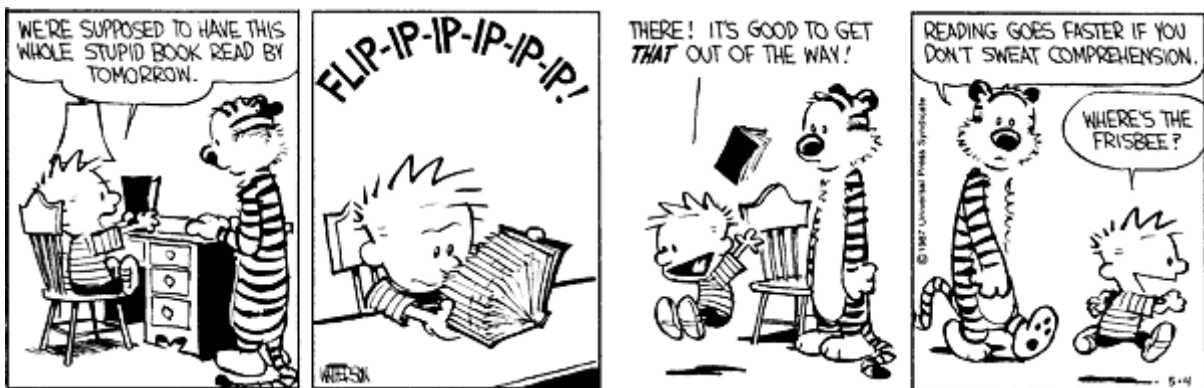


# Fill in the 1

*A Comparison of Readability in STs and TTs*



(Bill Watterson)

BA Thesis English Language and Culture, Utrecht University

Anniek Mulder

3504522

First reader: Onno Kusters, Second reader: Simon Cook

June 2012

## Table of Contents

---

1	Introduction.....	3
2	Theoretical Framework.....	5
2.1	Readability.....	5
2.2	Reading Formulas .....	5
2.3	Genre differences .....	8
2.3.1	Game instructions .....	9
2.3.2	Fiction .....	10
2.3.3	Academic text.....	10
2.4	Cloze tests.....	11
3	Methodology .....	14
4	Results .....	15
5	Discussion.....	17
5.1	Further Research .....	23
6	Conclusion .....	24
7	Works Cited .....	25
	Appendix A.....	27
	Appendix B .....	30
	Appendix C .....	32

## 1 Introduction

---

Reading. It is something we all do, every day. Most of the time we are not even aware that when reading a text, our brain is busy making connections between words, sentences and paragraphs. These connections help us to understand the text fully, to grasp its content and to process the information. Reading a text and understanding it correctly are two entirely different skills. Skills that are often confused with one another. People read a text and automatically assume that they have understood it completely. But do we really understand every text?

How easily is a text understood? Can the reader fully comprehend its meaning? Are the instructions clear enough that the reader can follow them without any difficulty? To answer these questions the term readability is used. Readability is a measurement that can be used to indicate to what extent the reader will comprehend a text. Depending on the genre of the text, misunderstanding it can have unwanted effects. If the instruction manual for installing a washing machine is not understandable, there is a good chance that the reader will be getting wet feet. But if the instruction manual is translated in such a way that the reader cannot understand it, he will still get wet feet, no matter how readable the original text was. It is therefore important to maintain the readability of a text during the translation process. That is the focus of this research: to what extent is the readability of a text maintained in its translation.

To establish the readability of the texts, a combination of cloze test and readability formulas will be used in this research. Information about readability can be found in section 2. Section 3 elaborates on the methods used and the results of this research are listed under section 4. The discussion of these results takes place in section 5. The texts used in this research can be found in Appendix A and the cloze tests are in Appendix B. The answers given by the respondents are in Appendix C

In order to answer this research question, three hypotheses are formulated.

- Hypothesis 1: The readability of the translation will be the same as the readability of the original text when published in the same sort of context, no matter what the genre is.
- Hypothesis 2: The readability of a fictional text will be lowest in a comparison with game instructions and an academic text.
- Hypothesis 3: The readability of game instructions will be higher than the readability of an academic text.

Hypothesis 1 is based on the assumption that, unless a text is translated for a different target audience, the readability of both the source text and the target text should be the same. It does not make sense that one of the texts is more difficult to understand than the other, especially when they are written for the same readers. Hypothesis 2 is based on the amount of information the text has to convey. In an academic text, the amount of information the reader has to understand is much higher than the amount of information in a fictional text. The same applies for game instructions. It is more important for the reader to understand the instructions than the fictional text, as the instructions lead to actions performed by the reader. Hypothesis 3 is also based on this. The readability of the game instructions has to be higher than the readability of the academic text because the game instructions instruct the reader to perform certain actions that, when performed incorrectly, will lead to the inability to play the game.

## 2 Theoretical Framework

---

### 2.1 Readability

When a text is published, it is automatically given an implied readability level, as the form in which it is published controls greatly who reads it. For example, a text published as a picture book is implied to be readable by children who have some reading proficiency and anyone above that level. When a text is published in a book intended for students, then it is implied that it will be hard to understand by anyone who has not yet reached the reading level of a student.

Sentence length contributes to the readability in a way that longer sentences decrease the readability of a text. However, too short sentences can make a text incomprehensible. According to Jaan Mikk, “writing texts in shorter sentences reduces the cognitive load in sentence processing and enhances acquisition of the text content. The effect had limits: a text written in too short sentences is of little use and therefore not the most effective” (120). The cognitive load refers to the working memory of the brain, and the amount it needs to comprehend the sentence that is being read. The higher the load on the working memory, the slower it can process information. This means that the learning process, or the comprehension process, is slower when the cognitive load on the working memory is high (Mikk 119).

Syllable length also contributes to the readability of a text. When the words have more syllables, it makes them more difficult to understand. A sentence containing only monosyllabic words is easier to understand than a sentence containing mostly polysyllabic words.

### 2.2 Reading Formulas

Reading formulas are an objective way of measuring the readability of a text “based on two measures that have been verified by many research studies:

1. Syntactic difficulty
2. Semantic difficulty” (Fry 287).

Sentence length is used to measure the syntactic difficulty, and syllable length is used to measure the semantic difficulty. This underlines the importance of both sentence length and syllable length in the readability of a text.

Rudolf Flesch, an expert on the topic of readability, developed a formula for calculating the readability of a text by calculating the average sentence length in words of the text and the number of syllables per 100 words. These numbers are then inserted in the formula to calculate the readability score of the text, with 0 being the lowest, and thus the most difficult, and 100 being the highest, and thus the easiest. The formula Flesch designed in 1948 is:  $R.E. = 206.835 - 0.846 \times \text{word length} - 1.015 \times \text{sentence length}$ , where word length is the number of syllables per 100 words, and sentence length is the average sentence length of the measured text. R.E. stands for Reading Ease (Renkema 117).

This formula can be used to calculate the readability of any English text. In the following table, the reading ease score can be transferred into a corresponding reading grade and what percentage of American adults is estimated to be able to read the text.

Reading Ease Score	Style Description	Estimated Reading Grade	Estimated Percent of U.S. Adults (1949)
0 to 30	Very Difficult	College graduate	4,5
30 to 40	Difficult	13 <sup>th</sup> to 16 <sup>th</sup> grade	33
50 to 60	Fairly Difficult	10 <sup>th</sup> to 12 <sup>th</sup> grade	54
60 to 70	Standard	8 <sup>th</sup> and 9 <sup>th</sup> grade	83
70 to 80	Fairly Easy	7 <sup>th</sup> grade	88
80 to 90	Easy	6 <sup>th</sup> grade	91
90 to 100	Very Easy	5 <sup>th</sup> grade	93

Table 1: Flesch’s analysis of the reading ease score (DuBay 22)

In the following table, Table 1 is expanded by adding the average sentence length, average number of syllables per 100 words and the type of magazine the text could be found in.

<b>Style</b>	<b>Flesch Reading Ease Score</b>	<b>Average Sentence Length in Words</b>	<b>Average Number of Syllables per 100 words</b>	<b>Type of Magazine</b>	<b>Estimated School Grade Completed</b>	<b>Estimated Percent of U.S. Adults</b>
Very Easy	90 to 100	8 or fewer	123 or fewer	Comics	4 <sup>th</sup> grade	93
Easy	80 to 90	11	131	Pulp fiction	5 <sup>th</sup> grade	91
Fairly Easy	70 to 80	14	139	Slick fiction	6 <sup>th</sup> grade	88
Standard	60 to 70	17	147	Digests	7 <sup>th</sup> or 8 <sup>th</sup> grades	83
Fairly Difficult	50 to 60	21	155	Quality	Some high school	54
Difficult	30 to 50	25	167	Academic	High school or some college	33
Very Difficult	0 to 30	29 or more	192 or more	Scientific	College	4,5

Table 2: Flesch's 1949 analysis of the readability of adult reading materials (DuBay 23)

Although it has been widely used to calculate the reading ease score, the Flesch Reading Ease formula is unsuitable for texts written in Dutch. W.H. Douma conducted research into the difference between English and Dutch text to determine how the Flesch formula could be adapted to be useable for texts written in Dutch. Douma compared English texts of various degrees of difficulty and the Dutch translations on the two variables of the Flesch formula, namely sentence length and number of syllables per 100 words. He found that

sentences and words are 11% longer in Dutch than they are in English. He adapted the Flesch formula to his findings, creating the Flesch-Douma formula. His adaption depends on two hypotheses: 1. The Dutch translations have the same readability levels as the corresponding English texts; 2. Word length and sentence length should be valued the same in Dutch and English alike. The formula for Dutch texts is:  $R.E. = 206.835 - 0.77 \times \text{word length} - 0.93 \times \text{sentence length}$ . Word length is still the number of syllables per 100 words, and sentence length is the average number of words per sentence in the measured text (Renkema 119). The scores can still be converted into grade levels or types of magazines according to tables 1 and 2.

### **2.3 Genre differences**

When researching readability, it is important to take into account the purpose of a genre. As this research uses three different genres, a description of the purpose of each genre is needed to establish the implied readability. Katharina Reiss, a German linguist and translation scholar, focuses on the level of communication of a text. She defines four different text types: “informative, expressive, operative and audiomedial” (Munday 72). The audiomedial text type is not relevant for this research.

Reiss gives a short description of each text type and what the communicative function of each type is. When the text type is informative, “the language dimension used to transmit the information is logical or referential, the content or ‘topic’ is the main focus of the communication” (Munday 72). When the text type is expressive, “the author uses the aesthetic dimension of language. The author or ‘sender’ is foregrounded, as well as the form of the message” (Munday 72). The aim of an operative text type “is to appear to or persuade the reader or ‘receiver’ of the text to act in a certain way. The form of language is dialogic [and] the focus is appellative” (Munday 72).



Specific translation methods are suggested by Reiss for each text type. The translation of an informative text “should transmit the full referential or conceptual content of the [source text]. The translation should be in ‘plain prose’, without redundancy and with the use of explicitation when required” (Munday 73). A translated expressive text “should transmit the aesthetic and artistic form of the [source text]. The translation should use the ‘identifying’ method, with the translator adopting the standpoint of the [source text] author” (Munday 73-74). The translation of an operative text “should produce the desired response in the [target text] receiver. The translation should employ the ‘adaptive’ method, creating an equivalent effect among the [target text] readers” (Munday 74).

### **2.3.1 Game instructions**

The purpose of game instructions, as the name suggest, is to instruct the reader on how to play the game. This function of the text coincides with the function of the operative text type as described by Reiss. The informative text type can be assigned to this text, except that the text does not only focus on the information it is trying to bring across, it also aims to make the reader act in a certain way. The instructions used in this research come from the game *Ticket to Ride Europe*. This game is suitable for ages eight and above, therefore the instructions need to be understandable for 8-year-old children and everyone above that age. As instructions are meant to instruct the reader how to complete a certain task, it is vital that the instructions are clear and easy enough to understand for the reader. It is not plausible to assume that everyone will be able to read the instructions for a certain object or action, but it should be readable for the average UK citizen. According to Dr. Maged Boulos, the average reading age of a UK citizen is that of an educated nine-year-old (University of Bath), meaning that the instructions should be readable by somebody in year four or five. The American equivalent of the British

year four or five is 4<sup>th</sup> or 5<sup>th</sup> grade. According to Flesch's table, it should receive a reading ease score of around 90.

### **2.3.2. Fiction**

In novels, the language is used in an expressive way. This coincides with the expressive text type described by Reiss. The purpose of fiction is to entertain the reader, yet "entertain" can have various meanings in this context. It can mean to bring about a strong reaction of happiness or sadness or anger or horror in the reader. The section used in this research comes from the first chapter of *The Curious Incident of the Dog in the Night-time*, written by Mark Haddon. The novel won the 2003 Book of the Year Whitbread Award (now the Costa Book Awards). The winning of this award is very telling for the novel, as the Whitbread Awards have certain criteria for selecting the winning book. These criteria are "to select well-written, enjoyable books that they would strongly recommend anyone to read" (*Costa Book Awards*). Because the novel won the award, it can be said that the novel is well-written, enjoyable and suitable for people of all ages. It is therefore important that the novel is understandable by anyone with enough reading proficiency. As all the respondents were aged 20 or above, they should all be able to understand the novel.

### **2.3.3. Academic text**

Academic texts are different from fictional texts and game instructions. Fictional texts are mainly descriptive, as they tell the reader about a story. Game instructions are also descriptive, as they explain exactly to the reader how to proceed while playing the game. Academic texts are mainly informative, which coincides with the informative text type described by Reiss. When the main purpose of a text changes from "being primarily a description or classification of the concrete or a narrative of experience to an examination of

the causal factors behind observed reality, an increase in the complexity of text seems inevitable” (Greene 83). In an academic text, it is important for the reader to understand exactly what the writer meant to convey. However, as Greene explains, it is inevitable that an academic text is far more complex than a fictional text or instructions for a game.

Scientific discourse has several qualities that separate it from the other two genres used in this research. It has been “noted for [its] more frequent use of heavy noun phrases, nominalisations, and particular word forms (participles, infinitives and passives)” (Greene 86). The section used in this research comes from a book by Andrew Chesterman, entitled *Memes of Translation*. The translation comes from the book *Denken over Vertalen*, which is a handbook for students who study the field of translation. Because the translation is found suitable for students, who are generally 20 years or older, it is reasonable to conclude that the original text is also suitable for students of 20 years or older. As all the respondents were 20 years or older, they should have no problem understanding the discourse of the text.

## **2.4 Cloze tests**

A cloze test is an exercise in which a person has to read a text in which every fifth word is deleted and replaced by a fixed number of underlined blank spaces (Bormuth 2). The reader has to fill in the blanks with the words that he thinks are correct. From the number of correct filled-in words a percentage can be calculated. This percentage is an indicator of the readability of the text.

Identifying the correct word in the cloze test is not as important as identifying the correct correlation between the words within the sentence. Word identification keeps playing an important role in readability, but as Spear-Swerling states, “word identification accounts for less of the variance in reading comprehension in older children and adults and language comprehension accounts for correspondingly more of the variance in reading comprehension”

(126). Greene summarises that many researchers have commented on the ability of cloze tests to measure the reader's ability to "connect each proposition with what is elsewhere established in the text" (84). He names Rye, who stated that the reader reasons using information derived from the text, and Harrison, who claims that cloze tests measure "the reader's grasp of 'between sentence meanings and relationships'" (84). Greene also names Gilliland, who mentions that "cloze measures a reader's ability 'to use a variety of contextual interrelationships'" (84). Although identifying the correct sentence correlation, but not the correct word, still proves that the reader understood the text, it is hard to draw the line determining which words are still counted as correct. While sentence correlation can remain the same if the verbs or nouns are changed, the meaning of the sentence can be changed. Counting words of the same lexical category as correct can wrongly suggest that the reader understood the exact meaning of the text. In this research, therefore, only the correct words, and not the words of the same lexical category, are counted as correct.

Scoring a cloze test is fairly straightforward. Simply calculate the percentage of correct answers filled in and this is the cloze score. These scores can be read with the help of the following table 3.

<b>Cloze score</b>	<b>Reading level</b>
0 to 34%	Frustrational level
35 to 49%	Instructional level
50% and above	Independent level

Table 3: cloze scores and the equivalent reading levels (Wagner 71)

The frustrational level is the reading level when a student reads a text that is "too challenging [. . .] to comprehend. Students presented with frustrational text will be able to identify less than 90% of the words and comprehend less than 75% of the material" (education.com). The instructional level is the reading level when a student reads a text that is

“challenging, but not frustrational. With normal classroom instruction and appropriate support (such as vocabulary lists and reading guides), a student should be able to identify 90-95% of the words and comprehend 75-90% of the material” (education.com). The independent reading level is “the level at which a person can read the vast majority (95% or more) of the words accurately. This level is often quantified as a grade level (“Beth reads at a sixth grade level)” (education.com). As these reading levels take into account the amount of material the reader can comprehend, it is possible to use these levels not only for informative texts, but also for expressive texts and operative texts.

To find out whether the readability of the source text is maintained in the target text, it is necessary to determine the readability of the source text as well as the readability of the target text. There are several methods for measuring the readability of texts. To get an idea of the reading level needed by the reader to comprehend the text fully, it is useful to apply reading formulas, because they are quick and do not require anyone to actually read the text. This, however, does not give any information about how the reader will actually comprehend the text. Cloze tests are more suitable for determining how readable the text is; because they require test subjects to read the text and fill in the blanks and the ability to correctly guess a blanked-out word implies that the reader fully comprehends the text. This research uses both the reading formula and the cloze test to determine the readability of the texts used.

### 3 Methodology

---

In this research I have determined the reading ease of each text, both Dutch and English, by using the Flesch Formula for the texts written in English, and the Flesch-Douma Formula for the texts written in Dutch. This reading ease score gave a general idea of the people who should be able to read the text without too many comprehension problems.

The three texts were selected on the basis of genre. The aim was to pick three genres that all have different functions. From the three chosen texts, a section of approximately 100 words was chosen. From the Dutch translations of these texts, the corresponding section was selected. By using the Flesch Reading Ease Formula, the reading ease score for the English sections was calculated. For the Dutch sections, the Flesch-Douma Formula was used to calculate the reading ease score.

After determining the reading ease score of the six texts, a cloze test was created for each text by deleting every fifth word. The cloze tests were then placed online, so the respondents could gain easy access to the tests. Respondents were all required to be between the ages of 16 and 65, as that is the age of the labour force in both Great Britain and the Netherlands. For the English texts, respondents had to be English native speakers, or bilinguals of both English and another language. For the Dutch texts, respondents had to be native speakers of Dutch or bilinguals of both Dutch and another language.

It was not necessary to establish the intended readers for the Dutch texts as they are translations of the English texts. The translations were published for the same purpose as the source texts and thus the intended readers were the same.

## 4 Results

---

The results of this research consist of three parts. Firstly, it was necessary to make sure that all the respondents were between the age of 16 and 65. Secondly, the reading ease scores of both the sections from the English texts and the corresponding translations had to be calculated. Finally, the results of the cloze tests had to be calculated.

The Dutch respondents were between the ages of 20 and 56, with an average age of 28,3. Of the respondents, 42% was male and 58% was female. All the respondents were native speakers of the Dutch language, there were no bilingual respondents. The respondents all lived in the Netherlands. The English respondents were between the ages of 21 and 45, with an average age of 26,2. Of the respondents, 40% was male and 60% was female. All the respondents were native speakers of the English language, there were no bilingual respondents. All the respondents lived in the United Kingdom. The ages of the respondents were all between 16 and 65, meaning that the respondents were all part of the labour force.

Determining the reading ease score of the sections from the English texts was done by using the Flesch Reading Ease Formula. The two variables needed to calculate the reading ease score are word length and sentence length. Word length in this formula is defined as the number of syllables per 100 words. The reading ease score for the corresponding translated sections was determined by using the Flesch-Douma Formula. In the following table the number of syllables per 100 words and the average sentence length are sorted by text. The corresponding reading ease scores that were calculated using the formulas are also in the table, along with the style description provided by Flesch as seen in table 2 (see page 7).

Text type	Number of syllables per 100 words	Average sentence length	Reading ease score	Style description
Game instructions	136	16	75.539	Fairly easy
Translation	157	14	72.925	Fairly easy
Novel	116	12.625	95.885	Very easy

Translation	140	11.125	88.689	Easy
Academic text	178	22.75	33.156	Difficult
Translation	224	21.75	14.128	Very difficult

Table 4: Reading ease scores

The cloze test scores were calculated by counting the correct answers given by each respondent. The total number of correct answers was divided by the number of respondents to calculate the average number of correct answers and from that number the percentage of correct answers was calculated. Using table 3 (see page 12); this percentage corresponds with a certain reading level. In the following table, the cloze test scores for each text and its translation are organised along with the reading levels for the texts.

Text type	Highest score	Lowest score	Average score	Percentage	Reading level
Game instructions	20	11	14.1	64.2%	Independent level
Translation	16	9	12.38	62%	Independent level
Novel	21	14	18.45	87.8%	Independent level
Translation	17	10	13.86	77%	Independent level
Academic text	14	4	9.2	48.4%	Instructional level
Translation	13	7	9.19	51%	Independent level

Table 5: Cloze test scores



## 5 Discussion

---

‘To what extent is the readability of a text maintained in its translation?’ is the question this research is trying to answer. When looking at the results of this research, certain things can be said in relation to the research question.

Firstly, hypothesis 1 states that the readability of the original text and its translation are the same no matter what the genre is. The translation of the academic text has a score that ranks the text as more difficult than the original text. The original text is written for readers of the same intellectual level as the writer. The translation is published in a book that is used by students at university. The expectation is therefore that the translation is easier to read than the original text. The Flesch Formula calculates the reading ease score purely by looking at sentence and word length. As Douma rewrote the Flesch formula to take into account the fact that Dutch translations are 11% longer, the reading ease score for both texts should be the same when using the Flesch formula for the English texts and the Flesch-Douma Formula for the Dutch texts. The translation of a text should have the same readability as the original text, as hypothesis 1 states. When looking at the reading ease scores of the academic text and its translation, the score of the English text is more than double than that of the translation. The translation is given a ‘very difficult’ style rating, while the original text is given a ‘difficult’ style rating. The game instructions and its translation are given the same style rating of ‘fairly easy’ but the novel is given a ‘very easy’ style rating while its translation is rated as ‘easy’. With the exception of the game instructions, and when just looking at the reading ease scores, hypothesis 1 is not supported, as the original texts are rated as easier to read than the translations. However, when looking at the cloze test scores, all the texts have a score that corresponds with an independent reading level, with the exception of the original academic text. That text is given an instructional level rating. Therefore, when just looking at the cloze

test scores, hypothesis 1 is supported, as the majority of the texts and their translations are given the same reading level rating.

As the scoring of cloze test is fairly limited, because everything above 50% correct answers is awarded an independent reading level, this research will take a closer look at the individual scores of each text in order to provide each text with a more precise readability score.

Table 5 (see page 16) helps with the comparing of the cloze test scores for each text and its translation. The game instructions scored 63.9% and its translation 62%. That is a difference of 1.9%. This difference is too small to have a relevant effect on the readability of the text. Therefore, the readability of the game instructions and its translation remains the same, although the translation rates slightly lower. The novel scored 87.8% and its translation 77%. That is a difference of 10.7%. The readability of the translation is therefore lower than the original text. The academic text scored 48.4% and its translation 51%. That is a difference of 2.6%. Again, this difference is too small to have a relevant effect on the readability of the text. Therefore, the readability of the academic text and its translation remains the same, although this time the original text rates slightly lower. When looking at the cloze test scores only, hypothesis 1 is supported, as two out of the three genres have the same readability in both the original text and the translation. As cloze test scores measure the readability by actually asking people to read the text, this research focuses more on the cloze test scores than on the reading ease scores. Therefore, hypothesis 1 is supported.

Secondly, hypothesis 2 states that the readability of the novel will be lowest in comparison to game instructions and an academic text. When looking at the reading ease score the novel scores 95.885, the game instructions scores 75.539 and the academic text scores 33.156. The text with the highest reading ease score by far is the novel. Hypothesis 2 is therefore not supported when looking at the original texts. The reading ease score of the

translation of the novel is 88.689, the game instructions translation scores 72.925 and the academic text translation scores 14.128. Again, the novel has the highest reading ease score, meaning that hypothesis 2 is not supported. As stated before, the cloze test scores are more telling when it comes to the actual readability of a text. It is therefore important to compare these scores, before rejecting hypothesis 2 completely. The novel scored 87.8% in the cloze test. The game instructions scored 63.9% and the academic text scored 48.4%. The translations scored respectively 77%, 62% and 51%. When comparing the cloze test scores the novel, again, has the highest readability in both the original text and the translation. Hypothesis 2 is therefore not supported; neither by the reading ease score nor the cloze test scores. An explanation for this can be that the academic text was not meant to be read by people with an educational level below college. The respondents were not asked about the highest level of education they completed so the educational level of the respondents is unknown. However, the translation of the academic text is published in a book that is used by students of Utrecht University, who are expected to have acquired the highest reading level. As the distribution of the Dutch cloze test was mainly done among students of the university, a higher reading score was expected. Another explanation could also be that this particular text was very complex. Any other academic text could result in a different score. When looking at the translation very closely in comparison with the original text, there are a couple of things that may explain why the translation is considered more difficult. The sections both consist of four sentences, but the source text has 91 words where the target text has 87 words. This is striking as there are seven mentions of translation strategies (or another kind of translation strategy). These strategies consist of two words in the source text. In the target text these strategies are translated with a single word. The target text should therefore be at least seven words shorter. The same goes for the translation of the words 'target text' and 'source text'. These words are also translated into single words in Dutch. The words 'target text' and

'source text' are both mentioned once in the section of the source text. This means that the target text should be two words shorter. Combine this with the seven words mentioned earlier and the target text should be nine words shorter. Instead, it is only four words shorter. When looking back at the comparison that Douma made of English texts and their Dutch translations, he concluded that in Dutch texts sentences and words are actually 11% longer. In the section of the academic text, the average sentence length of the source text is 22.75 words. The average sentence length of the target text is 21.75 words. Again, this is shorter than the source text, which goes against the conclusion that Douma drew from his study. The average word length in the source text is 1.78 syllables. In the target text the average word length is 2.24 syllables. This is almost 26% longer than the average word length in the source text. It is possible that the longer word length, in combination with the shorter sentence length has resulted in a text that is very difficult to read, even by students of Utrecht University who are required to study this text

Because game instructions are an operative text type and an academic text is an informative text type, the expectations are that the readability of both text types is higher than that of an expressive text type, such as a novel. After this research it is necessary to rethink the readability assigned to each text type. If a text type is meant to convey a higher amount of information, it does not necessarily mean that the readability is going to be higher as well. The informative text type therefore does not have the highest readability.

Thirdly, hypothesis 3 states that the readability of game instructions is higher than the readability of an academic text. It is again necessary to look at both the reading ease scores and the cloze test scores of the game instructions and the academic text. The game instructions receive a reading ease score of 75.539. The academic text receives a reading ease score of 33.156. The game instructions are therefore more readable than the academic text. Hypothesis 3 is supported when using the Flesch Formula for the original text. The translation

of the game instructions receives a reading ease score of 72.925. The translation of the academic text receives a reading ease score of 14.128. By using the Flesch-Douma Formula, hypothesis 3 is also supported for the translations of the game instructions and the academic text.

Again, because cloze test scores give more information about the actual readability of a text than the reading ease score, it is necessary to look at the cloze test scores before stating that hypothesis 3 is supported. The game instructions score 63.9% and the academic text scores 48.4%. The translation of the game instructions scores 62%. The translation of the academic text scores 51%. Hypothesis 3 is once again supported when looking at the cloze test scores.

Something that is notable about this comparison, is that the reading ease scores of the game instructions and the academic text differ more than the cloze test scores. The formulas created by Flesch and altered by Douma rank an informative text more difficult for readers than the actual readers rank the text. This is something to keep in mind when using only reading formulas to calculate the readability of a text.

Something else to keep in mind when reading these results and conclusions is that the respondents in this research are not a correct representation of the labour force of both the United Kingdom and the Netherlands. Since the youngest English respondents were 21 and the oldest were 45, and the youngest Dutch respondents were 20 and the oldest were 55, there is a lack of knowledge how 16-year-old or 65-year-old would score on the cloze tests. Also, the number of respondents, 20 English and 21 Dutch, is too small to be considered a correct representation of the labour force of both countries.

Another important piece of information that was not taken into account in this research was the educational level of the respondents. Because respondents were not asked about the highest level of education they completed, there is no way to ascertain the intellectual level of

the respondents. The intellectual level is an important factor in determining what the reading level of the respondents is. The average reading age of a UK citizen suggested by Dr Maged Boulos does not provide information about the average reading age of the respondents in this research. The age of the respondents does offer some insight into their reading level, but it is not a valid piece of information to base the reading level on.

Because the cloze tests were made available online, there was no way of knowing if the respondents were using the texts from which the cloze tests were made to help them fill in the blanks. Although the origin of the texts was not mentioned, the game instructions come from a game that is reasonably well-known and the novel is written in such a way that it is recognisable for anyone who has read it. A good way of checking if the respondents used the original text to complete the cloze test in English was blank number four of the game instructions text. Here, the respondent had to fill in a number which was not mentioned further on in the text. Basically, the respondent had to guess what number this had to be. The odds of choosing the correct number are so small, that it is safe to say that the respondent who filled in the correct number had to have prior knowledge of the text, either because he or she had played the game before, or because the original text was used to fill in the blanks. Because there was no way of determining how the respondent had correctly filled in blank number four, this respondent was deleted from the results to make sure that the results were as reliable as possible.

Aside from the incomplete information and the limited number of respondents, there is another factor that makes this research incomplete. When researching the differences between genres, it is wise to use more than one sample text per genre. The results concerning the academic text might have been different if another sample text had been used. Another sample text could also have provided information about the text used in this research, whether the text was too difficult or if it actually is a correct example of an academic text.

## **5.1 Further Research**

When further research is going to be carried out in this field, there are several factors to take into consideration. First, determining the educational level of the respondents is something to take into account, as this has a large impact on the readability scores when using cloze tests. Second, using more texts per genre can give a more general view of the readability per genre instead of just the readability of a certain text of a certain genre. Finally, using more sections per text, randomly chosen, can give a more complete view of the readability of a text instead of just the readability of a certain section.

## 6 Conclusion

---

Looking back at the research question posed in the introduction, ‘to what extent is the readability of a text maintained in its translation’, it is now possible to formulate an answer to this question. As hypothesis 1 has been supported by the findings of this research, it can be said that the readability of a text is maintained to its fullest in its translation. However, this cannot be said when calculating the readability using the Flesch Reading Ease and Flesch-Douma Formula. However, as previously stated, the results from reading formulas are solely based on sentence length and the number of syllables per 100 words. The readability score is not calculated using actual readers. Cloze tests, on the other hand, do use readers to calculate the readability of a text. Because cloze test scores are based on the answers given by readers of the text, the cloze test scores are more reliable when it comes to determining the readability of a text.

As the respondents used in this research do not represent the average labour force of either the United Kingdom or the Netherlands, the results of this research cannot be used to define the readability of all game instructions, novels or academic texts. It can be said that the translation of *Memes of Translation* has more syllables per 100 words, that *The Curious Incident of the Dog in the Night-Time* is a very easy read in English and that the instructions for *Ticket to Ride: Europe* are fairly easy to understand in both English and Dutch. Whether you are in London or Amsterdam, you will not be getting off at the wrong station.



7 Works Cited

---

- Bormuth, John R. *Cloze Readability Procedure*. CSEIP Occasional Report No. 1, Feb. 1967.  
University of California, Los Angeles. Web.
- Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*.  
Amsterdam: John Benjamins, 1997. Print.
- Costa Book Awards*. "Frequently Asked Questions." Costa Coffee, 2011. Web.
- DuBay, William H. ed. *The Principles of Readability*. Costa Mesa: Impact Information, 2004.  
Web.
- Education.com*. "Glossary of Education." Education.com, Inc. 2006-2012. Web.
- Fry, Edward. "Readability versus leveling." *The Reading Teacher*. Vol. 56, No. 3. November  
2002: 286-291. Web.
- Greene Jr, Benjamin B. *Testing Reading Comprehension of Theoretical Discourse with Cloze*.  
*Journal of Research in Reading*, Vol. 24, Issue 1, 2001, pp. 82-98. Web.
- Haddon, Mark. *The Curious Incident of the Dog in the Night-Time*. London: Vintage Books,  
2004. Print.
- Kersbregen, Ans van, trans. "Vertaalstrategieën: een classificatie." By Andrew Chesterman.  
*Denken over Vertalen*. Ed. Ton Naaijken et al. Van Tilt, 2010. 153-172. Print.
- Renkema, J. *Leesbaarheidsformules: een overzichtartikel van de werkgroep*  
*Begrijpelijkheidsonderzoek*. Tijdschrift voor massacommunicatie, 10, 1982: 115-123.  
Web.
- Mikk, Jaan. *Sentence Length for Revealing the Cognitive Load Reversal Effect in Text*  
*Comprehension*. *Educational Studies*, Vol. 34, No. 2, May, 2008, pp. 119-127. Web.
- Moon, Alan R. *Ticket to Ride Europe*. "Game Manual". Los Altos: Days of Wonder, 2005.  
PDF File.

Moon, Alan R. *Ticket to Ride Europe*. "Spelhandleiding". Los Altos: Days of Wonder, 2010.

PDF File.

Munday, Jeremy. *Introducing Translation Studies; Theories and Applications*. 2<sup>nd</sup> ed. Oxon:

Routledge, 2008. Print.

Pallemans, Harry, trans. *Het Wonderbaarlijke Voorval met de Hond in de Nacht*. By Mark

Haddon. Amsterdam: Uitgeverij Contact, 2011. Print.

Spear-Swerling, Louise. *Fourth Graders' Performance on a State-Mandated Assessment*

*Involving Two Different Measures of Reading Comprehension*. *Reading Psychology*,

Vol. 25, No. 121, pp. 121-148. 2004. Web.

University of Bath. "University Update." *Bath.ac.uk*. University of Bath, 10 Sep. 2004. Web.

Wagner, Graham. *Interpreting Cloze Scores in the Assessment of Text Readability and Reading*

*Comprehension*. *Directions: Journal of Educational Studies*. n.d. Web.

Watterson, Bill. *Something Under the Bed Is Drooling*. Comic Strip. New York: Andrews

McMeel Publishing, 1988. Web.

## Appendix A

---

### **Sections of the chosen texts used in this research**

#### *Game instructions English*

Setting up the Game.

Place the board in the center of the table. Each player receives a set of 45 Colored Train Cars, a matching set of three Colored Train Stations and the corresponding Scoring Marker. Each player places his Scoring marker on Start on the Scoring Track running along the map's border. Throughout the game, each time a player scores points, he will advance his marker accordingly.

Shuffle the Train cards and deal a starting hand of four cards to each player. Place the remaining deck of Train cards near the board, then turn the top five cards from the deck face up, and lay them one next to the other.

#### *Game instructions Dutch*

Opstellen van het spel

Plaats het bord in het midden van de tafel. Elke speler krijgt een set van 45 gekleurde treintjes, de corresponderende 3 treinstations en de scorepion van dezelfde kleur. Elke speler plaatst zijn scorepion op het startvak van het scorespoor dat langs het spelbord loopt. Wanneer een speler tijdens het spel punten scoort, dan wordt zijn scorepion verder geplaatst op het scorespoor.

Schud de treinkaarten en geef elke speler 4 kaarten. Plaats de overige kaarten in een stapel naast het bord, draai de bovenste 5 kaarten om en plaats deze naast elkaar naast het bord.

*Novel English*

It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over.

*Novel Dutch*

Het was 7 minuten na middernacht. De hond lag midden op het gazon voor het huis van mevrouw Shears. Zijn ogen waren dicht. Het leek of hij liggend op z'n zij rende, zoals honden rennen als ze in een droom denken dat ze achter een kat aan zitten. Maar de hond rende niet en sliep niet. De hond was dood. Er stak een spitvork uit de hond. De tanden van de vork moeten dwars door de hond heen de grond in zijn gegaan, want de vork was niet omgevallen.

*Academic text English*

In the first place we need to distinguish between comprehension strategies and production strategies (cf. Gile 1992, 1995). Comprehension strategies have to do with the analysis of the source text and the whole nature of the translation commission; they are inferencing strategies, and they are temporally primary in the translation process. Production strategies are in fact the results of various comprehension strategies: they have to do with how the translator manipulates the linguistic material in order to produce an appropriate target text. I shall be concerned here with production strategies only.

*Academic text Dutch*

Bij vertaalstrategieën moeten we in de eerste plaats een onderscheid maken tussen begrips- en productiestrategieën (vgl. Gile 1992, 1995). Begripsstrategieën hangen samen met de analyse van de brontekst en de aard van de vertaalopdracht in zijn geheel; het zijn inferentiestrategieën, die in het vertaalproces vóór de andere strategieën worden toegepast. Productiestrategieën zijn in feite het resultaat van verschillende begripsstrategieën: ze hangen samen met de manier waarop de vertaler het talige materiaal manipuleert om tot een passende doeltekst te komen. Ik houd me hier uitsluitend bezig met productiestrategieën.

## Appendix B

---

### Cloze tests

#### *Game instructions:*

#### Setting up the Game

\_\_\_1\_\_\_ the board in the \_\_\_2\_\_\_ of the table. Each \_\_\_3\_\_\_ receives a set of \_\_\_4\_\_\_ Colored Train Cars, a \_\_\_5\_\_\_ set of three Colored \_\_\_6\_\_\_ Stations and the corresponding \_\_\_7\_\_\_ Marker. Each player places \_\_\_8\_\_\_ Scoring marker on Start \_\_\_9\_\_\_ the Scoring Track running \_\_\_10\_\_\_ the maps border. Throughout \_\_\_11\_\_\_ game, each time a \_\_\_12\_\_\_ scores points, he will \_\_\_13\_\_\_ his marker accordingly.

Shuffle \_\_\_14\_\_\_ Train cards and deal \_\_\_15\_\_\_ starting hand of four \_\_\_16\_\_\_ to each player. Place \_\_\_17\_\_\_ remaining deck of Train \_\_\_18\_\_\_ near the board, then \_\_\_19\_\_\_ the top five cards \_\_\_20\_\_\_ the deck face up, \_\_\_21\_\_\_ lay them one next \_\_\_22\_\_\_ the other.

\_\_\_1\_\_\_ van het spel

Plaats \_\_\_2\_\_\_ bord in het midden \_\_\_3\_\_\_ de tafel. Elke speler \_\_\_4\_\_\_ een set van 45 \_\_\_5\_\_\_ treintjes, de corresponderende 3 \_\_\_6\_\_\_ en de scorepion van \_\_\_7\_\_\_ kleur. Elke speler plaatst \_\_\_8\_\_\_ scorepion op het startvak \_\_\_9\_\_\_ het scorespoor dat langs \_\_\_10\_\_\_ spelbord loopt. Wanneer een \_\_\_11\_\_\_ tijdens het spel punten \_\_\_12\_\_\_, dan wordt zijn scorepion \_\_\_13\_\_\_ geplaatst op het scorespoor.

\_\_\_14\_\_\_ de treinkaarten en geef \_\_\_15\_\_\_ speler 4 kaarten. Plaats \_\_\_16\_\_\_ overige kaarten in een \_\_\_17\_\_\_ naast het bord, draai \_\_\_18\_\_\_ bovenste 5 kaarten om \_\_\_19\_\_\_ plaats deze naast elkaar \_\_\_20\_\_\_ het bord.

#### *Novel:*

\_\_\_1\_\_\_ was 7 minutes after \_\_\_2\_\_\_. The dog was lying \_\_\_3\_\_\_ the grass in the \_\_\_4\_\_\_ of the lawn in \_\_\_5\_\_\_ of Mrs Shears' house. \_\_\_6\_\_\_ eyes were closed. It \_\_\_7\_\_\_ as if it was \_\_\_8\_\_\_ on its side, the \_\_\_9\_\_\_ dogs run when they \_\_\_10\_\_\_ they are chasing a \_\_\_11\_\_\_ in a dream. But \_\_\_12\_\_\_ dog was not running \_\_\_13\_\_\_ asleep. The dog was \_\_\_14\_\_\_. There was a garden \_\_\_15\_\_\_ sticking out of the \_\_\_16\_\_\_. The points of the \_\_\_17\_\_\_ must have gone all \_\_\_18\_\_\_ way through the dog \_\_\_19\_\_\_ into the ground because \_\_\_20\_\_\_ fork had not fallen \_\_\_21\_\_\_.

\_\_\_1\_\_\_ was 7 minuten na \_\_\_2\_\_\_. De hond lag midden \_\_\_3\_\_\_ het gazon voor het \_\_\_4\_\_\_ van mevrouw Shears. Zijn \_\_\_5\_\_\_ waren dicht. Het leek \_\_\_6\_\_\_ hij liggend op z'n \_\_\_7\_\_\_ rende, zoals honden rennen \_\_\_8\_\_\_ ze in een droom \_\_\_9\_\_\_ dat ze achter een \_\_\_10\_\_\_ aan zitten. Maar

de \_\_11\_\_ rende niet en sliep \_\_12\_\_. De hond was dood. \_\_13\_\_ stak een spivork uit \_\_14\_\_ hond. De tanden van \_\_15\_\_ vork moeten dwars door \_\_16\_\_ hond heen de grond \_\_17\_\_ zijn gegaan, want de \_\_18\_\_ was niet omgevallen.

*Academic text:*

\_1\_ the first place we \_\_2\_\_ to distinguish between comprehension \_\_\_\_3\_\_\_\_ and production strategies (cf. \_\_4\_\_ 1992, 1995). Comprehension strategies \_\_5\_\_ to do with the \_\_\_\_6\_\_\_\_ of the source text \_7\_ the whole nature of \_8\_ translation commission; they are \_\_\_\_9\_\_\_\_ strategies, and they are \_\_\_\_10\_\_\_\_ primary in the translation \_\_11\_\_\_\_. Production strategies are in \_\_12\_\_ the results of various \_\_\_\_13\_\_\_\_ strategies: they have to \_14\_ with how the translator \_\_\_\_15\_\_\_\_ the linguistic material in \_\_16\_\_ to produce an appropriate \_\_17\_\_ text. I shall be \_\_\_\_18\_\_\_\_ here with production strategies \_\_19\_\_.

\_1\_\_ vertaalstrategieën moeten we in \_2\_ eerste plaats een onderscheid \_\_3\_\_ tussen begrips- en productiestrategieën (\_4\_. Gile 1992, 1995). Begripsstrategieën \_\_5\_\_ samen met de analyse \_6\_\_ de brontekst en de \_\_7\_\_ van de vertaalopdracht in \_\_8\_\_ geheel; het zijn inferentiestrategieën, \_9\_\_ in het vertaalproces vóór \_10\_ andere strategieën worden toegepast. \_\_\_\_\_11\_\_\_\_\_ zijn in feite het \_\_\_\_12\_\_\_\_ van verschillende begripsstrategieën: ze \_\_13\_\_ samen met de manier \_\_14\_\_ de vertaler het talige \_\_\_\_15\_\_\_\_ manipuleert om tot een \_\_\_\_16\_\_\_\_ doelttekst te komen. Ik \_\_17\_\_ me hier uitsluitend bezig \_\_18\_\_ productiestrategieën.

## Appendix C

## Answers given by respondents

## Game instructions English/Dutch

man	21	Basildon	English	place	center	player	six (random number)	supplementary	Train	Colour	Their	position	along	the	player	move	the	a	cards	the	cards	flip	on	then	to
man	22	Basildon	English	place	middle	player	random number	matching	train	score	his	of	along	the	player	move	the	a	cards	the	cards	tum	of	and	to
man	41	Basildon	English	place	middle	player	random number	matching	train	score	his	of	along	the	player	move	the	a	cards	the	cards	tum	of	and	to
man	21	Basildon	English	place	center	player	six (random number)	supplementary	Train	Colour	Their	position	along	the	player	move	the	a	cards	the	cards	flip	on	then	to
man	21	Basildon	English	place	center	player	six (random number)	supplementary	Train	Colour	Their	position	along	the	player	move	the	a	cards	the	cards	flip	on	then	to
man	22	Basildon	English	place	middle	player	random number	matching	train	score	his	of	along	the	player	move	the	a	cards	the	cards	tum	of	and	to
man	45	London	English	Place	middle	player	plastic		train	coloured	their	with	around	the	player	move	the	a	cards	the	cards	place	of	then	to
man	21	Basildon	English	place	center	player	six (random number)	supplementary	Train	Colour	Their	position	along	the	player	move	the	a	cards	the	cards	flip	on	then	to
vrouw	41	Walsall	English	Place	middle	player	plastic		train	coloured	their	with	around	the	player	move	the	a	cards	the	cards	place	of	then	to
vrouw	24	Walsall	English	Place	center	player	five	matching	train	track	his/her	on	along	the	player	move	the	a	cards	the	cards	tum	from	and	to
vrouw	23	Newcastle	English	place	middle	player	different	card	train	board	their	and	along	the	player	move	the	the	cards	the	cards	flip	with	and	to
vrouw	22	Newton Abbot	English	place	middle	player	random number	matching	train	scoring	their	of	around	the	player	move	the	a	cards	the	cards	place	of	and	to
vrouw	22	Basildon	English	Place	center	player	five	matching	train	track	his/her	on	along	the	player	move	the	a	cards	the	cards	tum	from	and	to
vrouw	22	Newton Abbot	English	place	middle	player	random number	matching	train	scoring	their	of	around	the	player	move	the	a	cards	the	cards	place	of	and	to
vrouw	22	Basildon	English	Place	middle	player	plastic		train	coloured	their	with	around	the	player	move	the	a	cards	the	cards	place	of	then	to
vrouw	24	Walsall	English	Place	center	player	five	matching	train	track	his/her	on	along	the	player	move	the	a	cards	the	cards	tum	from	and	to
vrouw	23	Newcastle	English	place	middle	player	different	card	train	board	their	and	along	the	player	move	the	the	cards	the	cards	flip	with	and	to
vrouw	22	Newton Abbot	English	place	middle	player	random number	matching	train	scoring	their	of	around	the	player	move	the	a	cards	the	cards	place	of	and	to
vrouw	43	Walsall	English	Place	middle	player	plastic		train	coloured	their	with	around	the	player	move	the	a	cards	the	cards	place	of	then	to
vrouw	22	Newton Abbot	English	place	middle	player	random number	matching	train	scoring	their	of	around	the	player	move	the	a	cards	the	cards	place	of	and	to

man	56	Wageningen	Nederlands	Regels	het	van	krijgt	stoom	stations	elke	zijn of haar	van	het	speler	scoort	verder	Verdeel	iedere	de	stapel	de	en	boven	
man	23	Utrecht	Nederlands	Begin	het	van	krijgt	houten?	stations	elke	zijn	de	het	speler	behaalt	voorst	Trek	elke	de	stapel	de	en	naast	
man	24	Utrecht	Nederlands	Doel	een	van	krijgt	gekleurde	kaarten	die	de	binnen	het	speler	scoort	verder	Verdeel	iedere	de	stapel	de	en	boven	
man	26	Utrecht	Nederlands	Doel	Het	Van	Krijgt	Gekleurde	Kaarten	Deze	Zijn/haar	Namelijk	Het	Speler	Verzameld	Hoger	Schudt	Iedere	De	Stapel	De	En	Op	
man	28	Utrecht	Nederlands	Uitleg	het	van	krijgt	gekleurde	kaarten	zijn	zijn	aan	het	speler	scoort	voorst	Schud	elke	de	stapel	de	en	naast	
man	27	Utrecht	Nederlands	voorbereiding	het	op	heeft	gekleurde		eigen	de	van	het	speler	verdiend	verder	schud	iedere	de	stapel	de	en	op	
man	28	Utrecht	Nederlands	Uitleg	het	van	krijgt	roze	kaartjes	dezelfde	zijn	van	het	speler	verdiend	verder	schud	elke	de	bakje	de	en	op	
man	24	Utrecht	Nederlands	Begin	het	van	kijst	miniatur		dezelfde	zijn/haar	van	het	speler	verdiend	verder	Pak	iedere	vervolgens	stapel	de	en	aan de rand	
man	21	Utrecht	Nederlands	Begin	het	van	krijgt	gekleurde		elke	zijn	van	het	speler	verdiend	hoger	Schud	elke	de	envelop	de	en	op	
vrouw	27	Utrecht	Nederlands	Uitleg	spel	van	krijgt	gekleurde	sporen	dezelfde	een	van	het	speler	scoort	verder	Schud	iedere	de	houder	de	en	op	
vrouw	54	Nieuwegein	Nederlands	Regels	het	van	krijgt	gekleurde	wagonetjes	dezelfde	één	van	het	speler	wint	vervolgens	Deel	elke	de	rij	de	en	op	
vrouw	26	Nieuwegein	Nederlands	Begin	het	van	kijst	kleine	kaarten	dezelfde	de	van	het	speler	verliest	terug	Deel	iedere	de	rij	de	en	langs	
vrouw	24	Utrecht	Nederlands	Begin	het	van	krijgt	gekleurde	stations	dezelfde	de	van	het	speler	verdiend	omhoog	Schud	iedere	de	stapel	de	en	op	
vrouw	55	Wageningen	Nederlands	Opzet	het	van	krijgt	spel	kaarten	dezelfde	zijn of haar	van	het	speler	verdiend	zoveel	Verdeel	iedere	de	stapel	de	en	op	
vrouw	20	Utrecht	Nederlands	Begin	een	van	krijgt	gekleurde	kaarten	dezelfde	de	van	het	speler	scoort	voorst	Schud	iedere	de	stapel	de	en	op	
vrouw	21	Amsterdam	Nederlands	Start	het	de	heeft	gekleurde	routes	deze	een	van	het	speler	gooit	verder	Pak	deze	de	stapel	de	en	op	
vrouw	23	Utrecht	Nederlands	Uitleg	het	van	krijgt	gekleurde	kleuren	dezelfde	zijn	en	het	speler	scoort	verder	Schud	elke	de	stapel	de	en	op	
vrouw	20	Zwartebroek	Nederlands	Uitleg	het	van	krijgt	gekleurde	kaarten	dezelfde	de	van	het	speler	scoort	verder	Schud	elke	de	stapel	de	en	op	
vrouw	20	Breda	Nederlands	Doel	het	van	kijst	gekleurde	locomotieven	dezelfde	zijn	naast	het	speler	verliest	terug	schud	elke	de	stapel	de	en	op	
vrouw	24	Utrecht	Nederlands	doel	het	van	krijgt	spelgoed		één	één	naast	het	speler	krijgt	direct	verdeel	iedere	de	stapel	de	en	op	
vrouw	23	Utrecht	Nederlands	Doel	het	van	krijgt	verschillende	kaarten	die	een	van	het	speler	scoort	daar	Deel	elke	de	stapel	de	en	op	



*Novel English/Dutch*

man	21	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
man	22	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	rabbit	the	or	dead	fork	dog	fork	the	and	the	over
man	22	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	rabbit	the	or	dead	fork	dog	fork	the	and	the	over
man	21	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
man	21	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
man	22	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	rabbit	the	or	dead	fork	dog	fork	the	and	the	over
man	45	Walsall	English	it	midnight	on	middle	front	His	looked	asleep	way	think	rabbit	this	or	dead	fork	animal	fork	the	and	the	over
man	21	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
vrouw	41	Walsall	English	it	midnight	on	middle	front	His	looked	asleep	way	think	rabbit	this	or	dead	fork	animal	fork	the	and	the	over
vrouw	24	Walsall	English	it	twelve	in	middle	front	its	looked	running	way	think	cat	this	nor	dead	fork	dog	fork	the	deep	the	over
vrouw	23	Newcastle	English	it	three	in	middle	front	his	was	running	way	think	cat	the	while	dead	fork	dog	fork	the	and	garden	down
vrouw	22	Newton Abbot	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
vrouw	22	Basildon	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
vrouw	22	Newton Abbot	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
vrouw	41	Walsall	English	it	midnight	on	middle	front	His	looked	asleep	way	think	rabbit	this	or	dead	fork	animal	fork	the	and	the	over
vrouw	24	Walsall	English	it	twelve	in	middle	front	its	looked	running	way	think	cat	this	nor	dead	fork	dog	fork	the	deep	the	over
vrouw	23	Newcastle	English	it	three	in	middle	front	his	was	running	way	think	cat	the	while	dead	fork	dog	fork	the	and	garden	down
vrouw	22	Newton Abbot	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over
vrouw	43	Walsall	English	it	midnight	on	middle	front	His	looked	asleep	way	think	rabbit	this	or	dead	fork	animal	fork	the	and	the	over
vrouw	22	Newton Abbot	English	it	midnight	on	middle	front	its	looked	running	way	think	cat	the	or	dead	fork	dog	fork	the	and	the	over

man	56	Wageningen	Nederlands	het	twaaiven	op	huis	ogen	alsof	zij	als	rennen	kat	hond	alleen	er	bewegeloze	spit	liggende	in	steel		
man	24	Utrecht	Nederlands	Het	twaaif	van	huis	ogen	alsof	rug	als	denken	neger	hond	niet	Er	de	de	de	in	hond		
man	28	Utrecht	Nederlands	Het	twaaif	op	huis	ogen	alsof	hardst	wanneer	denken	kat	hond	eveneens	Er	de	de	de	in	vork		
man	21	Utrecht	Nederlands	Het	tien	op	hek	ogen	alsof	rug	wanneer	denken	kat	hij	niet	er	de	de	de	in	vork		
man	28	Utrecht	Nederlands	Het	twaaif	op	huis	ogen	alsof	hardst	wanneer	denken	kat	hond	eveneens	Er	de	de	de	in	vork		
man	28	Utrecht	Nederlands	Het	twaaif	op	huis	ogen	alsof	hardst	wanneer	denken	kat	hond	eveneens	Er	de	de	de	in	vork		
vrouw	27	Utrecht	Nederlands	Het	twaaif	in	huis	ogen	dat	rug	als	dromen	kat	hond	niet	Er	de	de	de	in	vork		
vrouw	54	Nie uwege in	Nederlands	Het	tien	in	huis	ogen	of	rug	wanneer	denken	kat	hond	niet	Er	de	de	de	in	hond		
vrouw	26	Nie uwege in	Nederlands	Het	twaaif	op	huis	ogen	alsof	zij	als	dromen	kat	hond	niet	Er	de	de	de	in	vork		
vrouw	24	Utrecht	Nederlands	Het	twaaiven	op	huis	ogen	of	zij	als	denken	kat	hond	niet	Er	de	de	de	in	vork		
vrouw	55	Wageningen	Nederlands	het	twaaif	op	huis	ogen	alsof	rug	als	denken	konijn	hond	niet	er	de	de	de	in	spitvork		
vrouw	21	Amsterdam	Nederlands	Het	acht	in	huis	ogen	of	zij	wanneer	dachten	kat	hond	niet	Er	de	de	de	in	vork		
vrouw	23	Utrecht	Nederlands	Het	twee	op	huis	ogen	of	poten	als	denken	kat	hond	niet	Er	de	de	de	in	steel		
vrouw	23	Utrecht	Nederlands	het	drieën	op	huis	ogen	alsof	rug	als	denken	kat	hond	niet	er	de	de	de	in	vork		
vrouw	54	Nie uwege in	Nederlands	Het	tien	in	huis	ogen	of	rug	wanneer	denken	kat	hond	niet	Er	de	de	de	in	hond		
vrouw	24	Utrecht	Nederlands	Het	twaaiven	op	huis	ogen	of	zij	als	denken	kat	hond	niet	Er	de	de	de	in	vork		
vrouw	55	Wageningen	Nederlands	het	twaaif	op	huis	ogen	alsof	rug	als	denken	konijn	hond	niet	er	de	de	de	in	spitvork		
vrouw	23	Utrecht	Nederlands	Het	twee	op	huis	ogen	of	poten	als	denken	kat	hond	niet	Er	de	de	de	in	steel		
vrouw	27	Utrecht	Nederlands	Het	twaaif	in	huis	ogen	dat	rug	als	dromen	kat	hond	niet	Er	de	de	de	in	vork		
vrouw	24	Utrecht	Nederlands	Het	twaaiven	op	huis	ogen	of	zij	als	denken	kat	hond	niet	Er	de	de	de	in	vork		
vrouw	23	Utrecht	Nederlands	Het	twee	op	huis	ogen	of	poten	als	denken	kat	hond	niet	Er	de	de	de	in	steel		

## Academic Text English/Dutch

man	21	Basil don	English	in	need	strategies	?	have	understanding	and	the	production	functional	process	fact	comprehension	do	perceives	order	target	focusing	only
man	22	Basil don	English	in	need	strategies	?	have	understanding	and	the	comprehension	mainly	process	fact	comprehension	do	manipulates	order	translated	focusing	only
man	22	Basil don	English	in	need	strategies	?	have	understanding	and	the	comprehension	mainly	process	fact	comprehension	do	manipulates	order	translated	focusing	only
man	21	Basil don	English	in	need	strategies	?	have	understanding	and	the	production	functional	process	fact	comprehension	do	perceives	order	target	focusing	only
man	21	Basil don	English	in	need	strategies	?	have	understanding	and	the	production	functional	process	fact	comprehension	do	perceives	order	target	focusing	only
man	22	Basil don	English	in	need	strategies	?	have	understanding	and	the	comprehension	mainly	process	fact	comprehension	do	manipulates	order	translated	focusing	only
man	45	Walsall	English	in	begin	strategies		are	understanding	through	language			process			do	prepares	order			
man	21	Basil don	English	in	need	strategies	?	have	understanding	and	the	production	functional	process	fact	comprehension	do	perceives	order	target	focusing	only
vrouw	41	Walsall	English	in	begin	strategies		are	understanding	through	language			process			do	prepares	order			
vrouw	24	Walsall	English	in	learn	strategies	in	are	comprehension	and	comprehensible	translation	absolutely	business	turn	translation	deal	reproduces	order	comprehensible	starting	
vrouw	23	Newcastle	English	in	want	strategies	bla	have	analysis	and	the	translation	both	theory	with	other	do	sees	order	translated	starting	too
vrouw	24	Walsall	English	in	learn	strategies	in	are	comprehension	and	comprehensible	translation	absolutely	business	turn	translation	deal	reproduces	order	comprehensible	starting	
vrouw	22	Walsall	English	in	begin	strategies		are	understanding	through	language			process			do	prepares	order			
vrouw	22	Newton Abbot	English	in	need	strategies	?	have	understanding	and	the	production	functional	process	fact	comprehension	do	perceives	order	target	focusing	only
vrouw	41	Walsall	English	in	begin	strategies		are	understanding	through	language			process			do	prepares	order			
vrouw	24	Walsall	English	in	learn	strategies	in	are	comprehension	and	comprehensible	translation	absolutely	business	turn	translation	deal	reproduces	order	comprehensible	starting	
vrouw	23	Newcastle	English	in	want	strategies	bla	have	analysis	and	the	translation	both	theory	with	other	do	sees	order	translated	starting	too
vrouw	22	Newton Abbot	English	in	need	strategies	?	have	understanding	and	the	production	functional	process	fact	comprehension	do	perceives	order	target	focusing	only
vrouw	43	Walsall	English	in	begin	strategies		are	understanding	through	language			process			do	prepares	order			
vrouw	22	Newton Abbot	English	in	need	strategies	?	have	understanding	and	the	production	functional	process	fact	comprehension	do	perceives	order	target	focusing	only

man	56	Wageningen	Nederlands	Bij	de	maken	zie	zijn	van	tekst	zijn	die	dat	interferentiestrategieën	voortraject	zorgen	waarop	uitwerking	begrijpelijke	houd	met
man	24	Utrecht	Nederlands	Bij	de	maken	Door	krijgen	van	doeltekst	het	worden	voor	Begripsstrategieën	verschil	weken	waarop	begrip	Kloppende	houd	met
man	26	Utrecht	Nederlands	Bij	de	maken	J	werken	van	teksten	zijn	toegepast	de	Productiestrategieën	samengestelde	vormen	zoals	werk	Kloppende	houd	met
man	23	Utrecht	Nederlands	Bij	de	maken	J	werken	van	teksten	zijn	toegepast	de	Productiestrategieën	samengestelde	vormen	zoals	werk	Kloppende	houd	met
man	24	Utrecht	Nederlands	Bij	de	maken	Door	krijgen	van	doeltekst	het	worden	voor	Begripsstrategieën	verschil	weken	waarop	begrip	Kloppende	houd	met
man	26	Utrecht	Nederlands	Bij	de	maken	J	werken	van	teksten	zijn	toegepast	de	Productiestrategieën	samengestelde	vormen	zoals	werk	Kloppende	houd	met
vrouw	27	Utrecht	Nederlands	Bij	de	maken	bron	zijn	tekst	productiestrategie	zijn	die	de	Interferentiestrategieën	verzamelproces	zijn	waarop	stuk	goede	houd	met
vrouw	54	Nieuwegein	Nederlands	Bij	de	maken	bijvoorbeeld	vormen	van	tekst	zijn	waarbij		Dit		vormen	waarop	proces	juiste	hou	met
vrouw	26	Nieuwegein	Nederlands	Bij	de	maken	Bijvoorbeeld	vormen	strategieën	kern	zijn	die	alle	Zij	uitgangspunt	hangen	waarop	mysterie	uiteindeijke	houd	met
vrouw	24	Utrecht	Nederlands	Bij	de	maken	Ref	hangen	van	analyse	zijn	die	de	productiestrategieën	product	hangen	waarop	aspect	vertaalde	houd	met
vrouw	55	Wageningen	Nederlands	Bij	de	maken	volgens	vormen	van	vraag	zijn	die	de	vertaalstrategieën	fundament	vormen	van	geheel	goede	houd	met
vrouw	21	Amsterdam	Nederlands	Binnen	de	maken	uit	vormen	van	doeltekst	zijn	die	de	Ze	doel	werken	waarop	boek	correcte	hou	met
vrouw	23	Utrecht	Nederlands	De	de	maken		zijn	van	doeltekst	zijn	die	de	Vertaalstrategieën	startpunt		waarop	aspect	logische	houd	met
vrouw	26	Utrecht	Nederlands	In	de	maken	red	vallen	van	reden	zijn	die	de	vertaalstrategieën	doel	vormen	waarop	ansich	bepaalde	houd	met
vrouw	54	Nieuwegein	Nederlands	Bij	de	maken	bijvoorbeeld	vormen	van	tekst	zijn	waarbij		Dit		vormen	waarop	proces	juiste	hou	met
vrouw	24	Utrecht	Nederlands	Bij	de	maken	Ref	hangen	van	analyse	zijn	die	de	productiestrategieën	product	hangen	waarop	aspect	vertaalde	houd	met
vrouw	55	Wageningen	Nederlands	Bij	de	maken	volgens	vormen	van	vraag	zijn	die	de	vertaalstrategieën	fundament	vormen	van	geheel	goede	houd	met
vrouw	23	Utrecht	Nederlands	De	de	maken		zijn	van	doeltekst	zijn	die	de	Vertaalstrategieën	startpunt		waarop	aspect	logische	houd	met
vrouw	27	Utrecht	Nederlands	Bij	de	maken	bron	zijn	tekst	productiestrategie	zijn	die	de	Interferentiestrategieën	verzamelproces	zijn	waarop	stuk	goede	houd	met
vrouw	26	Nieuwegein	Nederlands	Bij	de	maken	Bijvoorbeeld	vormen	strategieën	kern	zijn	die	alle	Zij	uitgangspunt	hangen	waarop	mysterie	uiteindeijke	houd	met
vrouw	23	Utrecht	Nederlands	In	de	maken	red	vallen	van	reden	zijn	die	de	vertaalstrategieën	doel	vormen	waarop	werk	bepaalde	houd	met