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Creativity in translation

– a study of various source and target texts

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1. Introduction

Translation has been defined as follows: “The replacement of textual material in one language by equivalent textual material in another language.” (Schjoldager 2008: 17) However, most translators will argue that translation is much more than that. And I will too. Translation has many purposes and many different audiences – and therefore, the same text can have several different translations. But do translators take advantage of the option of being creative when translating? This project will try to respond to this particular question.

2. Problem statement

With reference to the hypothesis and questions beneath, this project will focus on how and why creativity can be used in translation. The aim is to examine how creative translators are when translating different text types.

The degree of creativity used in translation varies enormously when translating different text types.

How can creativity in translation be defined? Why can a translator be creative in some text types – and not in others? Which role does the culture of the target group play?

3. Method and delimitation

This project will constitute an empirical case study of different translated texts by means of a comparative analysis of the source texts¹ and target texts².

Initially, the notion of translation will be defined using primarily Anne Schjoldager’s, Hans Vermeer’s, Christiane Nord’s and Katharina Reiss’ theories on the subject. Different relevant and important terms will be explained for use later in the analysis. Creativity in relation to translation will then be defined and also, I will determine and delimitate this project’s definition of creativity by suggesting ‘a model of creativity in translation’. This part will be based on Schjoldager’s aforementioned theories as well as Loffredo and Perteghella’s theory on creativity and translation.

Subsequently, I will analyse eleven translated texts of the types: journalistic texts, advertising texts, tourism texts and technical texts, in order to determine their level of creativity. Using Anne Schjoldager’s models of macro- and microstrategies and Christiane Nord’s theories of extratextual and intratextual factors, the textual analyses will include genre determination,

¹ From now on termed ‘ST’.

² From now on termed ‘TT’.

accounting of the communicative situation and purpose as well as elaboration on the microstrategies used by the translator. The TTs will be compared to their STs in order to decide which microstrategies have been applied in the process of translation. The approach to analysis will be the same for all eleven cases as this will produce the most reliable result when discussing the outcome. In selecting the texts for analysis I have distinguished between actual translation and copywriting. Thus, all the TTs are clearly translations of a ST, and the data consists entirely of texts that have been translated from Danish to English.

As a supplement to the analysis, I have included a quantitative counting of the creative microstrategies applied in each TT. The purpose of this counting is solely to provide an illustrative representation of the occurrences of creative strategies in the TTs.

Given that the body of empirical data in this project is relatively small, it will only allow me to attempt to come to inductive conclusions founded on generalisations which I base on individual instances and existing theory. In other words, this study can only constitute an indication, and a larger data basis would be necessary for deriving results of greater veracity.

4. Introduction to translation theory

4.1. Defining translation

In order to carry out precise analyses of the translated texts, the concepts involved must be clearly defined. Therefore, this introductory part of the project will elaborate the notion of translation and important concepts which will be employed in the succeeding parts.

4.1.1. *The skopos theory*

The skopos theory is the best known functional approach to translation, and it has had great influence on professional translation. Skopos is the Greek word for ‘Intention’, ‘purpose’ or ‘function’ and Vermeer, who evolved the theory uses this term to emphasise the purpose with the TT, which he sees as the most important factor in the translation process (Vermeer 2000: 224). The claim of the theory is that, exactly like all other communication, translation requires a purpose (skopos) and the translator of course have to abide by this. The so-called ‘skopos rule’ (Schjoldager 2008: 154) says that it is important for all translators to translate conscientiously and always in accordance with a given skopos. However, one ST can have several ‘skopoi’ since the different parts of it can be translated for different reasons. This project will use the notion of skopos in the sense described by Schjoldager (2008: 154); the aim of the TT.

4.1.2. *Presuppositions*

Another essential notion in translation theory is the one of presuppositions. According to Nord (2005: 106), ‘presuppositions comprise all the information that the sender expects (=presupposes) to be part of the receiver’s horizon.’ This project will adopt Nord’s interpretation of the term, and presuppositions are therefore regarded as the elements of the communicative situation – in this case, the texts – which are known to both sender and reader and which do not need to be mentioned explicitly. When translators translate a text, they are receivers of the ST and therefore share the implicit presuppositions of the source culture. Hence, the presuppositions do not ‘appear’ until a text is translated and targeted at new receivers in the target culture (Nord 2005: 106).

4.1.3. *Reiss’ text types*

Katharina Reiss’ notion of text types mainly focuses on different texts’ functions in the culture they were produced in and how these functions can be reflected in the translation of the text. She defines translation as the functionally equivalent text of the source text in the target culture. So, her idea of translation depends on the function and creation of the equivalent of it in the target culture. Reiss defines three main functions; Informative, expressive, and operative³. The functional characteristics of the three text types are depicted in the table below.

Text type:	Informative	Expressive	Operative
<i>Language function</i>	Informative (representing objects and facts)	Expressive (expressing sender’s attitude)	Appellative (making an appeal to text receiver)
<i>Language dimension</i>	Logical	Aesthetic	Dialogic
<i>Text focus</i>	Content-focused	Form-focused	Appellative-focused
<i>TT should...</i>	Transmit referential content	Transmit aesthetic form	Elicit desired response
<i>Translation method</i>	‘Plain prose’, explicitation as required	‘Identifying’ method, adopt perspective of ST author	‘Adaptive’, equivalent effect

Functional characteristics of text types and links to translation methods (Reiss in Munday 2008: 73).

³ Reiss also includes the audiomedial text type which will be excluded here as it only concerns visual and spoken texts etc.

4.2. Macrostrategy

In order for the translator to decide how to translate a given text, he would have to estimate which macrostrategy would be appropriate. A macrostrategy can either be ST oriented or TT oriented. A translator should always decide which macrostrategy to employ to a TT with respect to the skopos of the ST. Anne Schjoldager (2008: 71) suggests that the translator should take three aspects into consideration which will help deciding on a macrostrategy. She has set up the three aspects in the model below:

ST oriented macrostrategy	TT oriented macrostrategy
Focus on source-text form and content	Focus on target-text effect
Communication of somebody else's communication	Mediation between primary parties in a communication
Overt translation	Covert translation

A model of macrostrategies (Schjoldager 2008: 72)

If the translator is expected to focus on form and content of the ST, to be a communicator of someone else's communication and to make the translation overt, the result will be a ST oriented translation. On the contrary, if focus is on the effect of the TT, the translator functions as a mediator and produces a covert translation, the result is a TT oriented translation (Schjoldager 2008: 71-72).

4.3. Microstrategies

After having decided on the macrostrategy, the microstrategies must be considered by the translator. The microstrategies applied in the text tell us something about how the translator has chosen to deal with specific problems or issues. That is, at the micro level, i.e. in connection with words, phrases and sentences (Schjoldager 2008: 89). The strategy at micro level decides how the ST should be translated in order to produce an appropriate TT. Below is Anne Schjoldager's 'Taxonomy of microstrategies'. A more elaborate account of the microstrategies relevant for the analysis will be presented later in connection with my definition of creativity in translation (cf. section 5.2).

Direct transfer	Transfers something unchanged.
Calque	Transfers the structure or makes a very close translation.
Direct translation	Translates in a word-for-word procedure.
Oblique translation	Translates in a sense-for-sense procedure.

Explicitation	Makes implicit information explicit.
Paraphrase	Translates rather freely.
Condensation	Translates in a shorter way, which may involve implication (making explicit information implicit).
Adaptation	Recreates the effect, entirely or partially.
Addition	Adds a unit of meaning.
Substitution	Changes the meaning.
Deletion	Leaves out a unit of meaning.
Permutation	Translates in a different place.

A taxonomy of microstrategies (Schjoldager 2008: 92)

5. Creativity in translation

In order to answer the question ‘*how can creativity in translation be defined*’, this project will suggest a model of creativity in translation, based on Anne Schjoldager’s taxonomy of microstrategies above, Loffredo and Perteghella’s theory on creativity and my own characterisation of creativity.

According to Loffredo and Perteghella (2006: 9) ‘creativity is still regarded as a spontaneous process readily associated with a special individual and a sort of freedom, which is sustained by an individualistic conception of authorship...According to this conception, the author freely expresses his thought and feelings in writing.’ This project, however, will have a somewhat narrower definition of creativity. The twelve aforementioned microstrategies posed by Anne Schjoldager can be divided into more and less creative strategies. Characteristic for some of them is that they do not alter, add or remove any linguistic or semantic meaning when applied to the TT. This goes for direct transfer, calque, direct translation and oblique translation⁴ which all translates close or very close to the ST (Schjoldager 2008: 93-99). Therefore, I do not consider these creative microstrategies, and texts translated using solely these cannot be considered creative translations. On the contrary, the remaining eight strategies do all in some way add to the level of creativity when applied in a translation. Though the semantic meaning is by some means rendered, there are linguistic changes when employing these strategies. Within these eight creative strategies, the degree of creativity varies as well. The model of creativity classifies the strategies explicitation, condensation and deletion as slightly creative since they merely involve elaborating on existing

⁴ To some extent, oblique translation can also be regarded a creative strategy, as smaller linguistic changes can occur in connection with the use of it. Though, in this project, I have chosen not to include it as a creative strategy.

meaning, shortening text and taking out meaning. The top five strategies, however, are rewriting semantics of the ST or adding meaning which cannot be directly inferred from the ST. Therefore, I regard these as slightly more creative.

A creative translation, though, still renders more or less all ST meaning, and this is what I find distinguishes actual translation from e.g. copywriting.

5.1. Model of creativity

High degree of creativity.	Substitution
	Permutation
	Adaptation
	Paraphrase
	Addition
	Deletion
	Condensation
	Explicitation
Non-creative	Oblique translation
	Direct translation
	Calque
	Direct transfer

5.2. The creative microstrategies

This section will shortly outline the important features of the above mentioned creative microstrategies; that is, the topmost eight in the model of creativity.

5.2.1. *Explicitation*

Explicitation makes implicit information explicit, to put it briefly. In literary translation, the strategy is often used to make texts more cohesive, but it is also seen in other kinds of translation. It is used when there is a need to expand on something, e.g. cultural bound references or presuppositions not shared by the TT audience. What makes this strategy creative is the fact that a unit of meaning is added to the text; although it can be directly inferred from the ST (Schjoldager 2008: 99-100).

5.2.2. Condensation

Condensation translates a ST unit in a shorter way which may involve making explicit information implicit; implicature. Condensation renders the already existing contextual meaning in a shorter way and is therefore only considered slightly creative. (Schjoldager 2008: 102).

5.2.3. Deletion

Deletion is leaving out a ST unit of meaning from the TT. The unit is completely taken out and is not implicitly present, as is the case in condensation (Schjoldager 2008: 108). In that way, this microstrategy is somewhat creative although not considered one of the most creative.

5.2.4. Addition

When a unit of meaning is added to the TT, Schjoldager (2008: 104-105) refers to it as addition. The added unit cannot be directly deduced from the ST, thus, addition is different from explicitation and is also slightly more creative.

5.2.5. Paraphrase

By paraphrasing, ST meaning is rendered, though quite freely. The TT elements can seem somewhat different to those of the ST but the contextual meaning of the elements corresponds. It can be hard to define just how the two units of meaning correspond; however, there is no doubt that they do (Schjoldager 2008: 100-101). Therefore, this strategy can be considered creative.

5.2.6. Adaptation

Adaptation is one of the most creative strategies as it does not necessarily render any contextual meaning, but rather recreates the effect of a ST item in the TT. It is applied, for example, where cultural references in the ST cannot be translated or explicated. It is somewhat similar to oblique translation and paraphrase, but is more creative and is often applied, where the translator wants to 'imitate the source-text author's thinking process' (Schjoldager 2008: 103). That is, the translator 'adapts' the text to the TT audience and culture. When applying this strategy to larger units in a translation, it can be discussed whether it is actual translation or copywriting.

5.2.7. *Permutation*

Permutation is mostly used in literary translations. It translates ST effects in a different place in the TT. It is applied when a given ST effect cannot be rendered in the TT for linguistic or stylistic reasons. Hence, the effect is recreated somewhere else in the TT (Schjoldager 2008: 109).

5.2.8. *Substitution*

Again we are dealing with a rather creative strategy as substitution involves changing the meaning of a ST unit. The TT unit is clearly a translation of the ST, but the semantic meaning has changed (Schjoldager 2008: 106).

6. Approach to analysis

In order to comment on the level of creativity in the translated texts, an analysis of both extratextual and intratextual factors must be carried out. According to Nord (2005: 43-141), the extratextual factors are aspects concerning e.g. sender, audience, medium and text function, while the intratextual factors involve subject matter, content, genre and register. In my analyses of the TTs, I will take both extratextual and intratextual factors into consideration, as well as discuss the macro- and microstrategies applied in the translations. The extratextual analysis will be partly inspired by Reiss' theories on text types, and I will also make use of Anne Schjoldager's above-mentioned 'Model of macrostrategies' and 'Taxonomy of microstrategies'.

The analysis will be carried out with awareness of the fact that all microstrategies cannot be 'placed in watertight boxes' and conclusions will therefore be drawn on the basis of a somewhat subjective interpretation of the microstrategies.

6.1. The data

The eleven texts have been chosen in an attempt to cover different text types and genres within different fields. Because of the limited time and lack of space, it is only possible to include a restricted number of texts in the analysis, which is why I have chosen four different types and analysed two or three examples within each. In all cases, I assume that the texts have originally been written in Danish and then translated into English given that only texts from Danish companies have been selected. All STs and TTs have a length of approximately one standard page and can therefore be considered rather short texts. The data is typical data, representative of many other texts of the same type as they are chosen more or less randomly from their natural context.

7. Analysis

7.1. Journalistic texts

Journalistic texts belong partly to Reiss' 'informative text type'. Journalistic texts, such as news paper articles and press releases perform the function of communicating 'information, knowledge opinions etc.' (Munday 2008: 72) as facts must be reported correctly. Of course, the journalistic text type is a vague term and certain texts within the category will also be characterised by the expressive and operative function according to the field and skopos of the text. This section will comprise analysis of three texts within the journalistic type; a press release, a news article and a business article.

7.1.1. Analysis of 'DSB wins fourth rail contract in Sweden'

The text which is of the written medium was published on DSB's website. It is a press release informing readers about DSB's new rail contract in Sweden. The receivers of the text, the readers, are foreign users of DSB's website and in particular those with an interest in DSB's business concern and in business in general.

The text is a translation of the Danish press release 'DSB vinder fjerde togkontrakt i Sverige', and I assume that it is translated by a professional translator (Schjoldager 2008: 29). It is an interlingual translation as the Danish article has been translated into another language: English. When readers of the press release enter the English website of DSB, the translation will appear covert to them, but since it is obvious that DSB is a Danish company and their corporate language is Danish, readers should be aware of the fact that they are reading a translation, and I will categorise the translation as more overt than covert (Schjoldager 2008: 31).

Generally seen, the translator of this text has mostly made use of the microstrategies direct translation and oblique. These render the content of the TT very close to the ST and are therefore not considered creative strategies according to my definition of creativity (cf. chapter 5). However, there are a few examples of deletion and explicitation (appendix 1).

Microstrategy	ST	TT
Deletion	'(...)der ligger i det centrale Sydsverige lige syd for Sveriges næststørste sø Vättern.	...

Appendix 2 and 3

The Danish sentence '(...)der ligger i det centrale Sydsverige lige syd for Sveriges næststørste sø Vättern.' has been left out in the English translation. This is an example of deletion. As the TT is

probably intended for foreigners who might not have any knowledge of the geography of Sweden, the translator has most likely found the information irrelevant and simply left it out. It does not change the meaning or effect of the ST, and so, the translator is free to be a bit creative and delete it.

Apart from the few instances of deletion and explicitation, the press release has been translated in a fairly ST-oriented way. The skopos of the TT, and perhaps of press releases in general, is assumedly to be solely informing people of news and new initiatives of the company. In other words, this is an example of a predominantly informative text type. Moreover, one could imagine that a big company like DSB would attempt to standardise all official communication with its customers and other stakeholders, regardless of the native language.

7.1.2. Analysis of 'Claims of bribery at tax authority'

The text is an online news paper article published at www.politiken.dk on March 24 2010, and it is a translation of the Danish text 'Eks-kontorchef: Skattechef fik store middage af firma'. It is an article informing about bribery at the Danish tax authority SKAT. The target audience – both of the Danish and the English version – are readers of politiken.dk and perhaps in particular those with an interest in business matters and the company SKAT.

The TT is a written, interlingual translation and presumably, the ST has been translated by a professional translator (Schjoldager 2008: 29). When readers of the article enter the site with the English news, the translation will appear covert to them. Though they might be aware of the fact that the TT is a translation, it is of no significance to them as they are not expected to know the ST (Schjoldager: 32). Therefore, the translation can be categorised as covert.

The translation of this text is characterised by the use of quite a few creative strategies (appendix 1)). The TT is as such not very close to the ST, but still, it must be categorised a translation since more or less all information communicated by the ST is included in the TT as well. Some of the strategies which make this translation rather creative are addition, deletion and especially paraphrase. In this analysis, though, I will only include a few examples of paraphrase, as an assessment of them all would be too extensive.

Microstrategy	ST	TT
Paraphrase	<i>Eks-kontorchef: Skattechefer fik store middage af firma</i>	<i>Claims of bribery at tax authority</i>

Appendix 4 and 5.

The first creative strategies are seen in the headline and the subheading. The Danish headline ‘Eks-kontorchef: Skattechefer fik store middage af firma’ is translated into ‘Claims of bribery at tax authority’. The ST meaning is rendered, though in a slightly different way. The ST headline has an agent; namely the ‘eks-kontorchef’ who claims the bribery. Whereas the TT headline expresses the action with a noun. That is, the translator has chosen not to just apply direct translation even though it is possible. He has translated it in a more creative way by using the strategy of paraphrase.

Microstrategy	ST	TT
Paraphrase	<i>Tidligere kontorchef advarer i Jyllands-Posten om bestikkelse i Skat.</i>	<i>Former tax authority department head goes whistleblower.</i>

Appendix 4 and 5.

Also the subheading has not been translated by means of the more direct, non-creative microstrategies. Again, the ST meaning is rendered but in a way that is difficult to define precisely. The Danish sentence contains more explicit information and also, the term ‘goes whistleblower’ is sort of a fixed expression which gives the phrase a negative ring. Nevertheless, it does not add or take out meaning and therefore, it can be considered a creative translation.

The examples of paraphrase together with the other creative microstrategies applied by the translator make the TT appear creative. As an article, the ST must still be considered an informative text type, and the TT is too, although the translation is somewhat TT oriented.

7.1.3. Analysis of ‘Vestas lands massive turbine order’

This TT is a translation of the Danish version ‘Vestas scorer historisk stor ordre’, which is found at www.politiken.dk; a Danish news website. It is a business article dealing with a new big turbine order of the Danish company Vestas. The target audience, therefore, consists of non Danish-speaking users of the website with an interest in Vestas’ businesses or in business in general.

The TT is a written, intralingual translation from Danish to English, in all probability translated by a professional (Schjoldager 2008: 29). Users of the site with English news might be aware of the fact that the TT is a translation but like the previous example, it is of no significance to them as they are not expected to know the ST (Schjoldager 2008: 32). Hence, the translation will appear covert to them.

The English TT is marked by several creative strategies of the kinds addition, deletion and explicitation (appendix 1). It is somewhat similar to the ST in both form and content, but many details have been altered or conformed to the target audience.

Microstrategy	ST	TT
Deletion	<i>Glæde hos Vestas</i>	...
Deletion	<i>Aktionærerne begejstrede</i>	...

Appendix 6 and 7.

The above examples of deletion show that the two subheadings in the Danish ST has been left out in the TT which in fact is the case of many of the English news stories at politiken.dk. The example below is a very typical case of explicitation which is often found in relation to proper nouns and titles etc. which are presupposed by the source audience. Here it is the Danish company Vestas that has been explained to the foreign readers who might not share the presupposition that it is a Danish company.

Microstrategy	ST	TT
Explicitation	<i>Vindmøllefabrikanten Vestas har fået sin største enkeltstående ordre nogensinde</i>	<i>Denmark's wind turbine giant Vestas has landed its biggest single order ever.</i>

Appendix 6 and 7.

The above examples, together with the additional cases of creative translation, do not make the TT appear as creative as one would think. This is probably due to the fact that, although there are many instances of creative translation in the text, the strategies applied do not belong to the most creative microstrategies; that is, the topmost strategies in the model of creativity (cf. section 5.1). Therefore, the translation must be considered fairly ST oriented, with only the alterations required by the culture of the target audience.

7.1.4. Initial conclusion

The three analyses of journalistic texts show that the degree of creativity in the translations varies within this text type. The press release from DSB is translated quite close to the ST seeing that mostly non-creative strategies have been applied. The article from politiken.dk about SKAT, though, has been applied several creative strategies. This is also the case of the third article about Vestas, although the strategies employed belong to the slightly less creative ones, and therefore the

translation does not appear that creative. Even though the three texts all include elements of creativity, they are still associated with the informative text type, as the TTs do transmit the referential and conceptual content of the ST (cf. section 4.1.).

The analysis could have included more different types of journalistic texts and articles; as for instance sports journalism and entertainment. That might have shown higher degrees of creativity since these kinds of texts belong more to the expressive, TT oriented texts which aim to transmit the effect of the ST rather than the form and content (Munday 2008: 74).

7.2. Tourism texts

‘The tourist brochure is an operative text. Its dominant function is to present material in such a way that it attracts attention and invites patronage.’ (Snell-Hornby in Anderman & Rogers: 1999: 95). The above extract concerns tourist brochures but can apply to all forms of tourism texts in general. Snell-Hornby argues that the main focus of tourism texts is the appeal to the audience, and that they are culture bound. That is, their purpose and effect varies with the reader (Mary Snell-Hornby in Anderman & Rogers: 1999: 95). According to Reiss (Munday 2008: 73), the tourist text is one of the hybrid text types since it provides information about a subject, attempts to persuade readers to visit a certain attraction, and at the same time it can have expressive features. In this section, three tourism texts from the web will be analysed.

7.2.1. Analysis of ‘Petzi moves into Tivoli Gardens’

The text is a translation of the Danish ST ‘Rasmus Klump flytter ind i Tivoli’. It was published on the website of the Danish amusement park, Tivoli, with the aim of informing tourists about a new attraction, Petzi’s World. Therefore, the target audience of this TT is tourists visiting Denmark or foreign people living in Denmark who plans to pay a visit to Tivoli.

The TT is a written, interlingual translation and most likely, the ST has been translated by a professional translator commissioned by Tivoli (Schjoldager 2008: 29). Tourists entering the website are almost certainly aware of the fact that Tivoli is a Danish corporation; thus they know that they are reading translated texts when choosing the English version of the website. This, however, is of no significant importance to them, and I will categorise the translation as covert (Schjoldager 2008: 32).

This tourism text contains several Danish cultural references, which is why quite a few creative strategies have been applied by the translator (appendix 1). Proper nouns have been

explicitated where necessary and in some cases, adaptation has been applied in the TT to create the effect of a ST item.

Strategy	ST	TT
Adaptation	<i>Rasmus Klump</i>	<i>Petzi</i>
Adaptation	<i>Skæg</i>	<i>Old Salt</i>
Explication	<i>Michael Laudrup</i>	<i>The footballer Michael Laudrup</i>
Explication	<i>DR1</i>	<i>Danish Radio 1</i>

Appendix 8 and 9.

The examples above show some of the strategies applied in the TT. Since Petzi is a Danish created character in a comic strip, many of the names can be difficult to translate directly. The names ‘Pelle’, ‘Pingo’ and ‘Mary’ have been translated by means of direct transfer (Schjoldager 2008: 93); i.e. they have been transferred unchanged from the ST, whereas the names ‘Rasmus Klump’ and ‘Skæg’ are a bit different as they have a more ‘Danish’ ring to them. ‘Rasmus’ is a Danish name most common in the Northern countries and ‘Skæg’ contains the Danish letter ‘æ’, which is not used in English⁵. Probably for that reason, the translator has chosen not to transfer these names directly but instead try and adapt the TT names to the target culture and language by naming them ‘Petzi’ and ‘Old Salt’⁶. Furthermore, the ST proper nouns ‘Michael Laudrup’ and ‘DR1’ have been altered to some extent in that they have been explicitated. With the explicating addition ‘the footballer’ the translator has added details about a well-known Dane in order for foreigners to know that he is an important person. The abbreviation ‘DR1’ has been spelled out and translated as it would not make sense to people unfamiliar with Danish television otherwise. In these cases, the target audience do not share the presuppositions of the source audience.

The examples of adaptation and explicitation together with the other creative strategies applied in this TT make the translation quite TT oriented and creative. The skopos of both the ST and the TT is to attract people and to make them interested in Tivoli and Petzi’s World, which is why there is great focus on the effect of the text.

⁵ <http://sproget.dk/sprogtemaer/e-o-og-a/bogstavet-e.html>

⁶ The characters ‘Rasmus Klump’ and ‘Skæg’ have previously been translated into ‘Petzi’ and ‘Old Salt’ by other translators and are the standard translations. However, it is still instances of creative strategies.

7.2.2. Analysis of ‘About us’

This TT is a translation of the Danish ST ‘Den Gamle By’ which is found at the web page of Den Gamle By⁷, a Danish attraction in Aarhus. It informs about the place and its sights and experiences, and is therefore addressed to tourists interested in visiting DGB.

It is an interlingual translation between Danish and English of the written kind, most likely executed by a professional translator (Schjoldager 2008: 29). The fact that the TT is a translation might not be of any importance to the readers, although they are probably conscious of it since DGB is a Danish attraction, usually communicating in Danish. In this way, the translation can be regarded as covert.

This short text is marked by quite a few creative microstrategies (appendix 1); such as paraphrase, adaptation, addition and deletion. The most creative TT units, though, are the ones translated using paraphrase, which is why only these will be accounted for in this analysis.

Microstrategy	ST	TT
Paraphrase	<i>Museet er et levende billede af livet(...).</i>	<i>The museum is a living and breathing experience of what it was like to live(...).</i>
Paraphrase(/adaptation)	<i>Traktørsted</i>	<i>Traditional tea garden</i>

Appendix 10 and 11.

The first case is an example of the translator expanding on the figurative Danish expression ‘levende billede’. The TT expression is slightly different from that in the ST although the meaning is very well rendered. Therefore, I analyse it as paraphrase. In the second example, however, the actual meaning of the ST unit ‘traktørsted’ has been altered a bit. The meaning of the TT unit ‘traditional tea garden’ is similar to the ST unit in that it still connotes a place where something is consumed or served, but it adds meaning by specifying the places as a ‘traditional tea gardens’ which perhaps is more recognisable to the TT audience. Since the TT unit renders more and a slightly different meaning than the ST unit, I analyse this as being adaptation.

The translation is somewhat TT oriented as it is targeted at a new audience with different presuppositions. It still renders more or less all ST meaning, and though it is an operative text, it is quite informative as well.

⁷ From now on, referred to as DGB.

7.2.3. Analysis of ‘The Sønderborg area’

‘The Sønderborg area’ is a translation of the Danish ST ‘Sønderborg-området’, found on the web page www.syddjylland.com. It is a tourism text presenting the Sønderborg area in Southern Jutland and the activities found there. The text is targeted at foreign tourists visiting Denmark and Southern Jutland.

It is an interlingual, written translation and assumedly, the Danish ST has been translated into English by a professional translator commissioned by syddjylland.com. The website can be found in several different languages, which is why most users must be aware that the text is translated. Nevertheless, the ST has no particular standing in the source culture and the target audience is not expected to know it. Hence, I categorise the translation covert.

There are a few creative microstrategies in this text (appendix 1). The first instance is an example of addition. A unit of description which cannot be inferred from the ST has been added to the TT. The translator has chosen to add a description of Sønderborg ‘in colour’ in an attempt to capture the imagination and attention of the target audience creatively.

Microstrategy	ST	TT
Addition	...	<i>To describe the Sønderborg area in colour, you’d have to pick blue and green – blue for the sea and green for the beautiful countryside.</i>

Appendix 12 and 13.

Another slightly creative microstrategy found in this TT is the one of explicitation. The expression ‘syd for grænsen’ requires the presupposition that syddjylland.com refers to the Danish-German border, and most Danish readers are well aware of that fact. However, it has to be explicated to foreign readers who may not know the detailed geography of Denmark.

Microstrategy	ST	TT
Explicitation	<i>(...)området syd for grænsen.</i>	<i>(...)the area south of the Danish-German border.</i>

Appendix 12 and 13.

The skopos of the translation is, of course, to appeal to tourists and therefore, it has been executed in a TT oriented manner, focusing on the appellative language function in order to achieve the equivalent effect of the ST.

7.2.4. Initial conclusion

The analysis of the three tourism texts which are all web texts promoting Danish tourist attractions shows that the degree of creativity is quite high within this genre. ‘Petzi moves into Tivoli Gardens’ is translated by means of several creative strategies; adaptation, explicitation and deletion which all make the TT appear rather creative. Also the translation ‘About us’ has been applied some creative strategies; Paraphrase, adaptation, addition and deletion, and ‘The Sønderborg area’ contains a few creative strategies of the types addition and explicitation.

Due to the cultural references and the Danish expressions found in the STs there is a need for thinking and translating creatively in order to conform to the target culture, the audience and their presuppositions (cf. section 4.1.2.). The special thing about tourism texts is that they often function as communicators between and presenters of different cultures, and although the cultural difference between Denmark and the English-speaking countries might not be significant, the TT must to some extent be adapted to the culture of the target audience in order to obtain effective communication – in order to accomplish its skopos. These texts are obviously operative texts since their skopos is attracting tourists, and this is probably the explanation of the relatively many creative strategies found in them. However, it seems that Reiss is right that they are hybrid texts as they are still quite informative. This is also why the ST meaning after all has been rendered to a great extent.

7.3. Advertising texts

According to Reiss (Munday 2008: 72), an advertisement is the clearest operative text type as it is attempting to persuade someone to buy or do something. In advertising texts, products or services are usually presented as desirable for us to buy, which is why the skopos of an advertising TT must be considered to be persuading the target audience to buy the offered product. I will now analyse three different advertising texts in order to comment of the degree of creativity.

7.3.1. Analysis of ‘Beauty and the Bass’

The text is a translation of the Danish advertising text ‘Basal skønhed’ published on the web page of the Danish company Bang & Olufsen⁸. The text promotes a new product from B&O and describes its features to an audience interested in this particular product, or more generally, in B&O’s business.

⁸ From now on, referred to as B&O.

It is an interlingual translation between Danish and English of the written kind, most likely translated by a professional (Schjoldager 2008: 29). As B&O is an international company, the users of their website are presumably aware of the fact that the text they are reading exists in many different languages. One cannot know for certain if the text was originally written in English and translated into Danish because the company's corporate language is English. However, the company is Danish founded with headquarters in Denmark, which is why I assume it has been translated from Danish to English, and given that, the translation is **overt** to the readers (Schjoldager 2008: 32).

The translation of this advertising text is characterised by the application of many creative microstrategies (appendix 1). There are examples of addition, paraphrase and adaptation. The meaning of the text as such is rendered fairly close but the creativity shines through at sentence-level.

Microstrategy	ST	TT
Adaptation	<i>Basal skønhed</i>	<i>Beauty and the Bass</i>

Appendix 14 and 15.

The above example of adaptation shows how the translator has tried to recreate the effect of the ST headline in the TT headline. The Danish 'bas' translates into 'bass' in English and therefore the direct translation 'basic beauty' would not work as well since there is an 's' missing in order to render the double meaning from the Danish ST. Hence, the translator has made an adaptation of the wordplay, resulting in an alternative wordplay and an intertextual reference to the old fairytale of 'Beauty and the Beast'. Strategies like this add to the creativity degree in the text.

Microstrategy	ST	TT
Paraphrase	<i>Det er musik, som den oprindelig er tiltænkt – autentisk og levende.</i>	<i>You'll enjoy music as it was originally intended, authentic and as if the artist were right in front of you.</i>

Appendix 14 and 15.

In the above selected case of paraphrasing, the meaning of the ST unit has clearly been rendered in the TT unit though in a slightly different way. The translator expands figuratively on the ST unit without changing or adding meaning to the TT unit.

‘Beauty and the Bass’ has been executed somewhat creatively and TT oriented, although it renders all the contextual meaning of its ST. The creative strategies have been applied to add to the figurative and expressive language of the advertisement.

7.3.2. Analysis of ‘Royal Easter’

The English TT is a translation of the Danish ST ‘Royal Easter’, an advertisement for Royal Beer’s Easter beer. It was published on the website of Royal Unibrew A/S to promote the beer to non Danish-speaking people. The target audience is foreign users of the website; presumably potential customers with an interest in Royal Unibrew and their beer who want to know more about the taste and characteristics.

The TT is an interlingual, written translation, most probably translated by a professional translator commissioned by Royal Unibrew A/S. Since both the Danish and the English version are available at the website, the readers must be aware of the fact that the TT is a translated advertisement. However, it is of no particular importance to them, which is why the text cannot truly be categorised as overt but rather covert.

This text is an example of an advertising text which has been translated quite closely to the ST with no apparent use of creative strategies. There are a few instances of slight alteration of the ST but these are most likely the result of oblique translation rather than i.e. the more creative paraphrase.

Microstrategy	ST	TT
Oblique	(...)og med forår i kroppen.	(...)and gives you a feeling of spring
Oblique	(...)med både saft og kraft i kroppen.	(...)with both taste and power.

Appendix 16 and 17.

But apart from these few instances, mostly direct translation and also direct transfer have been applied in the English translation. Even the ST references to a Danish rhyme have been translated by means of direct translation.

Microstrategy	ST	TT
Direct translation	(...)det smukke danske folkerim, der har omkvædet, harehop, harehop, harehop.	(...)the beautiful old Danish rhyme with the chorus, harehop, harehop, harehop.

Appendix 16 and 17.

As mentioned above, this advertising text is translated by means of only non creative strategies, which makes the translation very ST oriented. Although it is an advertisement promoting a product, and even though it contains Danish cultural references which are not part of the target audience's presuppositions, there are no strategies explicating or modifying these units.

7.3.3. Analysis of 'Lean and process optimisation'

'Lean and optimisation' is a translation of the Danish ST 'Lean og procesoptimering', found on the web page of the Danish consulting company Ramboll Management. The text promotes one of Ramboll's services, lean and process optimisation and is therefore an advertising text. The target audience of the TT are international, existing or future customers of Ramboll who are interested in the service provided and perhaps in knowing more about the field of lean and process optimisation.

It is an interlingual translation of the written medium which has assumably been executed by a professional translator (Schjoldager 2008: 29). The readers who are aware of the fact that Ramboll is a Danish company will also be aware of the fact that they are probably reading a translated advertisement. However, since it is of no significant importance to the reading of it, I regard the translation as covert (Schjoldager 2008: 31).

The overall translation of the text has been executed fairly close to the ST. Except for a few cases of deletion and addition, the units that have been rendered have been translated by means of non-creative strategies.

Microstrategy	ST	TT
Deletion	<i>Vi arbejder med effektive Lean-værktøjer som f.eks. værdistrømsanalyse, A3-rapporter, Kaizen Events, styringstavler osv.</i>	<i>We work with effective Lean tools such as value stream analysis, A3 reports, and Kaizen events.</i>
Deletion	<i>Sikring af medarbejdernes involvering og ejerskab af processen</i>	...

Appendix 18 and 19.

The examples show instances of deletion and apart from these, also a few entire sections from the ST have been left out. This however, does not make the TT appear more creative since the included sections are translated rather close to the ST.

Although the translator has employed a few creative strategies, the TT appears very similar to its Danish ST. The only creative strategies applied are cases of deletion and addition which are

not amongst the most creative strategies in the model of creativity (cf. section 5.1.). The text is very informative, and that is perhaps also the reason for the very close translation.

7.3.4. Initial conclusion

The three analysed texts are examples of clearly operative texts which at the same time are quite informative. Although Reiss sees this text type as the most operative text, the examples chosen for this project indicate that advertising texts are hybrid text types too. Categorised the clearest operative text type, the translations are surprisingly little creative and not as TT oriented as one would expect. In all three cases, a product is described very detailed and therefore, there is a great deal of focus on content. However, the texts are all considered covert, which gives the translator the opportunity to execute the translation creatively. This option has only been taken advantage of in a few instances in the texts.

7.4. Technical texts

Characteristic for technical texts, regardless the discipline, is the high level of subject knowledge and technical terminology (Chesterman & William 2002: 13). Whether dealing with a scientific, medical, legal or economic text, a specialised vocabulary exists within the field. Often in technical texts, there is a great focus on the non-human aspect, that is, processes, methods and descriptions are brought into focus, whereas the agentive subject is left out (Moustén 2005: 13). The pursued objectivity is commonly expressed by the use of passive form or imperative form (Moustén 2005: 54). This text type, hence, clearly belongs to the strictly informative text type. The following analysis includes two examples of technical texts.

7.4.1. Analysis of ‘Operation’

‘Operation’ is a translation of the Danish ST ‘Betjening’ which is an excerpt from a manual for the Danfoss product ‘controller for appliance control, AK-CC 550A’, found on the website of Danfoss. The excerpt is, as the headline indicates, instructions for operating the device. It is written for users of Danfoss’ product and readers therefore, must be expected to have little or some interest in Danfoss’ appliance controls or appliance controls in general though it is written for a lay person. This text is an example of process writing in technical literature (Moustén 2005: 53).

The English TT is a interlingual translation of the written medium, and in view of the fact that Danfoss is a large international company, I assume that the translation has been executed by a professional translator (Schjoldager 2008: 29). In this case, readers of the TT are very well aware of

the fact that they are reading a translation as the English manual is listed among other multi-lingual versions of the manual on the web page where it is found. For that reason, the translation can be categorised as overt (Schjoldager 2008: 31).

This TT has been translated almost entirely by means of direct translation (Schjoldager 2008: 95-96). The text is translated in a word-for-word procedure by use of linguistic equivalents; i.e. the translator has translated the ST as closely as possible using the corresponding technical terminology in English.

Microstrategy	ST	TT
Direct translation	<p><i>Udkoble alarmrelæ/kvittere alarm/see alarmkode</i></p> <ul style="list-style-type: none"> <i>Kort tryk på den øverste knap. Hvis der er flere alarmkoder ligger de i en rullestak. Tryk på den øverste eller nederste knap for at se rullestakken igennem.</i> 	<p><i>Cutout alarm relay/receipt alarm/see alarm code</i></p> <ul style="list-style-type: none"> <i>A short press of the upper button. If there are several alarm codes they are found in a rolling stack. Push the uppermost or lowermost button to scan the rolling stack.</i>

Appendix 20 and 21

The above example of direct translation shows what is very common in technical directions and instructions. The task-oriented style with an instructional function shines through in this example – as well as in the rest of the text (Mousten 2005: 53). The describing and instructional function (Engberg 2003: 94) is in focus which is why the form and content of the ST is not altered and the translation cannot be considered creative. These factors make the translation very ST oriented as one would expect of an informative text type.

7.4.2. Analysis of ‘Scientific work with many details’

This TT is a translation of the Danish ST ‘Videnskabeligt Pillearbejde’. It is a scientific article published in the Danish magazine ‘Forskning i Bioenergi’ (FIB) on bioenergy. The subject matter is research in fuel pellets, and the target audience therefore, must be readers with an interest in renewable energy or in bioenergy in particular.

The TT is a written, interlingual translation and assumedly, the ST has been translated by a professional translator (Schjoldager 2008: 29). The magazine FIB is published both in a Danish and an English version. The readers might be aware of this fact, but it is of no importance to them as they are not expected to know the ST and its presuppositions. For that reason, I regard the translation as covert (Schjoldager 2008: 31-32).

The TT is a very close translation of the ST. Although it is a magazine article, the focus of the text is still a technical and informative matter, and the facts must be reported correctly. The text is therefore translated in a ST-oriented manner. Although it is written in the conventions of a magazine article, form and content is brought into focus and the non-creative microstrategies are applied where possible. Examples of these close translations are:

Microstrategy	ST	TT
Direct translation/oblique	<i>De kan i store træk håndteres på samme måde som kul, og det er minimalt, hvad der skal til af ombygninger for at bruge biopiller på et kulfyret kraftværk.</i>	<i>They are handled more or less like coal, and only small reconstruction efforts are needed to be able to use biopellets in a coal-fired CHP.</i>
Direct translation/oblique	<i>De enkelte partikler i pulveret har en ujævn overflade, og det betyder, at pulveret vil have en tendens til at klumpe sammen, når det blive udsat for et mekanisk tryk.</i>	<i>The single particles contained in the powder have uneven surfaces, meaning that the powder tends to get lumpy when exposed to mechanical pressure.</i>

Appendix 22 and 23.

Microstrategy	ST	TT
Paraphrase (oblique)	<i>Videnskabeligt pillearbejde</i>	<i>Scientific work with many details</i>
Paraphrase	<i>Al begyndelse er svær</i>	<i>Teething problems</i>

Appendix 22 and 23.

The two above translations of respectively headline and subheading are the only apparent creative strategies found in the TT. As regards the first one, the double meaning in the Danish word ‘pillearbejde’ cannot be replicated in the TT by means of i.e. calque or direct translation as the English word ‘pellet’ does not have the same ambiguous meaning as the ST word ‘pille’. The subheading ‘Teething problems’ has simply been translated by means of paraphrasing even though it could have been translated more directly without semantic problems. This adds a little to the degree of creativity but all together, this translation is very ST oriented.

7.4.3. Initial conclusion

The analysis of the two previous examples showed that there is only little room for creativity when technical texts are translated. The strong focus on form, content and the right terminology causes a need for a very close translation. But the second text, however, was translated with the use of a few creative microstrategies – solely in the headline and subheadings which does not provide any technical knowledge but function as appetisers or entries to the paragraphs. The fields of discourse in the two texts are obviously different but according to the theory about technical terminology (cf. section 7.4.), the theory of specialised vocabulary applies to all technical fields (Chesterman & Williams 2002: 13). The explanation of the creative instances in ‘Scientific work with many details’ could be that, although the text is treating a technical subject, it still belongs to the genre of magazine articles which are often not published solely to inform about and describe something; but also to entertain an audience with interesting reading. To not impact the technical terminology and the focus on processes, the creative microstrategies has been applied mainly in the headline and the subheadings.

8. Discussion

The results of the analysis prompt a few points of discussion. Several factors seem to affect the degree of creativity in translation. It partly relates to what Reiss refers to as text type; whether the text is informative, expressive or operative but apparently, the degree of creativity in the translations also varies within the text types. TTs of informative STs are often ST oriented as they tend to focus on form and close rendering of content, which is why the non-creative strategies are applied where possible and the creative strategies are not employed to a significant degree or merely where cultural constraints makes it necessary. My analysis found that TTs of the technical type are very informative; they focus on the content of the ST and have not been translated by use of any noteworthy creative strategies. TTs of operative STs tend to be more TT oriented, as the purpose of the translation is to obtain the equivalent effect of the ST. That is also the case of TTs of expressive STs though the analysis has shown no examples of entirely expressive texts.

As in any other empirical discipline, empirical research in translation studies considers relations between different variables, and this study is no exception. Although not all variables are evident from the analyses of the different text types, several variables not included in the analysis could in fact have had an impact on the execution of the translations. Chesterman and Williams (2002: 85-86) list the following context variables: source text variables, target-language variables, task variables, translator variables, socio-cultural variables and reception variables. Most of the

context variables have already been considered in my analyses, such as ST variables in the form of text type and style, target-language variables in the form of language specific structural constraints and socio-cultural variables in the form of cultural values and culture bound references. But especially the task variables must also, to some extent, be considered to influence the process of translation and the degree of creativity. The purpose of the translation, time of deadline and not least a specific brief from the commissioner play a role. That is, the client who commissions the translation can in some way decide on the degree of creativity used in it.

In all the analysed cases, the TT has the same skopos as the ST – and has therefore also played the same role in the target culture as in the source culture. If any of the examples had shown a difference between the skopos or the medium of ST and TT, it might have shown a different picture. This would have probably produced a somewhat more creative TT.

Literary texts or fiction have not been included in the project although they would most likely have added even more creativity to the analysis. Although some of the translations are executed rather creatively, the sender (translator) is never foregrounded – as would probably be the case when translating literary texts (Munday 2008; 73), and therefore the degree of creativity and expressiveness never really peaks.

9. Conclusion

My intent with this empirical study was to test the hypothesis: *The degree of creativity used in translation varies enormously when translating different text types*. I have done this through comparative analysis of translated texts and their source texts of the type journalistic, advertising, tourism and technical. In order to comment on the degree of creativity, I have suggested a model that defines creativity in translation in relation to this project, grouping Anne Schjoldager's twelve microstrategies in creative and non-creative strategies. Within these groupings, I found that the level of creativity varies from slightly creative to very creative, which is also illustrated in the model.

The analysis of the eleven texts has shown that the degree of creativity in translation is a complex matter. It varies not only in different text types but also within the types. That is, the degree of creativity cannot be predicted solely on the basis of text type. The degree of creativity seems to depend partly on what Katharina Reiss calls text types; that is, whether a text is informative, expressive or operative affects the translator's option to be creative. Also, the target culture appears to play a considerable role in creative translation since all translations are targeted at

a particular audience. This affects the translations because some STs require alterations or modification in order for the TTs to offer presuppositions to the target audience and achieve its skopos. The skopos of a translation is also deciding for the translator's option to execute it in a creative manner. Tourism texts and advertisements have the purpose of persuading people and therefore, the genres allow translators to be creative since there is less focus on form and content. In contrast, technical texts and partly journalistic texts are special-language texts with the purpose of informing accurately, and the special terminology forces the translator to translate as closely to the ST as possible.

My results, thus, offer a complex answer to the problem statement as the degree of creativity can apparently not be predicted solely on the basis of text variables and macrostrategy, but context variables influence the outcome as well. My hypothesis, that the degree of creativity varies when translating different text types, turned out to be true though it does not vary as much as assumed. The skopos theory claims that the ST loses its status as the dominant factor in the process of translation, but all the analysed TTs are clearly based on their ST regardless of the number of applied creative strategies. It is difficult to say if that is a general tendency, or if it is only the case of these examples, but it is indicative that the degree of creativity used in translation does not vary as much as previously assumed.

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11. Appendices

1. Counting of creative microstrategies
2. 'DSB vinder fjerde togkontrakt i Sverige': <http://www.dsb.dk/Om-DSB/Presse/Pressemeddelelser/DSB-vinder-fjerde-togkontrakt-i-Sverige/>
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17. 'Royal Easter'/uk: <http://www.royalunibrew.com/Default.aspx?id=1795&PageNum=10>
18. 'Lean og Procesoptimering': <http://www.ramboll-management.dk/services/styring%20og%20effektivisering/lean%20og%20procesoptimering.aspx>
19. 'Lean and Process optimisation': <http://www.ramboll-management.com/services/management%20and%20efficiency/process%20optimisation.aspx>
20. 'Betjening': <http://www.ra.danfoss.com/TechnicalInfo/Literature/Manuals/01/RS8FS201.pdf> (p. 26)

21. 'Operation'

:<http://www.ra.danfoss.com/TechnicalInfo/Literature/Manuals/01/RS8FS202.pdf> (p. 26)

22. 'Videnskabeligt pillearbejde': http://www.biopress.dk/PDF/FiB%20nr.%2021-2007_04%20-%20DK.pdf

23. 'Scientific work with many details': <http://www.biopress.dk/PDF/FiB%20nr.%2021-2007%20-%20UK.pdf> (p. 8-9)

12. Summary

My project, 'Creativity in translation – a study of various source and target texts', is an empirical case study of translated target texts and their source texts. The many different purposes and audiences of translations offer great opportunities for translators to be creative when translating, and this project is done on the basis of an interest to find out if they take advantage of that fact. I take as starting point that they do, and therefore the problem statement of the project is:

The degree of creativity used in translation varies enormously when translating different text types.

How can creativity in translation be defined? Why can a translator be creative in some text types – and not in others? Which role does the culture of the target group play?

The focus of the project which is presented in chapter 1 and 2 is how and why creativity can be used in translation, and the main aim is to examine how creative professional translators are when translating different text types.

Chapter 3 outlines my approach to the project as it elaborates on the chosen theory and methods. It is described how I will carry out the empirical study, by doing comparative analysis of source and target texts of the types journalistic, advertising, tourism and technical texts.

Chapter 4 and 5 of the projects are introductory parts presenting basic translation theory and applicable terms and defining the notion of creativity in relation to the aim of the project. I suggest a model of creativity for use in the analysis and the characteristics of the listed creative microstrategies are outlined before applying them in the succeeding chapters.

My approach to the analysis is presented in chapter 6, and also the data and criteria for selecting it is introduced. The data consists of eleven target texts, all translated from Danish to English which are analysed in chapter 7, primarily by means of Anne Schjoldager's theory on macrostrategies and microstrategies, Nord's notion of extratextual and intratextual factors as well as Reiss' model of text types. The target texts and their source texts are compared with the purpose of deciding which microstrategies have been applied by the translator and in order to comment on the degree of creativity.

In carrying out this project, creativity in translation is defined through a model of creativity which can help deciding the degree of creativity on the basis of how many creative strategies have been applied to the translation and also the degree of creativity in each creative strategy. The

different text types have different skopoi; that is, different purposes and aims which are to be strived for – both in the ST and in the TT. Therefore, translators can be very creative in some text types and less creative in others. This partly relates to Reiss' notion of text types which includes the informative, expressive and operative type. But other variables influence the option of being creative when translating a text too. The typical text variables, linguistic profile, stylistic and syntactic features etc. pose constraints that can require creative solutions. However, also context variables can influence the execution of translations – and thus, also the degree of creativity.

The analysis of the eleven texts confirms the hypothesis that the degree of creativity used in translation varies when translating different text types; perhaps not enormously, but at least to some extent.

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