym, where the smaller category “Kerkklok” is used instead the larger object of “Kerktoren”.</li> <li>- Paraphrasing is used in the way that “slaat elf uur” has been changed into “slaan elf keer”, here some lexical items have been exchanged for similar but different phrases.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change, omission of part of the information in the source text. In this case “kerktoren” has been deleted, and “kerkklokken” have been added, and emphasizes the act of the clock strikes.</li> </ul>	<p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Simple linking words are used, in this case “op” in front of “het plein” is used as a marker for where the action is happening.</li> <li>-</li> </ul>
<p>Bij het café om de hoek recht Mulder zijn rug...</p>	<p>Bij het café gaat <b>Mulder</b> de hoek om.</p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Clause structure change: the different clauses in the original have been moved around in the plain language version. “om de hoek” is in the middle in the original, but has been moved to the end.</li> <li>- Sentence structure change: here the sentence units are moved around and have changed the relation between the main and subordinate clauses. “Mulder” is in the middle of the sentence in the plain language version, whereas this is not the case for the original.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrasing: the clause “om de hoek” has been shifted around and literally translated to “de hoek om”.</li> <li>- An emphasis change takes place, since the thematic focus in the original is more about Mulder “zijn rug rechten” (transl. to straighten your</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. Simple verbs have replaced difficult ones. Mulder recht zijn rug → Mulder gaat.</li> <li>- Café can be seen as a difficult word due to its acute accent but can be used since it is a well-known word, similar in many languages.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Verb and subject are kept as close as possible. In this case the sentence structure has been shifted to make sure that the subject “Mulder” is close to the verb “gaan”.</li> <li>- Simple linking words are used, such as “bij” (next to) to mark the location.</li> </ul>

		<p>spine) which has been shifted in the plain language version.</p> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Information change: the information about Mulders “rug rechten” is removed in the target tekst, and has been replaced with “gaat de hoek om” (transl. turned the corner)</li> </ul>	
...voor de keurende ogen op het terras, al zal geen mens zich herinneren dat hij voorbijliep.			
Hij vist een veer uit het bassin van de fontein.			
Eenmaal aangekomen bij het <b>park</b> ,	Hij wandelt verder langs het <b>park</b> .	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Unit shift: the sentence clauses in the original have been shifted in the plain language version. For example, the phrase “eenmaal aangekomen bij het park” has been simplified into the shorter “wandelt verder”.</li> <li>- Clause structure change: This sentence is quite long in the original text, but in the target these different sentence units have been changed into sentence on their own. Because of this what might be a subordinate clause in the original now is a sentence on its own.</li> <li>- Cohesion change: in the plain language version the sentences has been split apart to feel more textually coherent for the reader.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Distribution change: expansion takes place, the semantic components in the original are distributed over different items in the plain language text.</li> <li>- Paraphrase: In this case the verb “wandelen” has been added in the plain language version and has replaces “aankomen” and “pas versnellen” in the following clauses and has been liberally translated to make it easier to read.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used, difficult ones have been avoided. Words such as “zonsondergang” have not been used.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Pronouns only refer to adjacent sentences. De “Hij” refers to “Mulder” in the previous section.</li> <li>- Subject and verb should be next to another. The subject in the sentence comes first “Hij” directly followed the verb “wandelt”.</li> <li>-</li> </ul>

		<ul style="list-style-type: none"> <li>- Emphasis change: the thematic focus of the original sentence includes the word “zondsondergang” and uses “eenmaal aangekomen” as a way of making the thematic contents more scenic. This emphasis is lost in the target text.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: information in the source text has been deleted, similarly to the emphasis change mentioned above, to improve readability.</li> </ul>	
--- dat na zonsondergang zijn hekken sluit, ...			
.... versnelt hij zijn pas, ...			
tot hij de oude <b>Bouwschool</b> passeert, ...	Bij de <b>Bouwschool</b> gaat Mulder met zijn hand langs de muur.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Clause structure change: Clause structure change: This sentence is quite long in the original text, but in the target these different sentence units have been changed into sentence on their own. Because of this what might be a subordinate clause in the original now is a sentence on its own.</li> <li>- Cohesion change: in the plain language version the sentences has been split apart to feel more textually coherent for the reader.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: The verb in the plain language version is paraphrased to be simpler. It was shifted from the verb “passeert” into “gaat langs”</li> <li>- Distribution change: The semantic components in this sentence have been distributed over more items, in this case there is an expansion into different sentences.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Illocutionary change: the way the sentences are structured in</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- The term “Bouwschool” can be seen as a difficult word, however it exists out of two relatively easy and well-known words: “bouw” and “school” (transl. build and school).</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- The verb is relatively close to the subject; verb → gaat langs subject → Mulder</li> <li>- “Bij” is as simple linking word used as a location marker</li> </ul>

		<p>the plain language version, has made it that the act of Mulder touching the wall has become more direct and more obligatory, since the sentences are more structured and clearer.</p>	
<p>... waar hij even de onderste <b>kogelgaten</b> in de donkere gevel aanraakt – hij weet ze blind te vinden.</p>	<p>Daar zitten oude <b>kogelgaten</b> in, nog van de Eerste en Tweede Wereldoorlog.</p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Unit shift: In the plain language text this is a full sentence, whereas in the original text it is just a clause of a longer sentence.</li> <li>- Clause structure change: Clause structure change: This sentence is quite long in the original text, but in the target these different sentence units have been changed into sentence on their own. Because of this what might be a subordinate clause in the original now is a sentence on its own.</li> <li>- Cohesion change: in the plain language version the sentences has been split apart to feel more textually coherent for the reader.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Abstraction change: The retranslated text is more concrete when discussing the bullet holes in comparison to its source text.</li> <li>- Distribution change: The semantic components in this sentence have been distributed over more items, in this case there is an expansion into different sentences. In this case the verb “aanraken” in the original is situated at the end of the longer sentence. Whereas in the retranslated version the touching of the wall is situated in a previous sentence.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Information change: “het blind vinden” (transl. Find blindly) is not translated in the retranslation and is thus removed.</li> <li>-</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Difficult words are explained when mentioned. “Kogelgaten” can be seen as a difficult term but can be explained by its connection the terms Eerste and Tweede Wereldoorlog here.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Simple linking words are used. Such as “Daar” (there) and “nog” (still).</li> <li>- Only one comma is used.</li> <li>- Verb and subject are relatively close to another. “in zitten” is the verb and the subject is “kogelgaten”. Only the adjective “oude” is in between the two.</li> </ul>

<p><b>Hij</b> verlaat zijn buurt, komt uit op een boulevard die betere tijden heeft gekend, met halflege, slecht verlichte <b>restaurants</b>,</p>	<p><b>Mulder</b> loopt langs de halflege <b>restaurants</b>.</p>	<p><b>Syntactic strategies:</b> --</p> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Abstraction: there is a shift in the retranslation in which the place wand look of the restaurants are made less concrete in comparison to the original in order to simplify the sentence structure</li> <li>- Paraphrasing: In the original “hij komt uit op” is the subject and verb which are central in this part of the sentence. This is paraphrased and some lexical items are discounted and, in the retranslation, “mulder loopt langs” is used.</li> <li>- Distribution change: Compression is used to make the retranslated sentence structure easier to read. By removing the part about the boulevard, the sentence is made more coherent for the reader of the plain language version.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: Information is removed in the target text and made less explicit. For example, “slecht verlichte” has been removed and thus the state of the restaurants is made less explicit in the retranslation.</li> <li>- Information change: The part in the original about the boulevard over which Mulder walks is removed completely in the target text.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Foreign words are only used when the reader knows them. In this case “restaurant” could be seen as a difficult word but is similar in many languages and thus justified.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Pronouns should refer to the subject in an adjacent sentence. The pronoun “Hij” is used in the original text, in the retranslation Mulder is mentioned to make sure this guideline is kept.</li> <li>- The subject should be kept as close as possible to the verb. Mulder is the subject in this case, which is next to the verb “loopt” in the retranslation.</li> </ul>
<p>en hij groet de naar buiten starende obers, wachtend op klanten voor het souper; ...</p>			
<p>... ook houdt hij even stil voor een <b>raam</b> waar geknevelde <b>kreeften</b> in een <b>aquarium</b> dansen.</p>	<p>Achter het <b>raam</b> staat een <b>aquarium</b> met <b>kreeften</b>.</p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Clause structure change: In the retranslation the plain language shifts have affected the organization of the constituent phrases. In this case the “geknevelde kreeften” has been split up into “kreeften” in the target text. And the adjective “geknevelde” (transl. Tied up)</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Foreign words are only used when the reader knows them. In this case “aquarium” could be seen as a difficult word but is similar in many languages and thus justified.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- The subject and verb are kept as close as possible.</li> </ul>

		<p>has been moved forward into the next sentence.</p> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Abstraction change: In the retranslation the original phrase “houd stil voor het raam” has been made less concrete by moving the perspective to the lobsters behind the window.</li> <li>- Distribution change: Expansion of the semantic component “geknevelde kreeften” has been distributed into more items, and now only refers to the lobsters in this sentence. In the next sentence “geknevelde” has been paraphrased.</li> <li>- Antonym: In the retranslation the antonym is used of the phrase “voor het raam” and is now written as “achter het raam”.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Information change: The information about Mulder standing still in front of the window is not translated into the target text. The phrase “houd still” has been shifted in a more descriptive sentence to aid the readers of the plain language version.</li> <li>- Explicitness change: The word “geknevelde” has been removed in front of the lobsters and thus makes the state of animals less explicit.</li> </ul>	<p>Subject → “een aquarium met kreeften” Verb → “staat”.</p> <ul style="list-style-type: none"> <li>- Simple linking words are used. “Achter” (transl. behind) is used here as a determining word for where the aquarium is placed.</li> </ul>
--	Hun poten zijn vastgebonden		
De route ligt vast, de handelingen zijn altijd dezelfde en de herhaling stelt hem gerust: het is de ronde die hij dagelijks voor het slapen maakt – op doktersadvies.			
Alleen.			
Al loopt hij graag een stuk op met een doofstomme Chinees die een zwaarbeladen	Vaak ziet Mulder een Chinese zwerver tijdens zijn wandeling. Vanavond ook.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Clause structure change: In the retranslation the plain language shifts have affected</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Difficult words are explained when mentioned. In this case</li> </ul>

<p><b>winkelkar</b> voortduwt, materiaal voor de prachtige cocons die hij uit kartonnen dozen vouwt, elke avond een nieuwe in een andere portiek.</p>	<p>De Chinees is <b>doof</b> en hij kan niet <b>praten</b>. Hij heeft een <b>winkelkarretje</b> vol van karton bij zich.</p>	<p>the organization of the constituent phrases, in this case “doofstomme” has been split into two parts: “doof” en “kan niet praten”.</p> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Abstraction: there is a shift in the retranslation in which the sleeping place of the chese man is made less concrete in comparison to the original in order to simplify the sentence structure.</li> <li>- Paraphrasing: This is whole phrase has paraphrased and some lexical items are discounted and in the retranslation.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change, The information of the source text given on how the Chinese man sleeps has been shifted.</li> <li>- Information change, the “prachtige cocoons” have been removed in the translation.</li> <li>- Illocutionary change: The retranslated text has been shifted to more direct and obligatory, because</li> </ul>	<p>the word “doofstom” has been explained as “is doof en kan ook niet praten”</p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used (except maybe winkelkarretje)</li> <li>- Same words are used for the same things. The word “wandeling” has been used previously and is now repeated.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Not “niet” is used if the negative is meant. In this case “kan niet praten” is used instead of “is doofstom”</li> <li>- Verbs are kept relatively close to the subjects. Subject → Mulder, Verb → ziet Subject → De Chinees, Verb → is doof en kan niet praten Subject → Hij, Verb → heeft bij zich</li> <li>- Pronouns refer only to the subject in an adjacent sentence. Here the “Hij” refers to “De Chinees” in the previous sentence.</li> </ul>
<p><b>Mulder ver beeldt zich een zwijgzame vriendschap met hem te onder houden.</b></p>	<p><b>Hij stelt zich voor dat ze een stille vriendschap hebben.</b></p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- ----</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrasing: In the orginal “Mulder verbeeldt zich” is the subject and verb which are central in this part of the sentence. This is paraphrased and some lexical items are discounted and, in the retranslation, here “Hij stelt zich voor”, which is easier to read for the plain language reader.</li> <li>- Emphasis change: A shift in thematic focus. In the retranslation the emphasis on “vriendschap” is different since there is a shift in adjective used. From “zwijgzame” → stille.</li> </ul> <p><b>Pragmatic strategies:</b></p>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. For example “zich voor stellen” and “stille” instead of “zwijgzame”.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Verb is kept close to the subject. Subject → Hij Verb → zich voor stellen</li> <li>- Pronouns refer only to the subject in an adjacent sentence. In this case “Hij” refers to Mulder who is mentioned in a previous sentence.</li> </ul>



		<ul style="list-style-type: none"> <li>- Illocutionary Change: Change in the nature of the source texts speech act. In the retranslated version the phrase is more direct and more obligatory since the sentence is written to be as clear as possible. In the original “verbeeld te onderhouden” is less direct than “stelt zich voor te hebben”.</li> </ul>	
Een beschaafder gek dan deze man kent hij niet.			
	Elke avond bouwt de Chinees een huisje van dat karton		
Een wijndoos wordt zijn helm.			
	Mulder loopt vaak een stukje met de Chinees mee.		
Bang de slag om Alzheimer te verliezen.			
Ook dat hoort tot de rituelen van zijn ronde.	Ook dat doet hij elke avond.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Literal translation: The original has been followed as closely; the language structure has been kept the same. “Ook dat” has been copied from the source text into the retranslation.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Abstraction change: In the retranslated version there is a shift from more abstract “de rituelen van zijn ronde” to a more the more concrete “elke avond doen”.</li> <li>- Distribution change: The semantic component “hoort tot de rituelen van zijn ronde” has been compressed into the shorter “doet dat elke avond”.</li> <li>- Paraphrase: In the retranslated version the meaning of “de rituelen van zijn ronden” has been liberally translated as “elke avond doen”.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: In the source text the concept of this evening walk being a ritual for Mulder has been made less explicit in the retranslation</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. In this case “elke” is used to convey the same as the more difficult “rituele van zijn ronde”</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Pronouns are used to refer to the subject in an adjacent sentence. In this case “hij” refers to the subject Mulder in the previous sentence.</li> <li>- Verb is close to the subject. Subject → Hij Verb → Doet Verb and subject are next to each other.</li> <li>- Simple linking words are used. “Ook” (transl. Also) is used to refer back to the previous actions that happened. And emphasizes the routine of this evening walk.</li> </ul>

		<ul style="list-style-type: none"> <li>- Illocutionary Change: The retranslated text has been shifted to more direct and obligatory, because of the shift away from “rituals” in the original. The emphasis is more on the repetition of the evening walk which has been made extra clear by “elke avond”</li> </ul>	
<b>In de verte loeien sirenes.</b>	<b>In de verte klinken sirenes.</b>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Literal translation: The original has been followed as closely; the language structure has been kept the same for the whole sentence except “loeien” en “klinken”</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: In the retranslated version the meaning of “loeien” has been liberally translated as “klinken” to improve readability for the plain language reader.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Cultural filtering: Target culture orientated translation where cultural filtering is applied. The saying ‘het loeien van sirenes’ can be seen as a dutch saying that has been retranslated to be more general for the reader.</li> <li>- Explicitness change: The information of the source text given on how the sirens sound has been made less explicit by shifting in the retranslation to “klinken”.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. Difficult words such as “loeien” (transl. bellowing) have been replaced by a more well-known verb “klinken”.</li> <li>- Same words are used for the same things. “Sirenes” are later on in the story referred to in the same way.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Sentences are kept short. No unnecessary words were added in this case.</li> <li>- Verb is kept close to the subject. Subject → sirens Verb → klinken These are next to each other.</li> <li>- Easy linking words are used. “In de verte” is used here as a marker for location.</li> </ul>
Een vertrouwd geluid voor het slapen, wegebbend onheil gewoonlijk, maar deze avond kruipt het naderbij.	Die hoor je vaak in de stad. Meestal verdwijnen ze in de verte.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Sentence structure shift: The relation between the main and subordinate clauses in the retranslation differs from the original. Where in the original there is one sentence, consisting of multiple phrases this had been shifted into two different sentences in the original.</li> <li>- Clause structure change: In the target text the organization of constituent phrases has been affected. The phrase “kruipt naderbij” (transl. to crawl closer) has been moved into</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- ---</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Simple linking words are used. The linking word “Meestal” is used here as a marker of time.</li> <li>- Pronouns refer only to the subject in an adjacent sentence. The words “Die” and “Ze” both refer to the sirens mentioned in the sentence before and after.</li> </ul>

		<p>the next sentence in the retranslation. In the source text this term is within one sentence.</p> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: A liberal translation has been made of “vertrouwelijk geluid” into the retranslated “vaak horen”. The word “gewoonlijk” has been paraphrased as “Meestal” and the word “wegebbend” has been paraphrased into the phrase “verwijnen in de verte”.</li> <li>- Emphasis change: There has been a shift in focus where in the retranslated text there is less thematic emphasis on the experience of hearing these sirens.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: Information in the source text has been made less explicit. The phrase “wegebbend onheil gewoonlijk” has been retranslated as “vaak” which means that the explicitness of the word “onheil” (transl. evil) has been lost and is replaced only by the temporal element here.</li> </ul>	<ul style="list-style-type: none"> <li>- The verb and subject are kept close to another. In the first sentence: Subject → Die Verb → Horen In the second sentence Subject → ze Verb → verdwijnen In both cases they are next to each other.</li> <li>-</li> </ul>
<p>De <b>sirenes</b> zwellen aan, omsingelen de straten, steeds luider en harder.</p>	<p>Maar deze <b>sirenes</b> komen dichterbij. Ze klinken steeds <b>harder</b>.</p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Sentence structure shift: The relation between the main and subordinate clauses in the retranslation differs from the original. In the source text here a numeration of actions is summed up with commas in between. The retranslated text has shifted this sentence structure and split it up in two separate sentences without commas.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Emphasis change: There is a shift in thematic focus in the retranslated sentence in comparison to its original. The phrase “zwellen aan” has been retranslated into “dichterbij komen”. Here the emphasis has been shifted from the auditive description in the source to an emphasis on the movement of these sirens.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- The same word is used in the same instance. “Sirenes” has been mentioned in a previous sentence.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- The verb and subject of the sentence are kept next to each other. In this case the first sentence Subject → Sirenes Verb → komen dichterbij are next to each other. This is also the case for the second sentence Subject → Ze Verb → klinken</li> <li>- Pronouns refer to sentences that are adjacent. In this case “Ze” refers once again to the sirens in the previous sentence.</li> </ul>

		<ul style="list-style-type: none"> <li>- Distribution change: There is a shift in the distribution of semantic components. In this case “luider en harder” has been compressed in the retranslation into just “harder”.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: Information in the target text has been made less explicit. The phrase “omsingelen de straten” has been lost in the retranslated version.</li> <li>- Illocutionary change: Changes in the retranslation have shifted the source text speech act from indirect to more obligatory and direct.</li> </ul>	
Auto’s minderen vaart,	De auto’s gaan langzamer rijden.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Sentence structure change: Sentence structure shift: The relation between the main and subordinate clauses in the retranslation differs from the original. In the source text there is a comma used between the “auto’s minderen vaart” and the “voetgangers aarzelen”. The retranslated text has shifted this sentence structure and split it up in two separate sentences.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: There has been made a liberal translation of the phrase “minderen vaart” into “langzamer rijden”, this is a general translation and discounts some of the original lexical items.</li> <li>- Emphasis shift: A shift in thematic focus occurs when “Langzamer rijden” is used in the retranslation rather than “minderen vaart” where the emphasis is more on the driving of the cars and less on the decrease in speed of the cars.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- ---</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. In the retranslation the original “vaart minderen” has been retranslated into the more well-known saying “langzamer rijden”.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Verb is kept as close to the possible to the subject. Subject → auto’s Verb → gaan rijden Only the adjective “langzamer” is in between.</li> </ul>
voetgangers aarzelen bij het zebrapad.	Voetgangers twijfelen bij het zebrapad.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Literal translation: The translator follows the source text form as closely as they are able without following the</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. “twijfelen” is a more</li> </ul>

		<p>source language structure. The only word that differs here is that “aarzelen” has been retranslated as “twijfelen”.</p> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: A liberal and general translation has been made of the verb “aarzelen” into the retranslated “twijfelen”.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>-</li> </ul>	<p>well-known word than “aarzelen”.</p> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Verb and subject of the sentence are kept as close to each other as possible. In this case: Subject → voetgangers Verb → twijfelen</li> <li>- Simple linking words are used. In this case “bij” is a location marker.</li> </ul>
Een blauw licht flitst tegen de huizen.	Blauw licht flitst tegen de huizen.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Literal translation: The translator follows the source text form as closely as they are able without following the source language structure. The only word that differs here is that the preposition “een” has been removed in front of “blauw licht in the retranslation.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Distribution change: A semantic component has been compressed into less items. This refers back to the preposition “een” which has been made implicit in the retranslation.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: information in the target text has been deleted and made less explicit. The target text has shifted away “een blauw licht” to “blauw licht”. Which can be seen as a more general way of describing it.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>-</li> </ul>
Jongens op scooters razen voorbij, maar hun onrust blijft hangen: lichten gaan aan, ramen open, er klinken stemmen op.			
Iemand zoekt een zender op de radio.			
Een paar straten verder verkleurt de hemel.	De lucht heeft een andere kleur gekregen.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Transposition: A change in word class occurs in the retranslation where the original text uses “verkleurt” which is an adjective, the</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. In this case the more difficult word “hemel” has been</li> </ul>

		<p>target uses “kleur” which is a noun.</p> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrasing: The retranslation has made a general, liberal translation of the original word “hemel” into “lucht”.</li> <li>- Emphasis shift: A shift in thematic focus occurs in the retranslation where the emphasis is less on the verb “verkleurt” which refers to the active act of the color of the sky changing. Rather the retranslation uses “een andere kleur gekregen” which is more passive and refers to the act of the color of the sky already having changed.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Information change: Information that was part of the source text has been removed. The location marker of “een paar straten verderop” has been lost.</li> </ul>	<p>retranslated into the more well known “lucht”.</p> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- The verb en subject are as close to each other as possible. Subject → lucht Verb → heeft gekregen</li> </ul>
<p>De <b>geur</b> van verbrand hout trekt langs de gevels.</p>	<p>Het <b>ruikt</b> naar rook.</p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Transposition: A change in word class occurs when the original noun “de geur” is retranslated as the verb “ruiken”.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: A liberal, general translation of the source word “geur” has been retranslated as “ruikt naar”.</li> <li>- Abstraction change: There is a shift from a the more specific and concrete smell “verbrand hout” to a less concrete and abstract retranslation “rook”.</li> <li>- Emphasis change: In the retranslation and shift in thematic focus occurs when “the geur” is retranslated as “ruikt naar”. In the original the feeling of smelling the fire is conveyed by the added details about the smell. In the retranslation this has been shifted to the more active act of smelling.</li> </ul> <p><b>Pragmatic strategies:</b></p>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used in the retranslation. For example, “ruikt naar” and “rook”</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Short sentences are used. This plain language sentence has been condensed in comparison to the original sentence.</li> <li>- The verb and the subject are as close to another as possible. IN the case they are next to another Verb → ruikt naar Subject → het</li> </ul>

		<ul style="list-style-type: none"> <li>- Information change: Information that was part of the source text has been removed, where the phrase “verbrand houd trekt langs de gevels” has been omitted in the retranslation completely.</li> </ul>	
<p>Een fietser draait zich grijnzend om en wijst naar de gloed boven <b>de torens van de kerk.</b></p>	<p>Mulder kijkt naar <b>de torens van de kerk.</b></p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Literal translation: The translator has followed the source text as closely as possible. The last part of the original sentence “de torens van de kerk” in the source text has been literally translated in the plain language version.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Abstraction change: There is a shift in the retranslated sentence towards a more concrete one. In this case the more abstract act the biker does “grijnzend wijzen naar de gloed” has been made more concrete by retranslating this to the more direct “kijkt naar”/</li> <li>- Emphasis change: There is a shift in thematic focus in the retranslation in comparison to the original. The verb “wijzen” in the original can be seen as more active in comparison to the passive “kijken”. Another shift in emphasis here that in the retranslation the perspective of Mulder is him looking at the church towers. In the source text however, Mulder is looking at the biker, who in this turn is pointing at the churchtowers.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Information change: There is changed information in the retranslated version which was not implicit in the source text. The phrase “de fietser draait zich om raait zich grijnzend om en wijst” has been removed completely in the plain language version and new information has been added. In the plain language text Mulder is the one witnessing the church towers rather than looking at the biker pointing at them.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. For example, the verb “kijken” instead of “grijnzend wijzen”.</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- Short sentences are used. In comparison to the original tekst the retranslated sentence is more condensed.</li> <li>- Verb en subject are as close to each other as possible. In this case the Subject → Mulder Verb → kijkt are next to each other.</li> </ul>

		<ul style="list-style-type: none"> <li>- Explicitness change: Information from the source text has been made less explicit in the retranslation. Here “gloed boven de kerk” has not been retranslated, however is not lost completely since it is mentioned later on.</li> </ul>	
Contouren die Mulder dromen kan, ...	Hij kent die heel goed.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Sentence structure change: The sentence structure shifts in the relation between the main and subordinate clauses in the retranslation in comparison to the original. In the source text there is a comma used whereas the target text has split these into three sentences.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: A liberal, more general translation strategy has been used. In this case the saying “wel kunnen dromen” has been retranslated into the more literal meaning “heel goed kennen”.</li> <li>- Emphasis change: There is a shift in the thematic focus. The retranslated sentence is more abstract in how well Mulder knows the church towers. In the original “contouren kunnen dromen” places the emphasis more so on him knowing the view really well. The retranslated version refers more to him knowing the church towers themselves, since it does not contain the word “contouren”.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: Information in the source text has been made less explicit, in the same way that this relates to emphasis change. It is made less explicit that Mulder knows the view really well.</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known words are used. In this case the saying “dromen kunnen” which might be less well-known has been replaced in the retranslation “heel goed kennen”</li> </ul> <p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- The pronoun “Hij” is in this case used to refer to Mulder, who is mentioned in an adjacent sentence.</li> <li>- The subject and the verb are kept close to each other. In this case: Subject → Hij Verb → kent goed There are however some adjectives in between.</li> </ul>
... zijn appartement kijkt erop uit, ...	Hij ziet ze thuis vanuit zijn raam.	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Sentence structure change: The sentence structure shifts in the relation between the main and subordinate clauses in the retranslation in comparison to the original. In the source text there is a comma used whereas</li> </ul>	<p><b>Word level</b></p> <ul style="list-style-type: none"> <li>- Easy and well-known language is used. The phrase “zijn appartement” in the original sentence has been retranslated into the more well-known word “thuis”</li> </ul>



		<p>the target text has split these into three sentences.</p> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrase: A general, liberal translation has been used. In this case the phrase from the source sentence “kijkt erop uit” has been retranslated into “ziet ze” which can be seen as similar. “zijn appartement” has been retranslated as “thuis” which can also be seen as paraphrasing.</li> <li>- Emphasis change: There is a shift in thematic focus in the retranslation in comparison to its original counterpart. In the retranslation “hij ziet ze thuis” can be seen as more literal, and the original can be seen as more thematic and romanticized.</li> </ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"> <li>- Explicitness change: Information in the source text has been shifted from the target text. In this case “appartement” is a more explicit description of Mulders house which has not been retranslated in the concept of “thuis” which could also be a boat, a mansion, etc.</li> </ul>	<p><b>Sentence level</b></p> <ul style="list-style-type: none"> <li>- The sentences are kept short. In this case the retranslated sentence has been made shorter by splitting the original sentence into separate ones.</li> <li>- The verb and subject are kept as close to each other as possible. Subject → Hij Verb → ziet is next to each other.</li> </ul>
<p>... maar zo zwart en dreigend als die avond heeft hij ze nog nooit gezien.</p>	<p>Maar zo donker en dreigend als nu heeft hij ze nog nooit gezien.</p>	<p><b>Syntactic strategies:</b></p> <ul style="list-style-type: none"> <li>- Sentence structure change: The sentence structure shifts in the relation between the main and subordinate clauses in the retranslation in comparison to the original. In the source text there is a comma used whereas the target text has split these into two sentences.</li> <li>- Literal translation: The translator has followed the source text structure as close as possible. The retranslation is not a true literal translation, but the text structure of the original is the same except for the words “donker” and “nu”.</li> </ul> <p><b>Semantic strategies:</b></p> <ul style="list-style-type: none"> <li>- Paraphrasing: A general, liberal translation has been done of the source text. The word “zwart” in the original</li> </ul>	<p><b>Word level</b></p> <p><b>Sentence level</b></p> <p><b>Text structure:</b></p>

		<p>has been translated to the similar “donker”</p> <ul style="list-style-type: none"><li>- Abstraction change: There has been a shift to a less abstract and concrete term in the retranslation. The phrase “die avond” which is specifically refers to it being evening, has been retranslated as “nu”.</li><li>- Emphasis change There is a shift in thematic focus. In the retranslated version “nu” is used as a temporal marker, which refers to current time. The original however, uses “die avond” which spans a broader timespan. The retranslation thus has a different emphasis on time.</li></ul> <p><b>Pragmatic strategies:</b></p> <ul style="list-style-type: none"><li>- ---</li></ul>	
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