DEVELOPING GENRE AWARENESS IN MEDICAL TRANSLATION TRAINING – INTRODUCING A GENRE TYPOLOGY AND TRANSLATION GUIDE

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Abstract: As conscious language users and mediators, translators should understand that every text belongs to a certain genre and that every genre has its own rules and conventions. Otherwise, the result can be a text the target audience finds odd. To raise medical translators' awareness of this problem, genre studies should be included in their training. However, as there are numerous genres of medical document, Semmelweis University's medical translator training aims to develop students' genre awareness and text analysis skills by providing them with a typology that allows them to discover the characteristics of any genre in a systematic way and make appropriate decisions in the process of translation. In this practitioner research, I present courses and tasks that contribute to trainee translators' genre awareness building in medical translation. More specifically, I propose a genre typology based on a translation-oriented text analysis that helps trainees map genre characteristics and formulate adequate translation strategies. A translation guide is also put forward, which comes from the idea of the translation brief, that may serve as both a manual during the translation process and as a tool for measuring translation quality.

Keywords: genre awareness, text analysis, translation guide, medical translation training, materials design

1 Introduction

The term *genre* can be defined as "a class of communicative events, the members of which share some set of communicative purposes" (Swales, 1990, p. 58). Texts belonging to the same genre are linked by a similar or identical communicative purpose, discourse community, schematic structure, content, and style. The roots of genre analysis go back to register and rhetorical analysis; however, its main research aim today, in addition to categorizing texts, is to investigate how a discourse community uses certain text types or genres and to try to give a thorough description of their rhetoric, structure, content, and language use (Bhatia, 1997; Hatim & Mason, 1990; Hyland, 2008; Károly, 2007a, 2007b, 2008).

Genre analysis also plays an important role in translation research since functionalists argue that it is the purpose (*skopos*) of the target text that determines the decisions in the process of translation, not an effort toward full equivalence (Nord, 1991; Trosborg, 1997). In other words, the quality of the translation depends on "whether or not the product of a translation process achieves the intended communicative function" (Nord, 1997, p. 42) in the target culture situation, and whether it can deliver the sender's message successfully. In sum, in addition to textual features, "genre analysis also examines the sociocultural context of genres (discourse community and its

expectations, the communicative purpose and social function of the text, and its interactions with other genres and texts)" (Balogh, 2020, p. 75).

The necessity of genre studies in translation training has been supported by several studies (Colina, 1997; García Izquierdo, 2000; Trosborg, 2002) which argue that this knowledge is an integral part of translator competence. Genre competence enables translators to be better readers and writers; they can interpret the source texts more efficiently and produce translations that meet the expectations of the genre, the client, and the target audience (Balogh, 2020). However, trainee translators entering the program are typically unaware of the term *genre* or any translation dilemmas on the text level; instead, they focus only on translating words and sentences (Klaudy, 2005). Even if they have experience in the translation of a certain genre, they are not necessarily aware of the text's characteristics. Therefore, it is the task of the discussed training to make students realize that every text belongs to a certain genre and that every genre has its rules and conventions which can differ from culture to culture and that genre expectations highly influence decisions in the process of translation.

In the absence of genre competence, translators are more likely to produce texts which the target audience finds odd, since they do not comply with the genre's culture-specific norms and conventions the addressees are accustomed to. This deviation also hinders the readability and functionality of the text (Colina, 1997; Károly, 2007b). According to Heltai (1999, 2009) and Chesterman (1993), disobeying genre norms and conventions is a more serious mistake than a grammatical error, since the latter does not detract from the text's quality and consequently prevent it from functioning in the target communicative situation, whereas the former does. Texts failing to perform their communicative function cannot be accepted as translations. As Nord (1997, p. 46) says, "[t]exts are intended to be meaningful to their addressees, and therefore text producers (and translators are text producers as well) shape their texts so as to conform as far as possible to the situational conditions of the addressees."

However, it has been proved that through education students can acquire competence in genre and genre systems and become language experts whose work is recognized by the target audience (Borja Albi, 2013). During the learning process, the study of bilingual and parallel corpora are key elements that enable trainee translators to analyze and describe genres, to identify their common features and unique language forms, and to make a list of possible functional equivalents. During translator training, students are also expected to develop so-called genre-transfer competencies to be able to form translation strategies specific to the target genre (Károly, 2008).

2 Background

Semmelweis University launched its postgraduate, part-time, 2-year medical translator and interpreter training in 2012 and has awarded degrees to 75 students. Regarding that student population, 94% of those who graduated between 2012-2021 hold a degree in medicine or healthcare, while the rest are biologists or have a humanities background with a strong interest in health sciences (Horváth, 2021). The aim of the training is to graduate health professionals who make conscious decisions in language use and translation, and who can mediate between languages

and cultures with confidence while complying with the ethical rules of the profession. Teaching medical genres and developing genre awareness are key to achieving the aim of the training.

Semmelweis's training was adopted from the University of Szeged and has undergone several changes to tailor the teaching material and pedagogy to student needs while adhering to the constraints of the original educational program. Unlike many translator training programs, the curriculum under scrutiny here sets time and credit aside for genre education. Having completed the introductory courses in the first semester, including a glimpse into text linguistics and sociolinguistics, students learn about written medical genres in the second semester, and oral medical genres in the third semester. As this article focuses on translator training, the course on oral medical genres will not be explained.

The current genre awareness training in a variety of written medical genres was established by 2016 and takes two semesters, strictly speaking. It starts with a lecture in the second semester, when students become familiar with a typology for genre analysis, then continues with two seminar courses in translation (English to Hungarian, Hungarian to English) in the third semester. The translation guide was introduced in the translation seminar courses during the spring semester of 2021. The theoretical training occupies six 90-minute classes, while the seminars take eight classes of 90 minutes per translation direction.

3 Phases of the research

The original aim of the lecture on genres was to introduce students to the wide spectrum of medical genres used in health care and to teach them how to translate these texts. However, considering the limited time and the lack of literature and guides on translating medical texts in the Hungarian-English language pair, it seemed like a better plan to provide students with a tool that would enable them to discover the features of any medical genre on their own, even outside the framework of the class. In this way, the lecture would no longer suffer from the pressure to squeeze as many genres into the course material as possible, though by the end of the course, students would still be equipped to provide quality work when given any written medical genre to translate.

As for the tool, "my goal was to develop a text typology that is general enough so that students can apply it to any genre, but also specific enough to be able to map the given genre properly" (Horváth, 2018, p. 63). As my initial criteria for discovering genre characteristics in medical documents bore resemblance to Nord's (1991) model of text analysis in translation, the starting point of the genre typology to be proposed here was her model.

The reason why my proposed medical genre typology (Appendix A) works well in translation classes is that Nord's model was designed for teaching translation and represents a "translation-oriented" mode of text analysis. In her model, which is not restricted to any text type or language, students must first investigate the so-called extratextual factors, which describe the communication situation of a text, and then the intratextual factors, which highly affect the nature of the text. Among the extratextual factors are the sender, intention, recipient, medium, place, time, motive, and text function, while the intratextual factors include subject matter, content,

presuppositions, text composition, nonverbal elements, lexis, sentence structure, and suprasegmental features.

Based on prior experiences, my typology for medical genre analysis rather focuses on the intratextual factors than the extratextual ones, because the information revealed by many of the latter is either predictable or does not affect the decisions in the process of translation in the case of medical texts as much as in literary translation, for example. Intratextual factors have also been selected and specified for medical texts. During the six classes of the theoretical course, we have time to analyze together two written genres as practice. For the exam, students are required to choose a very familiar genre from their own field, build a corpus and prepare a genre analysis of it, and perform the recommended translation strategies. Since the lecture was developed mainly as a theoretical class with the aim of learning about medical genres and gaining experience in genre analysis in order to produce high-quality translations, it appeared that theoretical training must be followed by practice, and for this reason, genre analysis was introduced into the translation seminar classes of the following semester.

The plan was to build the curriculum of the translation seminar classes on students' exam materials. Hence, in every class, we focused on the translation of one particular genre while using the detailed genre analysis of a student, who acted as the expert of that genre and was on hand to answer any additional questions that arose. However, it eventually turned out that the students' exam works were too lengthy for a translation guide, so a shorter version of their work was then introduced as a translation guide in the spring semester of the 2020/2021 academic year.

The translation guide comes from the idea of the translation brief developed by Nord (1991, 1997). The translation brief (Übersetzungsauftrag), also referred to as translation instructions, was designed to be a tool for measuring translation quality but can also be used in translation classes as a guide for trainee translators who lack experience in translating a certain type of text. Nord's translation brief was also successfully adopted by a national demonstration project in the U.S. called *Hablamos Juntos*, which aimed to provide language assistance for hospitals in areas highly populated by Latinos (Moreno & Morales, 2010). They define their translation brief as "a set of instructions prepared by a requester that accompanies a translation assignment, thus enabling the requester to convey information about the source text, the specific communicative purpose and context in which the text is used, the intended uses of the translation and what it aims to accomplish" (Hablamos Juntos, 2009, p. 2).

The translation guides used in the medical translator training course at Semmelweis University are a combination of student exam work and the brief by Nord. They aim to provide a guide for students who are not completely familiar with a certain genre and its translation strategies, and they can also be used as a tool for the teacher to correct and evaluate student translations. However, translation guides approach the translation process from the aspect of the genre and cannot be compiled by the requester only. The guides used in class are more detailed than the brief; they contain a short genre description to point out the general differences between the source and target cultures, recommend translation strategies, and provide a glossary of genre-specific expressions.

4 Outcomes

4.1 Course description of the theoretical training

The lecture course called *Written Genres in Health Sciences* consists of six classes of 90 minutes. The objective of the course is to give students a deeper understanding of what genre is and to improve their genre awareness and ability to discover the genre characteristics of a text and to formulate genre transfer strategies in order to prepare translations that comply with the expectations of the genre and the target audience. The course also improves students' contrastive textual competence and widens their knowledge of intercultural communication.

The course starts with the basics of genre studies: what we mean by genre, what role genre plays in translation, and what the most commonly translated medical genres are. Subsequently, with teacher guidance, the students collectively analyse two medical genres in class. Among the genres, one is highly constrained or hard-structured, and one is less constrained, that is, soft-structured, allowing translators to have more freedom when translating it (Vannyikov, 1987).

Before starting the actual text analysis, students are required to build two main corpora in preparation for the class. They are asked to collect texts of the researched genre used in the source and target cultures and to build a bilingual corpus including two monolingual corpora. These texts need to be authentic, which means that they are not translations but rather results of first text production written by native speakers for native speakers and used within their own cultures. These monolingual corpora are suitable for familiarizing students with the genre in their home environments and for studying the natural patterns of both the source and target languages (Baker, 1995).

Students also have to build a parallel corpus, which includes original source texts and their official translations in the target language. Parallel corpora "allow us to establish, objectively, how translators overcome difficulties of translation in practice, and to use this evidence to provide realistic models for trainee translators" (Baker, 1995, p. 231). The bilingual corpus and the parallel corpus are uploaded to the class's Google Drive folder, which provides free access to everyone.

For the genre analysis, students use the proposed medical genre typology (Appendix A) based on Nord's (1991) model. Each genre takes two classes to analyze, and students usually work in pairs. Having gained experience in mapping genres for translation purposes, students are asked as an exam requirement to choose a genre from their own field, or one in which they have extensive reading, writing, or translation experience, and to prepare a genre analysis that includes recommended translation strategies as presented in class.

4.2 Genre analysis with text typology

Before starting the actual text analysis, students must provide some basic information about the genre they are investigating together in class (Appendix A). First, they have to give the correct name of the genre in both the source and target languages, and they have to indicate the direction in which the genre is typically translated. In the typology, they have to give the sources of texts

used in similar communicative situations. The sources will, on the one hand, help the teacher correct and evaluate the students' work, and on the other, provide examples of the given genre for anyone who needs to translate a similar text.

Students are required to indicate any guides, instructions, glossaries, term bases, or templates that have been issued for the writing or translation of the researched genre. Any published literature on the genre can include information students find useful when setting up translation strategies. Finally, students are asked to share any information about the genre that could help fellow translators become familiar with the text or influence their decisions in the process of translation.

According to the proposed typology, genre analysis consists of three main phases. First, students analyze the bilingual corpus, including the authentic texts used in the source and target cultures. Then they investigate the official translations in the parallel corpus and try to identify translation strategies. Finally, they formulate their own translation strategies.

In my opinion, the reason it is insufficient to study only official translations is that the highest quality translations are always made by experts in the given genre, who know it thoroughly in both languages because they regularly read, write, or translate it. Therefore, it is absolutely necessary to study the genre in both source and target cultures to better understand its nature and function, and to see the similarities and differences in terms of text structuring and language use.

The reason students need to be prepared to formulate translation strategies on their own, relying only on the authentic texts in the two monolingual corpora, is that certain genres are not typically translated into the target language despite the need for it, so there are no official translations as a source of information or a model to learn from. It may also happen that a genre is frequently translated – discharge papers, for example – but due to confidentiality requirements, these documents are unavailable for student use. Or even if translations are available, there is usually no information on who the translator was – a professional translator with or without experience in medical translation or qualification in medical translation, or a healthcare professional with good English skills – or information on who approved the translation. As there are no guides on how to translate certain genres, and since the official translations may not be fully considered a pattern to be followed in every aspect, their evaluation lacks objectivity. This is why I believe that, though it extends the analytical process, the study of the two monolingual corpora is key to forming a comprehensive picture of the genre and developing appropriate translation strategies.

In the first phase of genre mapping, students conduct an analysis of their bilingual corpus and investigate the external and internal text factors of the authentic texts to better understand the genre's nature in both cultures. Starting with an investigation of the extratextual factors, trainee translators indicate the status of the text's author (e.g., healthcare professional, layperson, legal professional), the discourse community, who the genre is addressed to (e.g., healthcare professional, layperson, both), the aim of the genre, what it is trying to accomplish, and the students' expectations of what they anticipate will be easy or difficult about translating the genre. This task can also function as a warm-up for the analysis.

As for the intratextual factors, students are required to indicate the topic of their text, along with the genre's typical structure and content. It is interesting to see what differences there are between texts of a single genre in two different cultures. Hungarian informed consent forms, for instance, typically lack a section on alternative treatments or the single sentence about refusal of the treatment or medical intervention.

Students must indicate whether the genre is typically written in a healthcare professional, semi-professional, patient-friendly, or academic style. The issue of addressing the reader is closely connected to style. For example, in English, the author can use a personal style of writing that includes *you* and *your doctor.* When translating it, however, students need to keep in mind that the Hungarian language distinguishes between a formal and an informal *you* (*Ön* vs. *te*). However, when authors use an impersonal style, it is interesting to see which generic noun or pronoun is most frequently used in the monolingual corpora – in Hungarian authors may use *mi, ők,* or *a beteg*, while in English they may use *you, one, we, they, people, the patient,* or *patients*. Students should also characterize the genre according to its sentences' length, complexity, and type (e.g., declarative, interrogative, imperative, exclamative).

It is also important to indicate which verb tenses and modal verbs are the most commonly used in a particular genre and to specify what cases they are used for. These factors can reveal useful information when translating from Hungarian to English, as several genres addressing laypeople and patients are written in plain English, which uses a reduced range of linguistic tools to convey a message. This phenomenon can also affect the events a verb tense is used for or the meaning of a modal verb. The ratio of active to passive sentences in English texts also influences decisions in the process of translation. Finally, students are asked to compile a glossary of the most typical genre-specific terms, phrases, and standard sentences. These results can be turned into a term base and used in any CAT-based translation project.

Once students have gained a deep insight into the researched genre used in both source and target cultures, they have to recommend translation strategies based on the patterns they have found in the authentic texts of the target culture. For a comprehensive result, students are asked to go through the typology's intratextual factors again and draw up a translation strategy for each of them. In this task, they basically must explain how they would translate the target phenomena and how they would solve the target translation problem. For the sake of clarity, they should use a bullet point list.

In the second phase of the genre analysis, students are required to analyze their parallel corpus, including official translations and their source texts, and see what the translator did. In this phase, the task is to investigate which previously formulated translation strategies can be identified in the translations and which ones were ignored by the translator. For time efficiency, the students are asked to copy and paste the appropriate strategy to the right place. It is also worth examining whether there are strategies the translator regularly uses but which were not formulated based on the comparative study.

Having gained a great insight into the genre and its characteristics in the source and target cultures, and having examined the official translations, in the third and last phase of the analysis students draw up their final list of translation strategies. Following the analysis of the parallel

corpus, they must consider which strategies should be kept and which ones should be dropped. Again, it is good enough to copy and paste the results from phase two.

To maximize the efficiency of their strategies, students need to be critical of the results of their descriptive study, that is, the language patterns and translation strategies they have collected from the authentic texts in the target language and from the official translations. They should also consider whether these strategies are the right instructions to prepare translations that can fulfill the text's communicative function in the target communicative situation (Nord, 1997). For example, certain Hungarian consent forms are written in medical and legal jargon: language laypeople and patients – the discourse community of the genre – find difficult to read and understand, which is at odds with the genre's communicative purpose to inform readers about a medical intervention. In this situation, the patterns found in the authentic source language texts should not be the norm governing any future translation tasks.

Another reason for a critical eye is the composition of the target audience. In Hungary, medical papers are typically translated into English for foreign patients. However, the patient population of non-Hungarians is a culturally and linguistically varied group whose English skills cannot be expected to be at a native level. Therefore, patterns found in the authentic English texts, written for English native speakers, will not necessarily be efficient for the target audience of a HUN>ENG translation. Phase three is probably the most valuable part of the analysis, as it combines a thorough knowledge of the genre with the patterns of translation solutions in official translations. In the subsequent semester's translation classes, students use these strategies as a guide in the translation process.

4.3 Course description of the translation courses

In the third semester, students have two translation seminar courses: one from English to Hungarian and one from Hungarian to English, each consisting of eight classes of 90 minutes. The aim of these courses is for students to gain experience in the translation of different medical genres, to see how constrained certain genres are, and how much freedom and responsibility translators have in some others. Furthermore, in this semester students learn a technique that helps them develop their genre awareness and make conscious decisions when translating genre characteristics. The teaching material of each course is made up of the exam work the students prepared in the previous semester in the *Written Genres in Health Sciences* theoretical course. Since translation classes are always scheduled as double classes, each course requires four plus four genres to be taught. As there are 16 to 18 students per year, they always produce enough material to be sorted out between the two translation directions.

By preparing the schedules of the translation courses, genre experts are also appointed, which role includes some extra duties. First, these experts are asked to prepare the translation guide (Appendix B) based on their genre analysis from the previous semester and choose two texts to be translated by the class. They upload these materials to the group's Google Drive folder and also add their previously compiled corpora (bilingual, parallel) as information and example texts for their classmates. Students are expected to inform themselves about the genre to be translated before each class.

In class, students are given the first text to translate as a practice task. In addition to the translation guide, students are also allowed to consult the genre expert if they have translation dilemmas. When they are done, they correct the translations together, sentence by sentence. The genre expert plays a leading role in this process, sharing their screen to show one possible translation of the text, and giving feedback on the genre shifts the others used. The teacher's task is to correct students' lexical and grammatical errors. While correcting their work and discussing translation problems, the list of recommended translation strategies can be edited.

For homework, students are given the second text to translate into the target language; they are required to send these back to the teacher by a predetermined deadline. For guidance, they have the translation guide and the corpora with the example texts on Google Drive, but they can also contact the genre expert. As part of genre awareness development, students prepare an IPDR (Integrated Problem and Decision Reporting), which is a systematic reporting of problems and decisions students face during a translation process (Gile, 2004, p. 2). This task gives the teacher insight into the students' thinking, what difficulties and doubts they are struggling with, and what strategies they use and why. IPDR is also useful "to raise their [students'] awareness of various components of the translation process and to promote best efforts towards maximum quality" (p. 2). Following the reporting process, students provide a short description of their experiences, explaining what was easy or difficult about the translation task, whether the translation guide provided enough help, whether there was a section in the text they returned to repeatedly to perfect it, and so on. In the evaluation and assessment process, the genre expert will also take their part and give feedback on the solutions for translating genre characteristics.

4.4 Translation guide

The aim of the Translation Guide (Appendix B) is to introduce the genre to the trainee translators and to provide help on how to translate it to the target language. The translation guides are always prepared by the students, the classes' genre experts, based on their extensive genre analysis from the previous semester's *Written Genres in Health Sciences* course. The guides can also function as a tool for the teacher to assess students' translations (House, 1977; Nord, 1997).

As a start, the expert of the genre must provide the genre's correct name in both source and target languages along with the translation direction (Appendix B). The sources of texts used in similar communicative situations also must be indicated to provide examples for the translator. Any guides (instructions, glossaries, term bases, or templates) issued for the writing or translation of the genre significantly determine decisions in the process of translation and give a sense of how constrained the genre is, that is, whether it is a hard-structured genre or a soft one in which translators have more freedom in their choices.

In the second part of the translation guide, the expert is required to describe the context of the genre, where it is used (in which field of health care and in what situation), why it is needed, and what the purpose of the genre is. It is of key importance to know who writes these texts and for whom, that is, who the discourse community comprises. An interesting aspect of the genre is whether it is frequently translated. Can the translator expect to see official translations, or are texts in the genre rarely translated, which implies more research work? Indicating whether it is a hard- or soft-structured genre greatly determines the translators' job and foreshadows how much

preparation they will have to make before the translation. Knowing that the text belongs to a highly constrained genre, the translator will be exposed to less serious translation dilemmas, as the client provides the translator with the necessary information on the structure, language use, and terminology to be followed precisely. The pitfall of translating such a text is the risk of not knowing that it is a hard-structured text, and therefore not knowing its mandatory requirements. Consequently, the students prepare the translation to the best of their knowledge, which will be just one version of the text in the target language – one that might fail to meet the requirements of the genre and the expectations of the client and the target community. Such translations are very likely to be discarded by the client.

On the other hand, knowing that the text belongs to a soft-structured genre, translators can 'enjoy' more freedom; however, this also means that translators must be more conscious of the text (text type, genre characteristics, target audience, expectations of the client, and the target audience) and the purpose of the translation task. Throughout the translation process, they can choose from several translation options and make significantly more decisions in the process of translation.

While the translator's work is highly governed when dealing with hard-structured texts, real-world experience in soft-structured texts is that often the only instruction the translator receives is to translate the document into the target language. They do not get any guides, specific instructions, or a description of expectations. In the absence of this information, there is great responsibility resting with the translator, especially in doctor-patient communication. The occasionally heavily medical and legal style of the aforementioned Hungarian consent forms undermines the informative function of the genre and its readability for the discourse community. In this situation, and without any specific instruction by the client, it is the translator's responsibility to decide whether they should improve the readability of the text in the target language and distance themselves from the style of the source text. However, they can also decide to prepare a source-oriented translation (Toury, 1980), which reproduces characteristics of the source language in the target text, making it difficult to read and understand for the target audience as well.

Next, the genre expert must explain whether there is a difference between the two cultures in terms of the structure and content of the genre. In doctor-patient communication, it is good to know whether the authors of the authentic texts keep in mind who the text's audience is and phrase the information accordingly. The translator needs to avoid using technical words and long sentences; instead, a patient-friendly style is preferred. Finally, the expert can provide further information about the genre translators could find useful in their attempt to reach maximum quality. Following the introduction of the genre, the experts present their list of recommended translation strategies and a glossary of the genre's specific words, expressions, and standard phrases or sentences.

5 Reflections and implications

The aim of medical translator and interpreter training at Semmelweis University is to provide trainee translators with the necessary skills and knowledge to become professional language mediators with excellent intercultural competencies, and who can provide a reliable

foundation for their language choices and translation decisions in the various areas of medical translation. Regarding genre-oriented education, the number of theses written within the framework of Semmelweis's training program on the topic of how to translate a certain medical genre shows that this material is particularly popular among students. It must be noted, however, that this kind of linguistic education is rather foreign to students with a medical or healthcare background; the beginnings can therefore be challenging for some.

Despite the initial difficulties, having completed the theoretical course and gained experience in translating several different genres in the field of health care, students always offer positive feedback on the genre education and emphasize its usefulness in producing high-quality translations. They also praise the translation guides for their strategies and advice on hard-structured genres. Measuring students' genre awareness is more difficult. Still, the IPDRs they prepare in translation classes and the discussion sections in their theses show definite improvements in conscious decisions in the process of translation and language use compared to the beginning.

In sum, based on my experiences, the combination of the theoretical course and the translation classes creates a comprehensive program for teaching medical genres and for developing genre awareness within the framework of the curriculum. However, empirical research is also needed to explore if there is development/shift in students' genre awareness before and after their studies, and if yes, to measure the extent of this shift.

For the future, to improve the quality of translations, a comprehensive investigation is needed on the most frequently translated medical genres and on those in high demand for translation with the involvement of both linguists and health professionals. Combined with contrastive textual analysis, an extensive literature can be built on how medical genres are written in Hungary and on how to translate medical genres in the Hungarian-English language pair. As a result, translation guides can be developed for each genre to be used as a guide for translators to facilitate the translation process. Guides can also function as a tool in the assessment of translation quality and in the review of existing translations (House, 1977; Nord, 1997). With the use of this tool, translations can be produced in high volume, while the quality of the texts can be brought to approximately the same level as the original. It should be noted that in the development of translation guides, the functionality of the resulting target language texts must be tested to see whether they achieve the intended communicative function in the target communicative situation (Nord, 1997).

Other potentials of genre analysis lie in pedagogy, teaching translation techniques, teaching English as a foreign or second language, and in developing medical writing skills. Nord (1997) argues that in contrast to professional translators who have extensive experience in the translation of a particular text, for trainee translators lacking such experience, "each translation task should thus be accompanied by a brief that defines the conditions under which the target text should carry out its particular function" (p. 47). Also, translation guides can be used as an aid to evaluate students' translations.

This genre typology can be useful in EFL or ESL courses as well, especially in those where the focus is on developing students' writing skills based on a genre approach. The analysis of an English monolingual corpus reveals the culture- and language-specific norms of the texts, including

their rhetoric, structure, content, and language use; thus, students can easily reproduce a text which matches the characteristics of the genre (Bhatia, 2004).

In addition to English classes, Hungarian medical writing classes can also benefit from genre typology. However, students need to be critical of the results of a descriptive study of their Hungarian monolingual corpus. Contrary to Anglo-Saxon countries, where the plain English movement has had a significant influence on text production for laypeople and patients, in Hungary, the number of guides on how to write in a certain medical genre is quite small, and the ones issued do not necessarily deal with language and style.

Genre awareness and genre analysis lead to another research opportunity, namely: investigating written genres used in doctor-patient communication and testing their readability and functionality in the target communicative situation. The results of the study could be introduced not only in guides but also in Hungarian medical writing education. The quality of texts addressing laypeople and patients will be improved if language elements that make a text difficult to read and understand are excluded. Efficient language use can improve the effectiveness of a medical treatment, the quality of the service and the recovery of the patient.

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APPENDIX A

Genre analysis and translation strategies

Genre's name (English/Hungarian):
Translation direction:
Sources of texts (https://):
Guides for writing or translating the genre (e.g.: instructions, glossaries, templates)
Any published literature on the genre (https://):
Any information that is good to know about the genre or may influence decisions in the process of translation:

I.   Investigation of authentic texts in the source and target culture (bilingual corpus)
Extratextual factors:

Factors	Source language	Target language
Author		
Discourse community		
Aim of genre		
Expectations		

Intratextual factors:

Factors	Source language	Target language
Topic		
Structure and content		
Style		
Addressing the reader, generic subject		
Length and complexity of sentences		
Types of sentences		
Verb tenses and their functions		
Modal verbs and their functions		
Ratio of active to passive sentences		

Genre-specific words and expressions, standard phrases

Source language	Target language

Recommended translation strategies based on the investigated authentic texts
    a) when translating from L1 to L2

    b) when translating from L2 to L1

II. Investigation of official translations (parallel corpus)
    a) Which aforementioned strategies were used in the official translations?

    b) Which aforementioned strategies were neglected in the official translations?

    c) What additional strategies were used in the official translations that the study of the bilingual corpus did not reveal?

III. Translation strategies
Having analysed the bilingual and parallel corpora, what strategies would you recommend for translation of the genre?
    1.
    2.
    3.

APPENDIX B

Translation guide

Genre's name (English/Hungarian):
Translation direction:
Sources of texts (https://):

Guides for writing or translating the genre (e.g.: instructions, glossaries, templates)

Brief introduction of the genre:

Where are these documents used?	
What is the purpose of the genre?	
Who is the author?	
Who is the discourse community?	
Is it a frequently translated genre, or it is rarely translated despite there being a demand for it?	
Is it a hard- or soft-structured genre?	
If it is a soft-structured genre, as an expert of the genre what in-house, non-official translation strategies would you recommend for translators to use or avoid? What do you expect the target text to be like?	
Is there any difference in the structure of the genre between the cultures?	
Is there any difference in the content of the genre between the cultures?	
If the discourse community is laypeople or patients, is the genre written in a patient-friendly style in both cultures?	
Any other useful information about the genre?	

Recommended translation strategies when translating from L1 to L2
-
-
-

Recommended translation strategies when translating from L2 to L1
-
-
-

Genre-specific words and expressions, standard phrases and sentences

Source language	Target language