



UNIVERSITY OF GOTHENBURG

The Swedish MFA Design Programme Curriculum and its Translation in English

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Abstract

In this essay the language of the Curriculum of the MFA Programme in Design at the University of Gothenburg is investigated. The approach is a Systemic Functional Linguistic approach and a comparison between the Swedish original and its translation in English is made. The investigation shows that the generic structure and the register of the source and the translation are the same but there are some differences found on the lexico-grammatical level. On the textual level there are some differences found in Theme and Rheme structures and on the interpersonal level there are differences in the way modality is realized and how the third person possessive pronoun is translated. Those differences are probably due to language differences. On the experiential level, there are differences in the translation of processes and participants. The differences on the experiential level are probably due to the ambiguity of the word *design*.

Key-words: curriculum, syllabus, translation, design,

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1. Introduction

1.1. Background

All educational programmes and courses at Swedish universities have a curriculum. The function of the curriculum is to inform about the content of the programme, what prerequisites are required to be eligible for the course or programme and what outcomes the prospective student is expected to achieve during the period of study. One programme curriculum may consist of several course syllabi.

On July 1, 2007, the educational structure of Swedish universities was changed, due to the so called Bologna process, (Office of Student Affairs, University of Gothenburg. 2007). In short, one of the goals of the Bologna process was to create a common educational structure all over Europe, which meant that higher education was divided into three cycles: first cycle, second cycle and third cycle. The first cycle is the Bachelor's level, the second cycle the Master's level and the third cycle is PhD research studies. The purpose of this was to make it easier to compare courses and programmes between countries and to encourage students to move between different places of study. Since the Bologna Process, several second cycle programmes at the University of Gothenburg are open for international students, and as a result, curricula and course syllabi and information require translation into English.

The MFA programme in Design at the School of Design and Crafts (HDK), an institution within the University of Gothenburg, is one example of a programme that has attracted many international students ever since the Bologna reformation, in fact there are a considerable number of international students applying every year.

1.2. Aim/purpose

The purpose of this essay is to examine the curriculum of the Master programme in Design at the School of Design and Crafts (HDK). The language of the curriculum will be analysed and the English translation will be compared with the Swedish text. The analysis will have a Systemic Functional Linguistic (SFL) approach, which basically means exploring how language creates meaning, i.e. the way we talk about something creates what we talk about.

“In summary, SFL has been described as a functional-semantic approach to language which explores both how people use language in different contexts, and how language is structured for use as a semiotic system.” (Eggins, 2004: 20-21).

Firstly, the investigation in this essay will focus on what linguistic choices the author of the original Swedish curriculum has made to create meaning. Secondly, the translated text will be investigated in order to find out how the translator has rendered the choices and to find out whether there are any differences between the translated text and the source text.

The purpose of the investigation is not to evaluate whether the texts, neither the Swedish source text, nor the English translation, are good or bad or to talk about linguistic choices as right or wrong. Thus, the focus will not be on how the language should be used correctly, which would be the focus if the approach was prescriptive and normative, (Eggins, 2004: 138-139). The first purpose is to study and analyse linguistic choices within a particular context, the curriculum, and the second purpose is to make a comparative analysis of the source and the translation. Systemic Functional Linguistic is a descriptive approach which explores the way language is used in different social contexts to achieve various cultural goals. A descriptive approach makes no judgement about whether people should or should not use particular structures.

“It enables us to talk about linguistic choices not as “right” or “wrong” as in the traditional prescriptive approach to language. Instead we talk about choices as “appropriate” or “inappropriate” to a particular context.” (Eggins, 2004: 20).

By comparing the Swedish source with the English translation, one might be able to highlight some linguistic features of the two languages within the context of the curriculum. Here after, the abbreviations ST (Source Text) and TT (Translated Text) will be used.

“Translation can be an object of research into the mechanisms of one language in relation to another. Thus translation allows us to clarify certain linguistic phenomena which otherwise would remain undiscovered. In this sense translation is an auxiliary discipline to linguistics.” (Vinay & Dalbarnet, 1995: 9).

1.3. Theoretical background

Systemic Linguistics is principally focused on how language makes meaning and what the function of these choices are and by then describe how language is used in different social contexts in order to serve different purposes. (Eggins, 2004: 1-20). According to Halliday, as referred to in Eggins (2004), language is a semiotic system with the possibility to make three kinds of meaning at the same time; experiential, interpersonal and textual meanings. The experiential meaning is about who is doing what to whom when, where and why. (Eggins, 2004: 206). Language enables the speaker/writer to describe experiences such as actions, events, people, things and thoughts, feelings and perceptions. The experiential meaning is realized in terms of participants, processes and circumstances. This is called transitivity. The process is the action, state or change of state, the participant is involved in the process and the circumstance is the time, place and manner. The interpersonal meaning expresses the roles and the relationships of the participants of a text (Eggins, 2004: 184) which is realized through Mood and Modality. Mood is what type of clause structure, for example declarative or interrogative clause. Modality is to what degree certainty or obligation is expressed. The textual meaning is the pattern of a text and continuity in the organization of the clause, (Eggins, 2004: 296-298). In order to make a text into a text and not just clauses and phrases without context, there must be patterns of cohesion tying the text together. This is realized through cohesion and Theme and Rheme structures. The Theme is the point of departure of the message and what comes first in the clause. The Rheme is the new information about the point of departure that follows after the Theme.

The Thematic organization contributes to the cohesive development of the text. The experiential, interpersonal and textual meanings are the three meanings that matter in any situation.

“Language is as it is because of what it has to do” (Eggins, 2004: 111).

Language is never used without a purpose; it is always used to create meaning. When we analyse and put a label on what we are doing, we are describing genre, (Eggins, 2004: 54-84). The genre is the relationship between schematic structure, linguistic characteristics and social use of a text. Two texts may have the same or similar linguistic features but may be felt to be different types of texts; therefore it is important to look for a text’s overall patterning. Halliday claims that there are three aspects of context that matter; the Field, the Mode and the Tenor. These three are called the register variables and each of these variables is described in a register analysis of a text. If texts belong to the same register, they can be said to belong to the same genre. Therefore, the genre is the content of the register. Only Field, Mode and Tenor have a direct impact on the type of language that will be produced in a text. (Eggins, 2004: 90-112). Thus Field, Mode and Tenor are the three key aspects of a situation. They are the three kinds of meanings language is structured to make and they determine the linguistic choices.

Field is the situational variable and has to do with the focus of the activity – the experiential meaning. This is realized through Transitivity. The choices of Transitivity are related to the Field because the choice of process type and participant realizes who is doing what to whom, when, where and why, (Eggins, 2004: 206-253). Tenor refers to the participants of the text; the addresser and the addressee and the relationship between them – the interpersonal meaning. By looking at how systems of Mood and Modality are expressed in clauses, it is possible to reveal interpersonal dimensions such as the relation between the addresser and the addressee and who has the power of being the speaker. (Eggins, 2004: 142-187). Mode relates to the channel, spoken or written and to what degree participation is taking place between addresser and addressee and what role the language is playing in the interaction – the textual meaning, (Eggins, 2004: 296-326).

The lexico-grammatical level of language explores the role of grammar to describe the meaning. By arranging words in different grammatical structures, it is possible to create different meanings. The lexico-grammatical level explores units and constituents such as clauses, phrases and words. Text is not a grammatical unit but a semantic unit. The semantic choices, which are due to the need to express context, are realized through lexico-grammatical choices. The purpose of grammar is “to make infinite meanings from finite expression units, and to make meanings simultaneously” (Eggins, 2004:113-127).

The different meanings can be mapped simultaneously on to a clause, which shows that language is a semantic complexity and that constituents of a clause often play more than one functional role at a time. In table 1, the different functions of the declarative sentence *The student must formulate her/his problem* are presented.

Table 1, The different functions of a clause

| | | | |
|----------------------|--------------------|---------------------------|-----------------------------|
| | The student | must formulate | her/his problem. |
| Experiential | Agent | Process | Participant |
| Interpersonal | Subject | Finite + predicator | Direct Object |
| Textual | Theme | Rheme | |

In a typical declarative sentence like the one in table 1, Agent, Subject and Theme are realized with the same word; the student.

2. Method & Material

2.1. Method

The method of investigation in this essay is based on a systemic functional linguistic approach and a comparative analysis of the ST and the TT. The investigation will be carried out as follows:

1. A description of the generic structure (the genre) of the text.
2. A register analysis of the text, using the register variables Mode, Tenor and Field.
3. A lexico-grammatical analysis of the text.
4. A comparison of the TT and the ST is made and a representation of differences between ST and TT is made, if there are any.
5. Discussion and a conclusion of the result of the investigation.

Steps 1-4 are presented in chapter 3 and step 5 is presented in chapter 4.

2.2. Material

The corpus used in this investigation is the curriculum of the Master programme in Design, which consists of five different course syllabi. DEMIS 1 (Design 1, 30 Higher Education Credits (HEC)), DEMIS2 (Individual Studies, 30 HEC), DEMS3A (Design Perspective, 26 HEC), DEMS4A (Degree Project Preparation, 4 HEC) and DEMEX1 (Master Degree Project, 30 HEC). The total number of words in the corpus is around 3000. However, all syllabi at the university are written according to a specific template, which means that headlines are fixed and some pieces of information are standardized. Therefore there are among those 3000 words quite a few that occur in all syllabi.

The curriculum was originally written in Swedish by Swedish native speakers. The author is the person responsible for the programme, at HDK called *the Head of the programme*, along with teachers at HDK, who are teaching and coordinating specific courses. The curriculum was first launched in 2006 and it has been revised a few times during the years 2010-2011.

Most of the translation is made by the same contracted translator, a native English speaker, who has been living in Sweden for many years. However, some parts may have been translated by the author, since when revising smaller parts of course syllabi, it has not been considered necessary to contract a translator.

3. Investigation

3.1. Description of the Generic Structure

The text to be investigated consists of five course syllabi, which belong to a university programme curriculum: The Master programme in Design, a two year programme, which leads to the Degree of Master of Fine Arts (2 years) in Design (MFA in Design). The overall curriculum and each syllabus follow the same schematic structure and in this description, all the different stages that form the pattern of the curriculum will be gone through.

- **Stage 1:** The headline of the text is the title. The name of the programme is the title of the overall curriculum and each syllabus has its own title. The title is followed by a code consisting of letters and numbers. The programme curriculum has a programme code and each syllabus has its own course code and the numbering follows a logic system, where the first course of the programme is number one. There is also information about the number of higher education credits for each course and whether the course and programme belong to first or second cycle level.
- **Stage 2:** This stage is the confirmation. Here we will find information about when the programme or course was established and confirmed by the authorities, what position it has within the Swedish educational system and to what field of education it belongs.
- **Stage 3:** This stage states the requirements for the programme or course. It is described what the prospective student is supposed to have achieved in terms of previous knowledge and education, to be eligible for admission.
- **Stage 4:** This stage describes the content of the course or programme briefly and if the course is divided into sub-courses, they will be listed and described in this part.
- **Stage 5:** The outcomes stage describes what the student is expected to have achieved after completing the course. The learning outcomes are expressed in relation to what the student is expected to have achieved for a pass grade. The outcomes given are divided into the headlines: Knowledge and Understanding, Skills and Abilities, Judgement and Approach.
- **Stage 6:** The outcomes are followed by the assessment part, where the types of examination and form/s of examinations used in the course are stated and the grading scale that is used.
- **Stage 7:** In the course evaluation part it is stated how the course evaluation is carried out and how the results are conveyed to the students.
- **Stage 8:** In the final part, we will find information about the language of instruction or whether there are additional costs for the students or other prerequisites or conditions not previously mentioned.

3.2. Register Analysis of the Text

Field has to do with the focus of the activity and the focus of the text is to inform about the content of the Master programme in Design and what the student should achieve. Words and items related to university studies as well as design related words and items occur frequently, which requires some previous knowledge within the design field as well as experience of university studies. The core of the text is the learning outcomes part where the student's expected achievements are stated. One of the most important changes in writing curricula, as a result of the Bologna Process (Office of Student Affairs, University of Gothenburg: 2007) is that the focus of the curricula should be shifted from the education's content to the student's learning. According to the guidelines on how to write learning outcomes (Lokhoff, Jenneke et al. 2010: 43-45), good learning outcomes are characterized as "verifiable, comprehensible and observable."

Tenor refers to the participants of the text; the addresser and the addressee and the relationship between them. The language of this text is standard academic formal Swedish. The university is the authority and the addresser which pronounces what the addressee, the student or the prospective student, has to be informed about.

Mode relates to the channel, whether it is spoken or written or both spoken and written. In this text, the mode is simple, the text is written to be read. The text is a monologue and there is no interactivity between sender and receiver.

3.3. A Lexico-grammatical Analysis of the Text

The lexico-grammatical level of language explores the role of grammar to describe the experiential, interpersonal and textual meanings. The experiential meaning of the text is the focus of the activity and is realized through Transitivity. Transitivity patterns represent the experiential meaning and explain how the Field develops and shifts. The choices of Transitivity are related to Field because the choice of process types realizes who is doing what to whom, when, where and why. The learning outcomes in this text are expressed by material processes such as *samla* ("collect"), *tolka* ("interpret"), *gestalta* ("form"), *resonera* ("discuss"), *argumentera* ("argue"), *analysera* ("analyse"), *reflektera* ("reflect"), *relatera* ("relate"). Frequent circumstantial items within the learning outcomes are: *självständigt* ("independently"), *kritiskt* ("critically"), *klart* ("clearly") and *övertygande* ("convincingly"). Examples of material learning outcomes processes in the text are:

- (1) *Efter avslutad kurs förväntas studenten kunna självständigt gestalta såväl egna idéer som uppdragsbaserade projekt.* ("After completed course the student is expected to be able to independently form his/her own ideas as well as commissioned based projects")
- (2) *Efter avslutad kurs förväntas studenten kunna samla och kritiskt tolka nödvändig information som skall ligga till grund för genomförandet av ett designarbete.* ("After completed course the student is expected to be able to collect and critically interpret necessary information, which shall be the base in the process of a design project.")

- (3) *Efter avslutad kurs förväntas studenten kunna ha en mycket välutvecklad förmåga att självständigt driva en gestaltningsprocess.* (“After completed course the student is expected to have a very well-developed ability to independently carry through a process of forming”)

Material processes are processes about action and involve participants which are realized by nominal groups. Lexical items containing the word *design* and *gestaltning* (“formation”) are frequent participants in the processes such as *designarbete* (“design work”) in example (2) and *gestaltningsprocess* (“process of forming”) in example (3). The student is also a participant of all the learning outcomes processes, but not as the actor since all learning outcomes begin with the clause *Efter avslutad kurs förväntas studenten kunna*, (“After the course is completed the student is expected to”), which is a passive clause where the student is the subject. The passive clause makes the student the affected goal of the process. (Eggins, 2004: 215-216). The actor or agent of the process is omitted and exists implicitly. It is the actor/agent who is the one who expects what the student should be able to do and represents the authority; the university.

The interpersonal meaning is the relationship between the participants of the text. In this text the addresser is the authority and the addressee is inferior. This is realized in the choice of the passive clause as in the example above where the authority is the omitted agent. There is no personal or emotional stance in this text. The author is distant and formal and impersonal, which is realized through the absence of first and second personal pronouns. The possessive pronoun *sin* and the reflexive pronoun *sig* occur frequently which are used in clauses referring to the third person; the student. There is also an absence of colloquial items and vague formulations that are usually used in spoken language, as well as absence of interjections, interrogative clauses and *wh*-questions. There is one imperative found:

- (4) *Notera att två av delkurserna (.....) är kopplade till en valsituation.* (“Notice that two of the sub-courses (.....) offer the student a choice.”)

There is a frequency of declarative sentences such as:

- (5) *Studenten utformar sin egen frågeställning.* (“The student works out his/her own questions”)

The finite verbal operator *skall* (“shall”) is used in modal clauses expressing obligation:

- (6) *Studenten skall kunna tydligt redogöra för sin arbetsprocess.* (“The student should be able to clearly describe his/her working process”)

The textual meaning is the pattern of the text, which is realized through Theme and Rheme structures. The Theme is what comes first in the clause and usually has the grammatical function of the subject of the clause. The Theme gives the reader perspective about the point of departure of the text and the Rheme is the focus of the text, the new information that follows the Theme. The most frequent Themes of the text are the topical themes *kursen*, (“the course”), *studenten*, (“the student”), *lärandet* (“the learning”). An example:

- (7) *Lärandet har fokus på den enskilde studentens fördjupning.* (“Learning is focused on the in-depth progress of the individual student”)

There are no textual themes in the text. Examples of textual themes are continuity adjuncts like *oh* and *well* or conjunctive adjuncts such as *but* and *and*. A textual theme does not express any interpersonal or experiential meaning but creates cohesion when relating the clause to its context (Eggins, 2004: 305).

3.4. Comparison of Source Text and Translated Text

3.4.1. Differences in Transitivity Patterns

In comparing the ST and TT, it is found that there are some differences in the use of the processes and participants *gestalta*, *gestaltning* and *design*. According to the dictionary (Nordstedts. 1989) the lexical meaning of the process *gestalta* in English is: *shape, form, mould* and the lexical meaning of the participant *gestaltning* in English is: *formation, creation, form, shape, configuration*. In the ST, the verb *gestalta* occurs as a material process verb three times and the noun *gestaltning* occurs as a process participant 15 times. In examples (8) to (10) the different translations of *gestalta* as a process are presented.

| ST | TT |
|---|---|
| (8) Efter avslutad kurs förväntas studenten kunna självständigt gestalta såväl egna idéer som uppdragsbaserade projekt. | After the completion of the course the student is expected to demonstrate a well-developed ability to design her/his own ideas as well as commissioned projects. |
| (9) Genom delprojekt av praktisk karaktär, utvecklas den egna förmågan att gestalta . | The course will furthermore provide the opportunity of developing one's own knowledge about the design process and of deepening one's own capacity for creativity through course components of a practical nature. |
| (10) Efter avslutad kurs förväntas studenten kunna visa en väl utvecklad förmåga att gestalta såväl egna idéer som uppdragsbaserade projekt. | After completion of the course the student is expected to be able to demonstrate a well-developed ability to give shape to one's own ideas as well as commissioned projects. |

The examples above show that the process *gestalta* has been translated in three different ways. In two of the examples, (8) and (10) *gestalta* is rendered as a process; *design* and *give shape*. In example (9) the whole clause has been extended and *gestalta* has been rendered into the participant *capacity for creativity*. Instead the progressive form *deepening* constitutes the process. Examples (11) to (18) present how *gestaltning* as a participant is translated in the text.

| ST | TT |
|---|--|
| (11) Efter avslutad kurs förväntas studenten kunna visa en väl utvecklad förmåga att bedöma hur gestaltningen av ett designprojekt fungerar... | After completion of the course the student is expected to be able to demonstrate a well-developed ability to evaluate how well the shape of a design project turns out... |
| (12) Dessutom innehåller kursen möjligheter att fördjupa sig inom valt gestaltningssområde . | Furthermore in the course, opportunity is given for in-depth studies within the student's own field of design specialization . |
| (13) Efter avslutad kurs förväntas studenten kunna ha en mycket välutvecklad förmåga i relevanta gestaltningstekniker . | After completion of the course the student is expected to be able to have a very well-developed ability in the use of relevant creative techniques . |
| (14) Efter avslutad kurs förväntas studenten kunna självständigt utveckla den egna konstnärliga gestaltningsförmågan . | After completing the course the student should be able to demonstrate a well-developed ability to developing her/his artistic creativity . |
| (15) Efter avslutad kurs förväntas studenten kunna självständigt problematisera kring den egna konstnärliga gestaltningsförmågan . | After completing the course the student should be able to demonstrate a well-developed ability to analyzing and problemizing ¹ his/her own artistic design ability . |
| (16) Programmet är utformat kring studentens fördjupning av tidigare förvärvad gestaltnings- och designkompetens . | The programme will have as its framework the student's continued deepening of previously acquired competence with regard to creativity and design . |
| (17) För att uppfylla kraven för en masterexamen i design skall studenten visa väl utvecklad gestaltningsskompetens ... | In order to meet the requirements for the Master of Fine Arts Degree in Design the student shall demonstrate a well-developed creative competence ... |
| (18) Efter avslutad kurs förväntas studenten kunna ha en mycket välutvecklad förmåga att självständigt driva en gestaltningsprocess . | After completion of the course the student is expected to be able to have a very well-developed ability for independently carrying through a creative process . |

Examples (11) to (18) above show that *gestaltning* as a participant has been rendered in different ways; *the shape, design and creative/creativity*. Notice that *gestaltning* and *design* are used in the same unit of the ST in example (16). The word *gestaltning* came into the Swedish language from the German language (SAOB.1928) but according to Takayasu the word *design* is nowadays replacing *gestalta* and its equivalents in other languages around the world:

“*Gestaltung* originally means “giving a form”. This word was deeply connected to ideas of composition or construction throughout the modern design movement in the 20th century. Since then, *Gestaltung* has been used as the German word for the English

¹ Error in the original text..

word “design”, but even now it retains some modernist implications. Probably because of this, even in Germany, the more general word, “design”, is being used instead of *Gestaltung*”. (Takayasu, 2010: 64)

The word *design* might be a more general word. Consider the following sentence: “Design is to design a design to produce a design” (Heskett, 2002: 3). The sentence is grammatically correct and even though it doesn’t make any semantic sense it reflects the fact that there are many levels of meaning of the word. In the above sentence the first *design* is a noun, the concept of design as a field, the second *design* is a verb, stating a material process, the third is a noun, but this time as a concept or a proposal. The fourth is also a noun, but this time it indicates a finished product or an artefact. According to the dictionary (Nordstedts. 1989) design as a process has a lot of equivalent meanings in Swedish, of which some are: *formge* (“form”), *teckna* (“draw”), *skissera* (“sketch”), *göra utkast* (“outline”), *skapa* (“make”), *konstruera* (“construct”), *utföra* (“carry out”), *planera* (“plan”), *uttänka* (“think out”). As a participant, there are as well quite a few meanings: *formgivning* (“give form”), *design* (“design”), *planläggning* (“planning”), *utkast* (“draft”), *skiss* (“sketch”), *ritning* (“drawing”), *konstruktion* (“construction”), *utförande* (“execution”). Design as a concept or field was introduced in Sweden during the 1940’s when the relation between decorative arts and industrial design became important and the purpose of industrial design was to make industrial produced products desirable for consumers. However, it was not the English word *design* that was used for the process of making artefacts or products in the beginning, but the German word *formgivning* (“give form”), (Brunnström & Zetterlund, 2010). Table 2 shows the occurrence of words and expressions that contain the word design in the text.

Table 2 Design words in the text

| ST /TT | Number of times in ST | Number of times in TT |
|--|-----------------------|-----------------------|
| design / design (process and participant) | 7 | 13 |
| Designområdet / the design field (participant) | 8 | 7 |
| designprojekt / design project (participant) | 11 | 14 |
| designprocess / design process (participant) | 9 | 9 |
| designarbeten / design work (participant) | 6 | 3 |
| designuppgift / design assignment (participant) | 3 | 4 |
| narrativ design / narrative design (participant) | 2 | 2 |
| social design / social design (participant) | 2 | 2 |
| designpraktik / design practice (participant) | 1 | 1 |
| designkompetens , designkunskap, designhöjd / design proficiency, design ability (participant) | 4 | 2 |
| designexpertis / design expertise (participant) | 1 | 1 |
| Total number of design words: | 54 | 58 |

Table 2 shows that the word *design* and expressions containing *design* are ubiquitous in both the ST and the TT. The word occurs four more times in the TT and it is due to the fact that the Swedish *gestaltning* has been translated into *design* in English.

3.4.2. Differences in Active and Passive Clauses and Mood and Modality

As presented in the register analysis, the learning outcomes clauses of the curriculum are passive clauses, where the student is the affected goal of the process. When comparing the learning outcomes of the ST and the TT, it is found that some of the TT clauses are not rendered into passive clauses even though the ST is passive.

| ST-passive clause | TT-active clause |
|---|--|
| (19) Efter avslutad kurs förväntas studenten kunna självständigt utveckla den egna konstnärliga gestaltningsförmågan. | After completing the course the student should be able to demonstrate a well-developed ability to developing her/his artistic creativity. |
| (20) Efter avslutad kurs förväntas studenten kunna självständigt problematisera kring den egna konstnärliga gestaltningsförmågan. | After completing the course the student should be able to demonstrate a well-developed ability to analyzing and problemizing ² his/her own artistic design ability. |

In both examples, (19) and (20), the passive clauses in the ST have been rendered as active clauses in the TT and become modulated declarative sentences, with the modality *should* which expresses a meaning of obligation. In the ST, the student is the goal participant in the passive clause, in the TT clauses the student has become the agent of the processes and thus modally responsible. In examples (21) to (25) differences found regarding mood and modality between ST and TT are shown.

| | ST | TT |
|------|--|--|
| (21) | Delmomenten värderas muntligt i helklass... | The sub-courses shall be evaluated orally by the whole class... |
| (22) | Examinator sammanställer studenternas värderingar... | The examiner shall compile the students' evaluations.... |
| (23) | Jämställdhet, jämlikhet och mångfald ska beaktas i alla kurser på HDK. | HDK is trying to achieve gender equality, ethnic equality as well as diversity in all courses. |
| (24) | Vikt läggs också vid att studenterna skall kunna på ett reflekterat sätt opponera på annan students arbete. | It is also of importance that the student will reflect and act as opponent upon another student's work. |
| (25) | Studenten utformar sin egen frågeställning... | The student must formulate her/his problem... |

Structurally, all the clauses in examples (21) to (25) are declarative sentences, which consist of subject, finite, predicator and complement. However, there are differences between ST and TT. Examples (21), (22) and (25) are declarative sentences in the present tense in the ST, but the translator has chosen to add the finite verbal operators *shall* and *must* in the TT. Those operators express a high degree of obligation and necessity, (Eggs, 2004: 179). It might be possible to say that

² Error in the original text..

the TT clauses express a higher degree of obligation than the ST, since *shall* and *must* express very strong obligation, but it also indicates that there is a language difference between English and Swedish in the way temporal meanings are combined with modal features, (Herriman, 2001: 21). In Swedish it is possible to express modality without using the auxiliary *skall* (“shall”). In the Swedish clause, the present tense is used, but it is implied that the action will happen in the future, whereas in English it is necessary to express modality by using the modal auxiliaries.

“Although the chief function of tense is to represent temporal concepts, there is no direct one-to-one correspondence between this morphological category and the expression of purely temporal meaning. Tense inflections may also express modal meanings, i.e. various attitudes concerning the activity represented in the VP” (Herriman, 2001: 5)

In Swedish, it is possible to express obligation through a declarative sentence, whereas in English it is necessary to use a finite modal verb operator of obligation such as *should*. In example (24), the author of the ST has however chosen to add the finite verbal operator *skall* (“shall”) to express a high degree of obligation. But the translator has chosen to use *will* in the TT. *Will* could sometimes express modality and sometimes mark the future tense. *Will* as a modality expression carries either the meaning of probability or willingness. Thus, the TT lacks the high degree of obligation of the ST clause.

In comparing the ST and TT in example (23), there are differences found in modality, mood and meaning. There is high degree of obligation expressed in the ST by the use of *skall*, whereas there is no modality at all in the TT, but a declarative sentence in the progressive form. The choice of the translator to render *beaktas* (“consider”) as *try*, creates a different meaning since *try* is not an equivalent translation of *beaktas*. The clause is passive in Swedish, the nominal group *jämställdhet, jämlikhet och mångfald* (“gender equality, ethnic equality and diversity”), is the subject, the agent is omitted, whereas the English clause is an active clause, HDK is the subject, and the actor in the process of trying. The experiential, interpersonal and textual meanings of the clause are changed in the TT. The textual meaning of the clause in terms of Theme and Rheme will be discussed below in section 3.4.4.

3.4.3. Translation of Personal pronouns

The English language lacks the equivalence to the Swedish third person possessive pronouns *sin* and *sitt*. The different choices of translations of *sin*, *sitt*, *sin egen*, *sitt eget* are shown in the examples below.

| ST | TT |
|---|--|
| (26) Studenten genomför ett egenformulerat project utifrån ett övergripande tema och fördjupar sin metodkunskap... | The student will complete a project formulated by her-/him and deepen her/his own methodology... |
| (27) Delkursen erbjuder studenten möjlighet att fördjupa sin förmåga att projektera och genomföra ett designprojekt... | This sub-course offers the student opportunity to deepen his/her ability to plan and realize a design project.. |

| | |
|---|--|
| (28) Egna projektstudier syftar till att genom eget självständigt arbete göra studenten väl förtrogen med sin process... | The purpose of the sub-course is to develop the student's own process... |
| (29) Studenten skall kunna tydligt redogöra för sin arbetsprocess... | The student should be able to clearly present his/her working process... |
| (30) Efter avslutad kurs förväntas studenten kunna visa en väl utvecklad förmåga att reflektera över sin egen metod... | After completion of the course the student is expected to be able to reflect upon one's own method... |
| (31) Studenten utformar sin egen frågeställning och sitt projekt inom temaområdet... | The student must formulate her/his problem and project within the thematic field... |
| (32) Efter avslutad kurs förväntas studenten kunna självständigt formulera nya frågor och bedöma sitt eget resultat... | After completion of the course the student is expected to be able to formulate new questions independently and to assess her/his own results... |
| (33) Efter avslutad kurs förväntas studenten kunna bedöma sitt eget projekt... | After completion of the course the student is expected to assess her/his project... |

The possessive pronouns *sin*, *sitt*, *sitt eget* are translated in different ways: *her/his own*, *his/her*, *the student's own*, *one's own*. In example (28), the translator has chosen to add *own* even though there is no *eget* in the ST. The need to make pronouns explicit is called explicitation and is dictated by the context or situation (Munday, 2001:116). The phenomenon of explicitation is very common in different kinds of translations; but may be most common in informative texts, where the semantic context is in focus. It is often used, when there is something implied in the ST, that the translator chooses to make clearer.

3.4.4. Differences in Theme and Rheme

In examples (34) to (37), there will be examples of differences in Theme and Rheme between ST and TT.

(34)

| | Theme | Rheme |
|----|--------------------------------------|---|
| ST | Kursen | utvärderas individuellt och skriftligt samt muntligt i grupp tillsammans med kursansvarig lärare efter avslutad kurs. |
| TT | After the course has been completed, | it shall be evaluated individually in writing as well as orally in a group with the Course Coordinator. |

In example (34) the Theme of the ST is an unmarked topical Theme *kursen*, which is also the subject of the clause in a declarative sentence, passive clause. In the TT, the translator has chosen to put the

circumstantial “After the course...” first in the sentence, and the Theme becomes a marked theme which makes the time for the evaluation of the course the starting point.

(35)

| | Theme | Rheme |
|----|--|---|
| ST | Lärandet | har fokus på den enskilde studentens fördjupning. |
| TT | The in-depht progress of each individual student | is the focus of all learning. |

In example (35), the ST Theme is an unmarked topical Theme *Lärandet* (“learning”) and the subject of the clause in a declarative sentence. The TT is also a declarative sentence, but the translator has chosen to change the word order and put the circumstance first in the sentence. From the point of view of the experiential meaning, the Theme has changed in the TT from the Carrier (the learning) to the Attribute in a relational process (Intensive Attributive Process, (Egins, 2004:238-239). From the point of view of the textual function, the ST Theme is relating to the overall theme of the text; the learning which creates cohesion with the core of the curriculum; the learning outcomes. The textual function of the TT makes the student the starting point.

(36)

| | Theme | Rheme |
|----|--------------------------------------|--|
| ST | Jämställdhet, jämlikhet och mångfald | ska beaktas i alla kurser på HDK. |
| TT | HDK | is trying to achieve gender equality, ethnic equality as well as diversity in all courses. |

The differences between ST and TT in example (36), has already been looked at from the point of view of interpersonal meaning and mood and modality in section 3.4.2. example (23). The clause is also different from the point of view of the textual function. In the ST the Theme is the nominal group *jämställdhet, jämlikhet och mångfald*, whereas in the TT, the Theme is the institution of HDK.

(37)

| | Theme | Rheme |
|----|---|--|
| ST | Via en individuell plan, | som tas fram i samarbete mellan handledare och student, genomförs övningar och seminarier. |
| TT | Practical exercises will be carried out | and seminars held following an individual plan produced in cooperation between the supervisor and the student. |

In example (37) both the ST and the TT have circumstantial Themes even though the choices of Themes are different. The question foregrounding the Theme in the ST would be: How will the

exercises be carried out? The question foregrounding the Theme of the TT would be: What will be carried out? The functions of the Themes are thus different since in the ST the process is the starting point and in the TT the goal of the process is the starting point.

4. Conclusion and Discussion

In this investigation the language of the curriculum of the Masterprogramme in Design at University of Gothenburg has been investigated. Firstly, the purpose of the investigation was to find out and describe how the language is used in the particular context of a specific curriculum and secondly to compare the text with the English translation. The approach of the investigation has been a Systemic Linguistic Approach, an approach which describes and explores how language is used in different contexts to achieve various goals. The Field, Tenor and Mode are the key aspects of the text and reflect the experiential, interpersonal and textual meanings which are realized through the lexico-grammatical choices.

The experiential meaning is realized through the choice of material processes in the learning outcomes. The process of learning is the focus activity of the text. The role of the student is as participant of the processes and the affected goal of the actions. Lexical items containing the word *design* are frequent goals of the processes stating the fact that the curriculum belongs to an educational programme within the design field. The interpersonal meaning is realized through the choices of mood and modality, the absence of colloquial language and the absence of first and second personal pronouns. The addressee, the student, is referred to in third person. The choice of the passive clause makes the authority the agent of the processes and the student the affected goal. From the point of view of the textual organisation, the choice of the passive clause makes it possible to put the participant as a Theme instead of the agent of the process. In the active clause, the agent has the role of Topical Theme, whereas in the passive clause the agent could be omitted. Since the agent is implied in the text the agent is omitted and it makes the text less heavy of information. Modality of obligation is frequently expressed by modal verbs or declarative clauses in present tense where the modality is implied. There is no possibility for the addressee to object or interact with the addresser and there is an absence of interrogative clauses and *wh*-questions. The power of speaking is owned by the authority; the university. The Mode is simple, which means that the text is written to be read and one characteristic of written text as opposed to spoken, is the monologic organization (Egins, 2004: 93). Spoken language has a turn-taking organization and the language can depend on the situational context whereas written language has to be context independent. There are no textual themes in the text. The most frequent Themes of the text are the topical themes *studenten*, ("the student"), *kursen* ("the course"), *lärandet* ("the learning"). Those themes are repeatedly used throughout the text which creates lexical cohesion related to the Field. The absence of interpersonal Themes in this text is connected with the interpersonal meaning and the fact that there are no first or second personal pronouns in the text and contributes to the authoritarian Tenor.

The generic structure and the register of the ST and TT are the same; the translator has rendered the text as close to the ST as possible. However, there are differences found between the ST and the TT, but the differences found in this investigation are at the lexico-grammatical level. On the experiential level, the differences are found in the translation of the processes and participants *gestalta*, *gestaltning* and *design*. There does not seem to be a coherent translation of *gestalta* and *gestaltning*. Quite often *gestaltning* is rendered into *creativity*. The Swedish equivalence of creativity would be *kreativitet* not *gestaltning*. *Gestaltning* might require some creative skills in the process of creating the *gestaltning* but it is not an equivalent translation. But in fact, I would say it is not easy for the translator to choose an appropriate translation of *gestaltning* and *gestalt* since it is rather unclear

what the Swedish author actually means when using *gestalta* and *gestaltning* in Swedish. The fact that *gestaltning* and *design* are used in the same unit of the ST (example (16)), indicates that the author of the ST considers *gestaltning* and *design* to be semantically different in Swedish, which would be in conflict with what Takayasu claims; that the word *design* nowadays is replacing *gestaltning* and its equivalents around the world (Takayasu, 2010). Has the Swedish meaning of *gestalta* changed since we borrowed it from the German language and nowadays means something different from the German *gestaltung*? If that is the fact how should the Swedish use of *gestalta* and *gestaltning* be translated appropriately into English? To be able to make a statement on what would be the appropriate translation of *gestalta* and *gestaltning*, further investigation is required. Design as a field, concept and goal in processes is a frequently used word in both the ST and the TT as seen in table 2. Design is accepted as a field and concept all over the world and the word *design* is used in many languages. In society, there is a wide range of practice included in design, like Industrial Design, Product Design, Graphic Design and activities that has adopted the word design, for example hair design, floral design and nail design. According to Heskett (2002: 3-7), the reason why design can be used as a practice as well as describing activities, is due to the fact that “design has never cohered into a unified profession”. The diversity of design steps back into design’s historical development. Sometimes design is described as a subdivision of art history, but according to Heskett, the history of design is more appropriately described as a complex process of art, culture and industrial evolution altogether. One conclusion could be that the confusion about the word *design* and *gestalta* and *gestaltning* found in this investigation, mirrors the fact that there is an ambiguity all over the world on what the word *design* exactly means and that there is confusion about how to describe the process of creating design clearly.

On the interpersonal level there are differences between the ST and the TT in the way modality is realized. In the ST, the modality is often implied in a regular declarative sentence in present tense, whereas in the TT, the translator has added the finite verbal operators *shall* and *must*. This difference is probably due to language differences, the English language requires the modal verbs, while the Swedish does not. There are also differences between ST and TT in the translation of the personal pronoun *sin*, *sitt*. In Swedish *sin* and *sitt* are used, regardless of whom it is referred to. The English language lacks the equivalence to *sin*, *sitt* which means that the translator has to make a choice in English. The translator has chosen to use *her/his own*, *his/her*, *the student’s own*, *one’s own*, but it is not possible to find a pattern in the text for when the different translations are used. The fact that the possessive pronouns *sin*, *sitt*, *sitt eget* are translated in different ways in the text for no obvious reason, could be interpreted as an effort of the translator to make the text more varied. One way for the translator to handle the problem, could be to use the plural form *students* instead, which would enable the use of the possessive pronoun *their*. Using the same possessive pronoun all over the text, would perhaps create a more consistent style.

There are some examples of differences between ST and TT in terms of Theme and Rheme and the reason could be that thematic structure is realized differently in different languages. (Munday, 2008: 95). Calquing the word order of the ST might produce a clumsy or monotonous translation, and therefore the translator might choose to change the word order.

“As with thematic structure, it is in many ways the density and progression of cohesive ties throughout a text that are important. This web of relationships may have to differ

between ST and TT, since the networks of lexical cohesion will not be identical across languages.” (Munday, 2008: 96)

There does not seem to be a pattern for when the translator has chosen to change the word order and the four examples of different word order found in this investigation would not be sufficient to be able to make any conclusion whether the differences are due to different networks of lexical cohesion of Swedish and English.

The purpose of this investigation was not to evaluate whether the texts are good or bad or to talk about linguistic choices as right or wrong. The aim was to study and analyse linguistic choices within a particular context and to make a comparison between the Swedish source and its translation in English. Systemic Functional Linguistic is a descriptive approach which explores the way language is used in different social contexts to achieve various cultural goals. Some of the linguistic choices of the Swedish author, as well as the choices of the English translator, have been highlighted in this essay. The format of this essay requires limitations and therefore, aspects of grammatical correctness, which would be part of a prescriptive approach, have not been dealt with in this essay. I am aware of the fact that there might be grammatical errors in the texts and the occurrence of some tricky sentences in Swedish that might have caused troubles and difficulties for the translator. There is also the assumption that the English translation not have been updated correctly in accordance with minor revisions of the Swedish curriculum or that a non-professional translator may have been involved in the translation when minor revisions have occurred. This could be the reason for such striking differences between the ST and the TT as seen in examples (9) and (23).

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