

Assessment: Theoretical Skills

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Introduction

The assignment set focusses on the preparations and decisions made by the translator before translation begins. As functionalism was a main topic for this module, I will structure this discussion using Christiane Nord's Translation-Orientated Source Text Analysis (TOSTA) model (Nord, 2005, cited in Munday, 2016, pp.133-134). This model consists of 3 steps: judging the importance of the translation commission, analysing the Source Text (ST) and deciding on a Global Strategy. This is a top-down approach which assesses translation issues first before beginning, compared to a bottom-up approach where one creates a draft and then tackles translation problems afterwards (Nord, 1997, pp.62-64).

However, one does not necessarily need to subscribe to Nord's functionalist approach in order to use the TOSTA model. In fact, Nord states that the model used isn't important, but rather consistency is (Nord, 1997, p.62). This enables efficient comparison between the Source and Target Texts (TT), which is the purpose of the exercise. This is important in translation as not all commissions will require the production of an equifunctional text – where the ST and TT have equal functions – and a comparison of the envisioned TT and the original ST sheds light on the realities of the task and the extratextual features that will impact decision making.

To illustrate the decision-making process, I have chosen a German online recipe blog as a fulcrum for discussion: "Himmlische vegane Zimtsterne" [Heavenly Vegan Cinnamon Stars], uploaded to a vegan recipe blog called Glücksgenuss on 7th December 2016. The blog is primarily written and managed by Daniela, and the recipe in question is part of a series called "Rezept mit Geschichte" [Recipe with Story], where other online recipe bloggers contribute to Daniela's website. I chose this particular blog because of both the medium and content, and the various issues that these may present to the theories of text-type, genre, loyalty, and binary committed approaches, especially in the modern, digital age.

The sections below are laid out using the general model that I am using for this translation. Section 1 will look at assessing the Translation Specifications (Brief) which may be inferred or supplied before a commission begins. Section 2 will look at the Source Text Analysis (STA), where elements of the text that may affect the translation process are considered. Finally, Section 3 will discuss some options for creating a committed approach, before concluding in Section 4 with the rough Global Strategy that I might adopt for the recipe blog translation, given the information supplied through the Brief and STA. During the assignment, I will look at both foundational scholars such as Friedrich Schleiermacher and contemporary scholars such as Katarina Reiss, Hans J. Vermeer, Christiane Nord and Lawrence Venuti, with references to others. Finally, the link for the Source Text (ST) as well as any references and materials for further reading can be found in the Bibliography (Section 5), and a copy of the ST and visuals can be found in the Appendix (Section 6).

1. Translation Specifications

For the purposes of the Brief, I will be using a specification sheet (Munday, 2016, pp.293-294), which is split into two parts: External Features of the ST and Constraints on the TT:

External Factors of ST (Fig.1)	
Author, role:	Daniela (blog host), Sara (contributor)
Language variety:	Informal, close distance with reader
Genre/register/text-type:	Recipe blog/informal/mixed
Length (words):	1140
Title of whole text:	{Recipe with Story} Heavenly Vegan Cinnamon Stars
Layout, font, visuals, etc.:	Sections separated with pictures. Nunito Sans (16px) for body, Playfair Display (13px, 20px, 42px) for meta, sub- and main headings.
Readership (e.g. lay/specialist):	Lay/hobbyist bakers
Publication outlet:	Gluecksgenuss.de, web-domain
Date of publication:	7th December, 2016
Place of publication:	Online

Constraints on TT (Fig.2)	
Language variety:	Informal, close distance with reader
Genre/register/text-type:	Recipe blog/informal/mixed
Length (words):	+/- 10%
Paratexts (such as translator's notes):	Not allowed, translator signature agreed to
Layout, font, visuals, etc.:	Same as with ST, hyperlinks will have new links as English content is created
Readership (e.g. lay/specialist):	Lay/hobbyist bakers (with possible interest in German sweets)
Publication outlet:	Gluecksgenuss.de/en, web-domain
Date of publication:	1st April, 2023
Place of publication:	Online

I created this sheet with the idea that the client, who is not used to working with a Translation Service Provider (TSP), would not have a formatted 'brief' readily available. Additionally, in corresponding with the *sender*, I judged it more appropriate to ask questions and infer the above information rather than bombard a new client with forms and terminology, thus, one hopes, retaining a good relationship with them and opening an avenue for further work in the future.

The purpose of collecting this information, as Munday notes, is to understand the context under which the translator is operating so that they can create an appropriate strategy to complete the task. Without it, the translator could justify any strategy for translation – if I were for example to decide to produce the Zimtsterne text in a different medium or for a different readership, the result could be drastically different compared to what the client had envisioned.

Indeed, the desire or *intent* of the client is one of the main focusses of this exercise and is one of the first questions in Nord's TOSTA model. Note that the specification sheet above does not actually address this factor, remaining rather neutral to the stated or assumed intentions of those involved with the text, such as the *producers*, *initiators/commissioners* (I have used *senders*), *users/receivers* and indeed the translator all being players in any given translation situation (Holz-Mänttari, 1984, cited in Munday, 2016, p.126).

In the scenario that I have imagined for myself, Daniela, and Sara through her, wish to revitalise their businesses after a long period of inactivity between 2021 and 2023. To achieve this, Daniela wishes her website, and thus her blog entries, to be translated into

English and made accessible to a wider audience, who will then be attracted to her shop, which is included on the Glücksgenuss website. The online magazine that Sara writes, 'Happy Planties', is in a similar situation and the hyperlinks to the website included in the blog may have to be refreshed or rerouted accordingly. The translator can infer then that one of the *intentions* of both the *producers* and *sender* is to promote a business. This may also be alongside the desire to promote a particular lifestyle (veganism) and share a hobby (baking/cooking).

Once that information has been gleaned, and before going into a more in-depth Source Text Analysis, the translator can make an informed decision of whether the translation is feasible (as per Nord's TOSTA model). Additionally to this, I would argue, is the decision of whether the translator is comfortable with what is being asked of them. While it is a sad reality that one does not always get to choose the work they complete, translators have a responsibility to be aware of and accountable for their actions (Baker, 2018, p.307). Although I do not subscribe to set personal/professional moral or ethical absolutes, I would agree with Nord (1991, cited in Nord, 1997, p.48) that a translator should avoid deception, such as obscuring that contextual, political or ideological changes have been made or applied to a translated work, regardless of whether the purpose is to help or harm; it is the translator's role to, through whatever strategy they judge appropriate to the situation, represent the thoughts and words of others and to reproduce them in a different situation than they first appeared, be that involving language or other situational factors.

As the *producer* and *sender* are one and the same in this scenario, there is less issue in having to navigate the agendas of the various players in order to complete the task; additionally, I am not required to be deceptive in doing so, therefore I assert that I am confident and comfortable in taking the commission. Of course, that does exclude taking into account my own agenda, as to translate is to accept that you are inflicting your own reality onto a text. It is important then to cultivate good judgement through experience and professional development, so as to advise your strategies going forward, some of which will be considered more in Section 3, following a more in-depth analysis of the text.

2. Source Text Analysis

The next step after the Brief is to look at the commission in more depth. From a strategic standpoint, the translator is now looking at the method rather than the desired results. From a technical standpoint, the translator is analysing and comparing the attributes of the ST and the requirements for the TT to see what specific challenges there are before considering what strategies can be used to overcome them.

In Nord's TOSTA model, the translator looks at various aspects of the ST, including the subject matter, content, presuppositions, text composition, non-verbal elements (such as the visuals), lexis (including register and dialect), sentence structure and suprasegmental features (such as stress and intonation) (Nord, 2005, cited in Munday, 2016, pp.133-134). Some of these factors may be more or less emphasised depending on the purposes of the ST and TT respectively. For example, rhythm will be a more overt category in poetry than it might in a recipe blog, because the use and appreciation of such devices is a key element of the art.

Such assumptions can be made by looking at the genre, register, and text-type of the text to be translated. As in the specification sheet (Figures 1 and 2, Section 1), the genre,

register and text-type(s) for the Zimtsterne text are “recipe blog”, “informal” and “mixed” respectively. The question here is how can the translator identify these aspects?

Genres, as Trosborg writes, are “text categories which are readily distinguished by a mature audience” (Trosborg, 1997, p.6). Although I would contest the specification of “mature” in that definition because of the subjective nature of the term, the general point still stands that genre can be defined because of recognisable social norms; further, that genres are based on situational factors (ibid, p.16) i.e. how the text is used and by whom. Therefore, a text giving instructions on how to bake cinnamon cookies, written in a particular format, and used by people wishing to bake cinnamon cookies, is recognisable as a recipe. Texts however can have more than one genre or share norms across genres (Nord, 2018, p.51).

These shared norms can be typically viewed as ‘register’, where “registers impose constraints at the linguistic level of vocabulary and syntax, whereas genre constraints operate at the level of discourse structure” (Trosborg, 1997, pp.10-11). In this case, the medium, the formality and presentation of the German text identifies the Zimtsterne text as a recipe and as a blog entry as well, which is a common enough pairing on the internet that it is recognisable to the reader as a ‘recipe blog’.

It is important to keep in mind however that genre (as with register and text-type) are temporary, descriptive categories, not prescriptive. They are dependent on the social norms they reflect. For example, a recognisable structure for a recipe in German is use of the infinitive to offer instructions where English would use the imperative (Munday, 2016, p.136). As an example, see the underlined sections of Figure 3:

Example from Zimtsterne Blog (Fig. 3)		
ST	Back Translation	TT
→ In den fertigen Eischnee nach und nach den Puderzucker <u>unterrühren</u> , bis nach ca. 5 Minuten eine dicke, glänzende Masse entstanden ist. Vom Zuckerschäum nun 4 gut gehäufte Esslöffel in eine verschließbare Dose <u>füllen</u> und <u>beiseite stellen</u> .	→ In the finished egg-snow, gradually the powdered sugar <u>to fold</u> , until after 5 minutes a thick, glossy mass has formed. From the sugar-foam now 4 good heaped tablespoons and in a sealable container <u>to fill</u> and to the side <u>to set</u> .	→ <u>Fold</u> the powdered sugar gradually into the beaten egg whites until it forms a thick, glossy mixture. Next, <u>fill</u> a resealable container with a good 4 heaped tablespoons of the meringue mixture and <u>set it</u> to the side.

This is not simply a linguistic difference, but a positional one in how different cultures place themselves in accordance with different actions and express different communicative functions. In Figure 3 above for example, the verb is encountered before the object in English, so the action is the focus rather than the direct/indirect object as in the German.

This is a demonstration of cognitive factors in functional communication, which is the domain of ‘text-types’ – whereas genre focusses on situational factors (Trosborg, 1997, p.16). Arguably, there are three broad text-types: informative, expressive, operative/appellative (Reiss, 1971/2000, cited in Munday, 2016, p.114) with Nord adding a fourth, phatic, which marks situational phrases such as greetings (Nord, 1997, p.44). In the specification sheet, I listed the text-type of the recipe blog as “mixed”. This is because the purpose of the text shifts depending on your perspective. As previously inferred, the blog is both meant to be promotional of two businesses and is thus operative in its functions. Meanwhile, it contains a recipe for cinnamon cookies, and so has informative type text. Finally, as a blog, which from my own experience tends to be informal and personal,

expressive language is also common. For example here, in Sara's passage (following from "Sara's Geschichte" [Sara's Story]) she used prestigious amounts of exclamation marks to show emphasis and excitement, which would be frowned upon in a more formal situation.

Whereas Reiss would suggest that a text's "main function" defines text-type (Munday, 2016, p.115) I assert differently: the weight of those different broad communicative functions change depending on the position of the person interacting with the text. The reader may only focus on the informative recipe, the followers of the blog may focus more on the expressive and personal information of the two writers, and any promotional function of the text may not be reflected in the language, or to the degree that an outright advertisement or sales-pitch might.

Once again, one must be mindful that text-type is descriptive and not prescriptive and doesn't therefore limit the approach of the translator in creating a translation. Additionally, categorising or creating labels for a text can often trick the translator into assuming that the author will always be consistent in their approach and in the intention fuelling it. This is doubly important in the modern, digital era, where both the production and consumption of media is more accessible than ever, meaning that strict adherence to social norms is less of a restraint – and thus geographical culture norms less of a reliable marker for text function – than in eras previous. (Sundqvist, 2011, p.4) (Desjardins, 2016, p.75)

For example, Daniela, in creating her blog, does not need to seek permission or to persuade a magazine editor or a publishing house to publish her articles. Instead, she creates a website and publishes her articles herself. There are still applicable norms to how the blog is structured: other recipe blogs often have adverts where Daniela has placed visuals so that the adverts gain as many hits as possible while the user scrolls down to the recipe at the end of the text, so it's not that there are not still contributing trends in how media is structured – the development of multimodal genres and new text-types such as email and social media is indicative of the online age and modern consumption (Munday, 2016, p.123) – but creators still have direct access to and control over a means of self-publication in various fields, including academics and literature, and so are less likely to be restricted to the 'rules' of a particular communicative situation.

This is important to consider while translating because any labels that the translator can use to categorise a text, whether subscribing to Reiss' text-types or a functionalist approach at all in order to define a text, can only ever be inferred from the consumption of media representing particular situations and then applied in broad strokes. A Source Text Analysis, although in part aiming to pre-empt translation challenges so that one can be prepared when actually tackling the task, does not solve those issues for the translator by applying labels which cannot always cover the entire text. This is a criticism of the concept of Global Strategies as well, as within a time-constrained environment, plans can be made but may not cover every aspect of the reality of the task once it has been started.

3. Committed Approaches

Although a single Global Strategy may not be always completely practical, they are still very useful in giving direction to the translator and establishing the translator's own intentions, especially in relation to those of the *sender*. This section aims to discuss different possible committed approaches, starting with functionalist documentary and instrumental

approaches, before looking at more antagonistic approaches (one culture versus another) such as Venuti's foreignising and domesticating ethics.

Starting with Nord, her functionalist theory draws from Reiss and Vermeer's Skopos Theory (Reiss and Vermeer, 1984/1996, cited in Nord, 2018, pp.26-37). Skopos Theory prioritises the function of a text and asserts that every action has to be negotiated and performed and has a purpose and result (Munday, 2016, p.133), and so it is in that situation that translation takes place – both the original offer of information in the ST and the offer of information in the TT are actions with purposes and results (Nord, 2018, p.58) or *intentions* and *functions* as I have used. Nord furthers this by adding the aspect of 'loyalty', and that loyalty to the original author or *producer* should be the default if not instructed otherwise. This differs, she says, to the rule of fidelity (Nord, 2018, pp.113-117) because it is loyalty to a person rather than to a text.

I find that Nord's use of the term creates an issue however in that loyalty to a person or group tends to be exclusive. Should the translator be loyal to the goals of the source author(s) – in this case Daniela and Sara – or those of the target audience, who may be more interested in the recipe than in a German vegan goods shop/magazine? The Zimtsterne recipe is a poor illustration of this conflict, as in this scenario the goals and expectations align because the *intent* of the *producers* is to connect to a foreign audience and so meet target readership expectations out of need – although this might not be the case in other scenarios where there is more distance between the *producer* and *translator*, either by being in contact via a third party, the *sender*, or being temporally separated, i.e. the source author being long deceased (Cronin, 2013, p.14).

I suggest then as a solution to focus less on 'loyalty' and more on 'respect', as it is possible to respect the intentions/expectations of several groups at a time, while not conforming to any one in particular. One could argue that this then creates a conundrum for the translator by making it more difficult to lay out a clear-cut strategy for translation; conversely however, a single strategy is limited because it tends to lean towards a linear, binary approach to translation, and so becomes reductionist when tackling a complex, cultural task. (Tymoczko, 2000, p.31)

This 'either-or' polarity of viewing translation can be seen in the specific strategies offered by various scholars, including Nord herself, who offers 'documentary' and 'instrumental' translation types. These can be linked to Schleiermacher's 'paraphrasing' and 'imitating' strategies, where one translation type makes it obvious that translation is taking place and the other obscures that fact; one type 'documents' the source material, such as through paratexts like a translation commentary, and the other is used as an 'instrument' or work in its own right.

Venuti takes this binarism of visibility and also applies ethical considerations to them with his concepts of 'foreignising' and 'domesticating' translation strategies. Similarly to Nord, the question of ethics or loyalty here is not linguistic or semantic differences, but in how the Other is presented in a translation (Baker, 2018, p.323). Venuti achieves this differently to Nord however by focussing more heavily on the source culture: Venuti suggests that a domesticating approach violently breaks down the chains of signification of one culture to repair them with another (Venuti, 2017, p.14) – which suggests a kind of cultural appropriation – whereas a foreignising approach should challenge the reader's expectations and the target cultural norms by translating more closely to the ST and mixing registers, such as in/formal and modern/archaic language, and so making it more visibly a translation.

The issue with attempting to add an ethical framework to these different translation strategies however is their absolutist, deontological nature, which Tymoczko argues Venuti

does not properly justify or prove. She in turn illustrates with examples how both foreignising and domesticating approaches can be used to push political agendas, such as subjugating one culture under another as an act of colonisation, by for example presenting the Other as matching preconceived stereotypes or removing Otherness altogether (Tymoczko, 2000).

Additionally, we can see an example of the pitfalls of Venuti's framework by looking at an online review for the novel 'The Girl with the Dragon Tattoo' written by Stieg Larsson and translated by Reg Keeland (*The Girl with the Dragon Tattoo [...] 2011*) (see Section 6.2 for the full comment). The user, Stacy, is a Swedish national who read the book in both Swedish and English and compares the experience, stating that the English felt like it was translated more closely to the ST, like a Swedish person speaking English as a second language, and that the translation made the book a lot harsher and more disturbing than the original work. In this case, it could be said that a foreignising approach affects the reception of the message that Larsson wished to get across regarding the abuse of women by changing the reader experience in the target culture – not because of innate situational differences, but because of presentation via the translator. This suggests that reader reception of the work, and so possibly the work's resulting *function*, differs based on which 'version' of the work one reads.

Additionally, as the translator is in the position of representing the author, the reception of the author themselves can be affected by this as well. This is especially so in cultures where translated works are not often the norm: English readers are far less likely to be conscious that a work is translated and report the English as the original author's words rather than coming from a translator (D'Egidio, 2013, p.75). This displays that reception is an important part of a work's existence, in establishing its function, and that dedication to Otherness, such as through a foreignising approach, is not the same as loyalty to the author and the reception that they perhaps intended for their work to receive, regardless of temporal or geographical position. In the case of an instrumental, equifunctional text, reading reviews of the original work can help the translator understand this part of a work's purpose – although Daniela's blog does not have a comments section to make such an exploration possible in this case.

4. Global Strategy

So far, discussion has looked at the Translation Specifications of the Zimtsterne recipe, inferring information about the intentions of the roles and players involved in the text. Following that, components of analysing a ST were addressed along with the benefits and issues of categorisation that can help inform the translator how to proceed. Finally, the paper discussed merits of committed, binary approaches and possible ethics which could be attached to them. The final part of the assessment is to confirm the Global Approach that I, as the translator, plan to use in the translation of the Zimtsterne recipe, given the information that I have ascertained through analysis of the commission.

As it focusses on practicality, I plan to take a functionalist approach – this assists in laying out the realities of a translation situation without the shackles of a set of academic, high ideals of what translation 'should' be, despite the fact that this approach may be less appropriate for more creative, literary ventures that are "consumers of style" as Berman puts it (2012, p.240). I would argue however that all texts can be treated as creative in some way

as humans are not unchanging, systematic machines beholden to the caveats of convention, and that a focus on creativity can be a viable *intention* and *function* of a text.

Furthermore, I fully plan to defy the assertion made by Schleiermacher in the 1800s that translation can either move the author to the reader or the reader to the author, and that mixing the two will create an incomprehensible mess (Schleiermacher, 1813, in Venuti (ed), 2012, p.49). I believe – albeit optimistically and not always reflected in reality – that translation is a multicultural, cooperative exercise which requires at least some movement from either side, as it is not a battle between sameness and otherness, but a consideration of degrees of similarity and the different compromises that can require. This can be as simple as recognising the situation – baking – and choosing the correct verbs for the action being described, such as “to whip” or “to beat” rather than “to fluff up” [aufschlagen], or as difficult as deciding to not replace or expand on what vanilla sugar [Vanillazucker] is in a British/American context, as it would require not insubstantial changes to content (the ingredients) or structure (such as adding translator’s notes). In so doing, I dance with similarity, making Otherness visible without paraphrasing, using both foreignising and domesticating strategies to negotiate between source and target cultures, and keeping in mind the players involved. This way, I can respect the source author’s own creative freedom of expression while respecting the target audience who wish to bake cinnamon cookies and not have their social norms challenged to the detriment of the experience of reading the Glücksgenuss blog.

5. Bibliography

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5.3. Further Reading

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6. Appendix

6.1. Source Text Copy

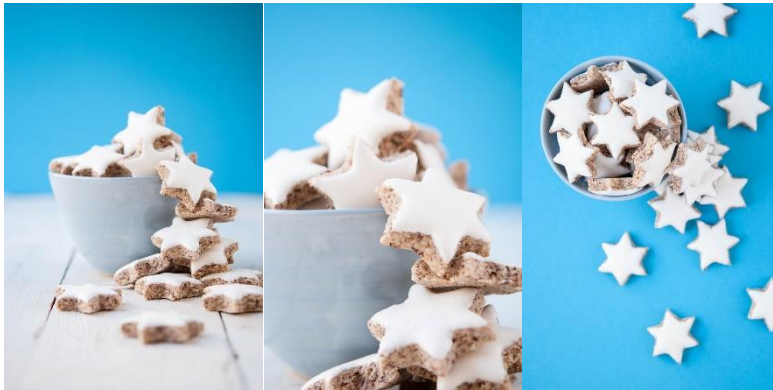
{Rezept mit Geschichte} Himmlisch vegane Zimtsterne – Glücksgenuss

7. Dezember 2016 // COOKIES, EIS & MARMELADE / REZEPTE / WEIHNACHTEN

Auch wenn ihr fleißig jeden Tag auf dem Blog vorbeischaud um ein neues Kalendertürchen zu öffnen, möchte ich euch heute gerne ein leckeres Weihnachts-Plätzchenrezept von der lieben Sara von [Happy Planties](#) vorstellen. Eure Suche nach einem leckeren und äußerst schmackhaften Rezept für vegane Zimtsterne mit Aquafaba ist hiermit beendet, denn diese hier sehen so luftig, locker & leicht aus, dass ich gerne einen großen Teller davon vernaschen würde.

Aber erst einmal ein paar kleine Fakten zu Sara. Sie lebt in Köln und bloggt schon sehr lange, nämlich 4 Jahre. Zuvor auf dem Blog Love Nonpareille und ganz frisch seit ein paar Wochen nun auf Happy Planties, ein Online-Magazin, bei dem sich alles um gesunde Ernährung und ein glückliches Leben dreht.

Sara hat viele Leidenschaften, wie z.B. das Kochen, Surfen, Fotografieren und Menschen zu helfen bzw. ihnen eine Freude zu machen. Themen wie persönliche Weiterentwicklung und das achtsame, nachhaltige Leben beschäftigen sie aktuell sehr. Ich hoffe, dass sich auf Happy Planties diesbezüglich viele Tipps und Strategien finden werden.



Sara´s Geschichte

Im Türchen Nummer 7 sitze ich, Sara. Chef-Ananas 🍌 hinter [Happy Planties](#), das Online-Magazin, in dem ich dir Wege zu mehr „happy respect“ für dich selbst, deine Mitmenschen, alle Lebewesen und unseren Planeten aufzeige, um dir ein gesünderes und glücklicheres Leben zu ermöglichen. Es geht um vegane Ernährung, Bewegung, Achtsamkeit, Persönlichkeitsentwicklung und Nachhaltigkeit.

Als Daniela mich eingeladen hat, ein Rezept plus Geschichte beizusteuern, war schnell klar, dass es meine absoluten Lieblingskekse werden würden – Zimtsterne!

Und diese Zimtsterne sind eigentlich der Beginn von fast allem, was in den letzten 22 Jahren in meinem Leben passiert ist! Setz dich in die Zeitmaschine, flieg mit mir zu den Zimtsternen und ich erzähl dir, wie es von den Zimtsternen zu Happy Planties gekommen ist!

Als ich klein war, gab es Zimtsterne immer in den Kekstüten meiner Oma. Nachdem sie gestorben war, kamen die Kekstüten weiter, gebacken von meiner Tante. Immer noch gut, aber einfach nicht so wie die von Oma. Ich bat also meine Mutter uns Zimtsterne zu backen. Ich muss damals ungefähr 16 gewesen sein. Alt genug, fand jedenfalls meine Mutter, die Zimtsterne selbst zu backen. Sie hatte einfach keine Lust auf die Zuckerguss-Schmiererei. Also schlug ich Dr. Oetkers „Backen macht Freude“ auf Seite 169 auf und machte mich ans Werk. Ich weiß nicht mehr genau, ob direkt der erste Versuch gelang, jedenfalls perfektionierte ich die Produktion dermaßen, dass von da an ich die Zimtstern-Verantwortliche in der Familie war. Ich glaube seitdem ist kaum ein Jahr ohne Zimtsterne vergangen.

Jetzt zünden wir kurz den Turbo in der Zeitmaschine:

- Abitur → Backleidenschaft auf weitere Kekssorten ausgeweitet
- Studium → Kuchen ins Repertoire aufgenommen
- erster Job → erste Beförderung → nächste Beförderung und mehr Arbeit → Backen wird zur Wochenendentspannung
- Online-Recherche nach neuen Rezepten → erstes Mal einen Foodblog entdeckt und sofort inspiriert gewesen
- angefangen meine Backwerke zu fotografieren → Bilder werden immer besser → eigenen Foodblog Love Nonpareille gestartet
- Beförderung und noch mehr Arbeit → aus gesundheitlichen Gründen vegane Ernährung getestet und dabei geblieben → Foodblog wird immer erfolgreicher
- 60 Stunden Arbeit + Wochenende voll Foodblog = beinahe Burn-Out!

Zeitmaschine zurück auf Normalgeschwindigkeit:

Anfang 2014 wurde mir klar, dass es so nicht weitergehen konnte. Ich nahm all meinen Mut zusammen, kündigte meinen sicheren Job und ging für 6 Monate nach Spanien, um dort in einem Surfcamp zu kochen. Ich hatte zwar keine Kochausbildung, aber der Besitzer des Surfcamps hatte mal meine Zimtsterne (!) probiert und war überzeugt, dass ich den Rest auch lernen würde. Ich hatte 6 tolle Monate, kam zurück nach Deutschland, machte mich als Designerin selbstständig und gab Vollgas mit meinem Foodblog.

Ein gutes Jahr später hatte sich so viel in meinem Leben und vor allem in mir geändert, dass mein eigener Blog mir fremd vorkam. Das war nicht mehr ich. Ich hatte das Bedürfnis mehr zu teilen als „nur“ Rezepte. Ich wollte Geschichten erzählen, informieren und inspirieren. Nach langem Hin- und Herüberlegen und vielen Gesprächen fasste ich den Entschluss, meinen gut laufenden Blog einfach dicht zu machen, um neu anzufangen.

Vor wenigen Wochen war es endlich soweit: Happy Planties ging online! Plötzlich habe ich ganz viel Spielraum, Raum zum Spielen! Raum zum Informieren und Inspirieren. Es steht alles noch am Anfang und wird sich entwickeln. Ich freue mich, wenn du vorbeischaust und den Weg mit mir gemeinsam gehst!

Genauso wie mein Leben und mein Blog, haben auch die Zimtsterne inzwischen ein Makeover bekommen. Sie sind vegan geworden, sehen noch immer aus wie das Original und schmecken laut meiner Familie auch so! Ich behaupte einfach mal ganz frech, es sind die besten veganen Zimtsterne, die es gibt J

Danke liebe Zimtsterne für alles, was ihr möglich gemacht habt!



Vegane Zimtsterne

Zutaten

120 ml Kichererbsen-Wasser
0,5 TL Weinsteinpulver
250 g Puderzucker
1 Pk. Vanillezucker
3 Tropfen Bittermandelöl
1 TL Zimt, gehäuft
800 g Mandeln, gemahlen

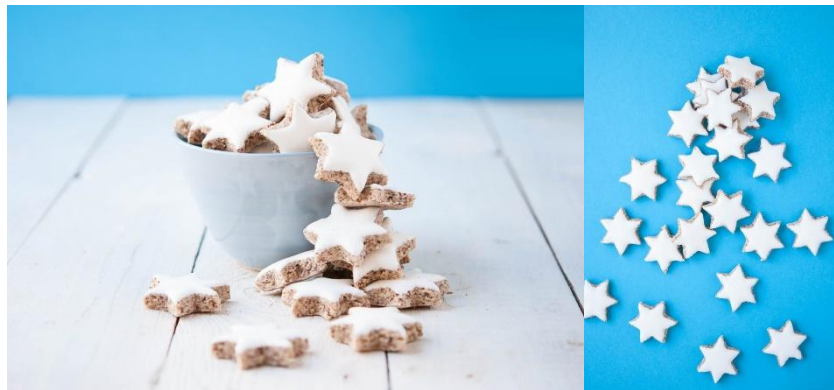
Zubereitung

→ Basis der Zimtsterne ist veganer Eischnee. Dafür das Kichererbsen-Wasser in einer Schüssel mit dem Weinsteinpulver mischen. Mit dem Handrührgerät wie „richtigen“ Eischnee 2 – 3 Minuten aufschlagen, bis beim Herausziehen der Rührer Spitzen stehen bleiben.

- In den fertigen Eischnee nach und nach den Puderzucker unterrühren, bis nach ca. 5 Minuten eine dicke, glänzende Masse entstanden ist. Vom Zuckerschäum nun 4 gut gehäufte Esslöffel in eine verschließbare Dose füllen und beiseite stellen.
- In die Schüssel zur Zuckermasse nun Vanillinzucker, Bittermandelöl und Zimt mit einem Löffel unterheben. Dann nach und nach die gemahlene Mandeln unterrühren und später unterkneten, bis ein fester Teig entstanden ist, der sich vom Schüsselrand löst. Evtl. werden nicht die kompletten 800 g Mandeln benötigt.
- Zwei Backbleche mit Backpapier bereitstellen. Den Teig nun ca. 0,5 – 1 cm dick ausrollen. Am besten geht das zwischen zwei Lagen Frischhaltefolie. Aus dem ausgerollten Teig jetzt Sterne ausstechen und auf die Bleche verteilen. Die Teigreste erneut ausrollen und ausstechen.
- Den Ofen auf 130 °C vorheizen. Die ausgestochenen Sterne nun mit dem beiseite gestellten Zuckerschäum bestreichen. Da dieser sehr zäh ist, geht das am besten mit einem Teelöffel.
- Im vorgeheizten Ofen 20 – 25 Minuten backen. Die Zimtsterne sollen beim Rausnehmen noch relativ weich sein, da sie sonst beim Auskühlen zu hart werden. Die fertigen Zimtsterne komplett auskühlen lassen und dann möglichst bald in eine Blechdose geben, damit der Guss keine Feuchtigkeit zieht. In der Dose halten sie mehrere Wochen, werden nur evtl. ein wenig härter.

Hinweise

Mit Kichererbsen-Wasser ist das Einlegewasser von gekochten Kichererbsen aus dem Glas gemeint. Die 120 ml entsprechen ungefähr einem kleinen Glas, z.B. von Alnatura. Die Kichererbsen selbst entweder bald anderweitig verwerten oder einfrieren.



Liebste Sara, ganz lieben Dank für das tolle Rezept.

Wenn ihr mehr von Sara und Happy Planties erfahren wollt, dann schaut auch gerne mal bei [Facebook](#) und [Instagram](#) vorbei.

Alles Liebe,

Daniela

6.2. Goodreads Review

Prints-screen from *The Girl with the Dragon Tattoo* [...], 2011 review:



Stacy May 05, 2011 10:18PM 0 votes

As a speaker of Swedish, and a reader of both the Swedish novel and the English, I could instantly tell the book was almost quite literally translated from Swedish to English word-for-word and when it could not be translated directly, it was obvious there was a struggle with describing the meaning in English. The Swedish text was much more grasping, a lot less awkward, and you are less annoyed by the poor translation with this version. It is much easier to understand what the author is trying to tell us. I also think that the English version was harsher with its description of major scenes than it was in its Swedish counterpart. The Swedish version had a calmer flow with words, as where the English was much more difficult to understand. If you are a person who is not familiar with Swedish culture, I can understand why the English version is more harshly judged, and more disturbing. The translator did well, enough. Most Swedes speak English fluently and it was translated into the English you would hear spoken in Sweden in places such as Stockholm if you were to hear Swedes speak English, if that makes sense.

What baffled me right off the bat with translation was the actual translation of the title. The Swedish title, translated straight into English is "Men who hate women." The English title of "The Girl with the Dragon Tattoo" is quite unfitting in my opinion. While she is a major character in the book, I do not feel she is the person the book is about.