Music for Travel

A translation study focusing on cultural aspects and the use of adjectives in a text about music and tourism

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Abstract
This study deals with the translation from English into Swedish of a text about music and tourism. The special areas of interest were, on the one hand, how to translate references to cultural phenomena and, on the other hand, adjectives of graphic character. The source text is Music and Tourism: on the Road Again by Chris Gibson and John Connell from which all but a few pages from the introductory chapter were translated. The reader of the text would be a person interested in music, tourism and the history of the niche music tourism. With tourism and music come different cultural references, which can pose a problem for a translator. In turn, the cultural references are often phrased in a graphic language in the text, consisting mainly in specific adjectives that need to be as graphic in the target text. To solve the problem of translating a text like this, theories on translation, such as those presented by Vinay & Darbelnet (1995), Nida (2001), Newmark (1988) and Ingo (2007) were consulted. The procedures by Vinay and Darbelnet in particular were proven to be beneficial while translating. When dealing with the references to cultural aspects, Vinay and Darbelnet’s procedure borrowing in combination with Ingo’s addition were the ones most useful to the translation. In terms of translating the adjectives, Vinay and Darbelnet’s transposition was mostly used.

Keywords: translation, music, tourism, cultural aspects, adjectives
# Table of Contents

1. Introduction  
   1.1 Aim  
   1.2 Method  
   1.3 Material  

1. Background  
   1.1 The translation model by Vinay and Darbelnet  
   1.2 References to cultural aspects  
   1.3 Adjectives  

2. Analysis  
   2.1 References to cultural aspects  
   2.2 Adjectives  

3. Conclusion  

List of References
1. Introduction

Translation as an art is an old occurrence. There are documents in which translation is discussed dating back to Cicero and Horacio’s time, first century BCE. Since then, the discussion on translation has continued. Is translating “word-for-word” the proper strategy to deal with a translation, or is it more important with “sense-for-sense”, to convey the message? (Munday, 2008: 19-20). The ongoing discussion on the subject, in combination with the fact that translators constantly encounter difficulties and problems in need of solving, prove that translation is not a simple process.

This study is based on a translation from English to Swedish of a selection of pages from the book *Music and Tourism: on the Road Again* written by Chris Gibson and John Connell. As can be seen from the title, the text deals with music and tourism, and the particular translated pages also deal with the history of tourism and music. With tourism and travelling come names of cities and places as well as other cultural aspects that might be understood by the target readers of the English source text, but that might need to be altered or explained to the readers of the Swedish text (the target text). Even though Sweden is influenced by cultures from all over the world, there will always be specific cultural aspects that will be unknown to a Swedish reader. Because of this, one has to explain certain facts and words to help the reader understand the target text. Furthermore, with travelling come different nature scenes, which are described in the source text with a graphic language. Maintaining the graphic language as well as conveying the cultural part of the source text is what is of importance when translating this text. Therefore, what will be in focus in this study is the issue of translating references to cultural aspects as well as the issue of translating adjectives.

This essay is divided into three sections. It will begin by presenting a background of the subject in question, the aim and theories, methods and definitions surrounding translation. An analysis will follow where various examples will be used to illustrate strategies used in translation and solutions to translation difficulties. It will end with a conclusion of the work.

1.1 Aim

The aim of this essay is to analyze a Swedish translation of an English text on music and tourism. The following aspects will be in focus:

- The translation of references to cultural aspects, and
• The translation of particularly graphic adjectives.

1.2 Method
In order to obtain material for the analysis, this study began by performing a translation from English into Swedish of the text *Music and Tourism: on the Road Again*. The translated text in question will be discussed in section 1.3. The translation was performed by using secondary sources, such as parallel texts relevant for the subject, dictionaries, thesauruses, and various websites. [Ord.se], which is Norstedt’s dictionary online, was frequently used, as well as Nationalencyklopedin [NE.se]. Google was often used as well in order to obtain rough frequency data. However, Google was used with caution as one needs to consider the credibility of the source. Google collects all hits and not all are relevant for the translation. Therefore, the relevance of the hits for the translation needs to be carefully considered. All of these abovementioned tools contributed to fully understanding the source text, including the nuances of it. They were also helpful in the use of appropriate terms and sentence structures. When making the translation, it was possible to distinguish two types of difficulties in particular: how to deal with specific references to cultural situations and how to render the many colourful ST adjectives equally graphic in the TT.

To find strategies for making a good translation, I found consulting books such as Rune Ingo’s *Konsten att översätta* (2007) and Jeremy Munday’s *Introducing Translation Studies* (2008) to be very useful. Munday presents several different methods of translation, yet Vinay and Darbelnet’s proved to be the most useful one of them all. Consequently, their book on the subject, *Comparative Stylistics of French and English – A methodology for translation* (1995), was consulted with great care. Another book of interest on the same subject was *Contexts in Translating* (2001) by Eugene Nida. Also, Peter Newmark’s *A Textbook of Translation* (1988) was a great asset. They all gave good perspectives on how to deal with the difficulties of translating a text. Because of the invaluable help obtained by the Vinay-Darbelnet model when categorizing and translating the source text, it will be the model in focus for this study.

1.3 Material
The main material used for this study is the translation of all but a few pages from the first chapter of the text *Music and Tourism: on the Road Again*, written by Chris Gibson and John Connell, together with the original version of it. The book is from 2005 and, as mentioned earlier, it deals with music and tourism as well as the development of music tourism. Moreover, it touches upon several different aspects of music tourism, such as economic and
cultural aspects. The different aspects that the text presents can be considered as the text being produced for the purpose of informing students studying tourism about tourism; thus it is informative as well as descriptive. This text would also be interesting to people interested in tourism and the history thereof. The translated section of the text involves mainly the history of tourism together with reasons to why niches such as that of music tourism evolved. Therefore, this section is not supposed to be considered as a freestanding chapter, but more information about other aspects is supposed to follow. Hence, there is no need to remove references to other chapters et cetera.

To continue on the content of the text, several early examples of music tourism are presented, for instance how classical music drew people from all over Europe to Vienna to listen to the highly cultural music. Because of these examples, several quotations of descriptions of different places are included, which in turn leads to different culture references in need of explanation. Often, these descriptions are written in a graphic manner, using a multitude of adjectives. Because of how vivid the images, those brought forward by the descriptions, are, it is necessary for a translator to use just as graphic words in the target text (henceforth TT) in order to provide the same imagery. Consequently, it is safe to say that material to study the aspects of translation presented in the aim is provided by the chosen source text (henceforth ST) and TT.

2. Background
2.1 The translation model by Vinay and Darbelnet
When translating a text, one is bound to encounter obstacles. Moments will occur when there will be a need to stop and carefully consider how to solve the particular difficulty in order to obtain the optimal TT. There are several different ways in which these obstacles can be approached, and hence be solved. Vinay and Darbelnet present a model that gives the tools to tackle the difficulties. The analysis that follows in section 3 will be based upon this model.

While translating, one can use the abovementioned model by Vinay and Darbelnet presented in *Comparative stylistics of French and English: a methodology for translation* (1995). In this book, they present two general translation strategies: *direct* and *oblique* translation. These strategies, in turn, are subdivided into three and four procedures, respectively. The procedures of the direct translation strategy are *borrowing*, *calque* and *literal translation* while the oblique translation strategy includes the procedures *transposition*, *modulation*, *equivalence* and *adaptation.*
Direct translation
Firstly, there is the procedure of borrowing. As Munday states in *Introducing Translation Studies*, borrowing is when “[t]he SL [source language] word is transferred directly to the TL [target language]” (2008: 56). When there is a semantic gap in the TL, one can borrow the word from the SL. An example of this is the English word *television* which now is lexicalized and incorporated in SAOL [SAOL på nätet, 2007]. According to Vinay and Darbelnet, this can be used as a stylistic tool, giving the TT some local flavor.

Calque, next, is a specific type of borrowing (Vinay & Darbelnet cited in Munday, 2008: 56) and this happens when one transfers the expression or structure from the SL in a literal translation. For example, the SL word structure of *skyscraper* is directly transferred to the TL, using the same structure of the word (Swedish *skyskrapa*) (Vinay & Darbelnet, 1995:32).

Following is literal translation, which means that one translates the sentence “word-for-word”, for instance, *the black cat* does not need to be changed into something else but *den svarta katten* as the frame of reference is the same in both cultures. According to Vinay and Darbelnet, this is the most commonly used technique when translating from and to languages and cultures resembling each other (Munday, 2008: 57). Culturally speaking, Sweden, the UK and the U.S. have similar cultures. Sweden is also very much influenced by both British, but primarily American, culture. Consequently, a Swedish target reader will understand plenty of the culture references and thus, there is no need for explaining everything.

Oblique translation
The other strategy, oblique translation, contains transposition, where one changes the grammatical structure without changing the sense or the message; for example, turning a noun phrase into a verb one (*I gave him a kiss* vs. *Jag kysste honom*). There are both obligatory and optional transpositions. The ones that are obligatory are those that are used when one needs to change words so that these can grammatically fit in the sentence. If they were not changed, it would not sound idiomatic or grammatically correct. As the name implies, optional transpositions can be used when there are options to choose from. Both alternatives might work, but one is perhaps more used than the other and should therefore be chosen to be in the text (1995: 36).

The next procedure, modulation, is used when altering the viewpoint of an expression in the ST. This also occurs when changing the semantics (1995: 36-37). For example, *this is
hard can be changed into detta är inte lätt. In this case as well, there are both obligatory and optional modulations.

Moving on to equivalence, it can be explained as replacing, for example, a metaphor in the ST with an equivalent, more frequently used, metaphor in the TL (1995:38). For instance, one can use the example of the use of pig as a describing factor in the word pigheaded. In Swedish, the TL of this translation, instead of pig, another animal tends to be used more often to describe a person like this, namely tjur (tjurskallig). It is an equivalent expression in the TT.

Lastly, there is the procedure of adaptation. If a situation or a phenomenon in the source culture does not exist in the target culture, that situation may be adapted into something equivalent which does exist in the target culture. The adapted situation needs to have the same connotations as the one in the SL, to have the same effect on the reader (1995:39). An example of this could be replacing baseball with brännboll while another would be replacing having tea with ta en kopp kaffe as it is more common that people in Sweden drink coffee rather than tea.

2.2 References to Cultural Aspects
Every language has its own sets of words referring to specific elements within its specific culture. These words and culture references can cause trouble for a translator. The importance of a translator knowing and mastering both the source language and the target language becomes obvious. However, not only does the translator need to master the languages in question, but also, according to Nida (2001), the translator needs to consider the target reader throughout the translation process. The cultural references the target readers have are of greatest importance. Nida continues by stating that “[k]nowing the appropriate meaning of a nonlinguistic event also depends on the context of who does what, when, where, and for what reason” (2001: 24). Consequently, when dealing with cultural aspects, it is crucial to try to determine how much the target readers actually know – the connotations the target reader attach to a word.

Much like Nida, Peter Newmark (1988) speaks of cultural references, yet also about cultural gaps in connection with cultural focus. These often appear when translating a text from one culture to another. The gaps can occur in association with grammar or lexis. Newmark (1988: 96) considers there to be two available solutions when a translator is faced with the problem of translating a cultural gap: transference and a componential analysis. Transference resembles the borrowing procedure that Vinay and Darbelnet refer to (V&D,
1995: 56; Newmark, 1988: 96). One transfers the word directly to the TT. Similar to borrowing, it supplies local color to the text. If the translator decides to use the procedure of componential analysis, the cultural gap is translated into a component common in the TL and then a short string of words to explain is added. Depending on which procedure is chosen, one has to consider at what linguistic level the reader is. Transference is normally used when dealing with names of all living, geographical names, newspaper names, plays, films et cetera and in cases like these, it is assumed that the reader has a similar frame of reference. If it is needed, a functional equivalent is to be added; that is, a neutral word without any cultural connotation is added. It can be considered a naturalisation of the word in the ST. It is changed to make the reader more familiar to the word. (82-83)

The procedure of adding a functional equivalent can be compared to Rune Ingo’s procedure of addition. When the translator is trying to deliver the same message as the one in the ST, sometimes a word that is a borrowing or a calque needs an explanation. In the book Konsten att översätta, Ingo (2009) refers to this strategy as semantic additions. One could use semantic omissions as well, but with much more consideration since a loss of information easily can occur. Additions are included to clarify or balance the TT, in order to make it more comprehensible to the reader and to avoid culture clashes (2009: 123-124).

2.3 Adjectives
To be able to understand the function of adjectives and, subsequently, the changes made in the translation, it is necessary to define and explain what an adjective is. There are plenty of ways to define adjectives and they are a much discussed subject among linguists. In the following section, the definition of adjectives which will be used for this essay will be presented.

According to Estling Vannestål, adjectives are used “to describe and classify nouns and pronouns” (2007: 53). Adjectives work in two ways: in an attributive manner, modifying the noun (a black cat) or in a predicative manner (the cat is black) [Oxford Reference Online]. In the predicative manner, the adjective is usually used together with the verb be or become, as in the previous cat example. The adjective refers back to the subject and, hence, it is a subject complement. An adjective can also refer back to the object and is then, accordingly, an object complement. In addition to the two manners in which adjectives work (attributive and predicative), adjectives can also function as heads of noun phrases. To exemplify, blind and supernatural appearing in the blind or the supernatural are adjectives serving as heads of noun phrases. It is possible to use them as heads of noun phrases because of them referring to a group of people or, as the supernatural an abstract concept, in a generic sense. In Swedish,
however, adjectives can be used as heads of noun phrase even when what is referred to is something more specific. For example, in the phrase *den gamle mannen*, one can see that it is possible to leave out *man* because of the fact that by adding the suffix *-e* (*gamle*), it is understood that it is a man who is discussed (Estling Vannestål, 2007: 234). One can, hence, write *den gamle* without adding a specifying noun like *mannen* or something similar. That is not possible in English. *The old man* or *the important thing* are examples of this.

To further define an adjective, Gordon H. Tucker discusses how to distinguish adjectives from, for example, verbs in *Lexicogrammar of Adjectives: A Systemic Functional Approach to Lexis* (1998):

Prototypical adjectives [...] are items like big, happy, old, etc. Quirk et al refer to four criteria which traditionally characterize central adjectives: (1) their free occurrence in 'attributive' function, e.g. a happy child; (2) their free occurrence in 'predicative' function, e.g. The child is happy; (3) their potential to be premodified by the intensifier very, e.g. happy; (4) their potential to appear in comparative and superlative constructions, e.g. a happier child, the happiest child. (51)

This description provides us with a quite clear picture of how to distinguish adjectives. There is more to be added though and, returning to Estling Vannestål, she continues in a similar direction and has a few additions to make. An adjective often contains a suffix such as *-able, -ful, -ish, -less, -like, -ous* and *-y* and is formed by adding one of these suffixes to a verb or a noun (*countable, childish, faultless*) (2007: 53). Now and then, adjectives include a participle form of a verb (*entertaining, bored*) (Ibid).

When analyzing, the next level after the different lexical categories is *phrase level*. In this analysis, there will be some analyzing made on phrase level, hence, an adjective phrase needs to be defined. It can contain merely one word (funny or bad) or a participle form of a verb (as presented above). The adjective phrase can also be followed by a complement, for example a prepositional phrase (as in *good at planning*) or a dependent clause (as in *happy that things had gone smoothly*) (2007:62).

3. Analysis

In this section of the thesis, different examples from both the ST and the TT will be analysed and discussed. First there is a section briefly presenting some general findings of the study,
followed by two sections presenting the references to cultural aspects and the adjectives more in detail.

What can be well noticed is that the method of Vinay and Darbelnet could be used for both focus points. Furthermore, similar to that of which Vinay and Darbelnet argue, the finding was that the literal translation was the strategy most frequently used. Included in the area of literal translation are, for example, proper names, that need to be literally translated. The already established proper names of people and places are transferred directly to the TT, for example, there is no need for using a specific method other than literal translation when Naples is translated into Neapel. However, because of the frequent use of the literal translation strategy, it will not be further discussed. It is more interesting to discuss the strategies that demand more thought and effort. However, the other procedures within the area of direct translation (borrowing and calque) proved helpful and will hence be discussed.

Regarding adjectives, what was found interesting was that many of the adjectives, just like the cultural aspects, could be translated literally and hence they caused no problems. This is another proof of the similarities existing between the SL and TL. However, despite the fact that many of the adjectives caused little problem, there were some that did. Among the ones causing trouble, an interesting observation could be made: they were frequently translated by the use of transposition which shows that there is need for modifying the ST when translating.

The specific focus points will now be addressed with more in-depth examples, beginning with cultural aspects.

3.1 References to Cultural aspects
To continue following Nida’s lead of making the TT more familiar to the target reader, changes needed to be made. In example (1), different travel destinations are discussed in the context of being places containing mass-produced resorts and where the “package” tourism was developed. As can be seen in the example, the author of the ST considers his readership to recognize Costa del Sol and Florida as the main travel destinations of that time. This becomes an example of different cultures having different frames of reference. Obviously, the target reader of the TT would know where, for instance, Florida is situated and also that it is a type of resort destination, but it is not the first destination that comes to mind when one thinks of a Swedish charter trip. Looking to the context of the ST and the time discussed, not many Swedes went for a holiday to these particular places (Florida in particular). Because of this, it was necessary to present a more target reader-friendly example.
The resultant ‘package’ tourism was characterised by large numbers of people travelling to seemingly massproduced resorts in a small number of destinations (characterised, to many, by the rise of tourism in the Costa del Sol, Spain, or in Florida)

Det resulterade i ”paketturismen”, som karaktäriserades av att ett stort antal människor reste till några ytterst få, till synes massproducerade tillflyktsorter (de flesta tänker nog på Mallorca i Spanien, eller Rimini i Italien)

Vinay and Darbelnet’s strategy of adaptation was of great value for the example in question which can be seen in (1) above. With the help of the travelling company Fritidsresor’s website [fritidsresor.se] and the history section provided on that website, it was possible to obtain information about the early years of this particular travelling company. According to the website, they began by offering holiday trips to Rimini in Italy. Rimini is still a popular holiday destination today, thus, this seemed as a better choice when directing the text to Swedish readers. Very probably, the readers of the TT are not of the age of which they can remember the beginning of conducted or charter trips, but adapting the text by including Rimini makes it easier to relate to. Similarly, the adaptation of Costa del Sol, where Mallorca is added instead, gives the text a similar effect: the target readers can relate to this more easily than to Costa del Sol.

Examples (2) and (3) prove as examples of Ingo’s addition as well as of Newmark’s transference.

(2) Only in relatively rare cases, such as that of Vincent and Mary Novello, was music the central focus of travel: Endast i sällsynta fall var musik i fokus för de resande, som när Vincent Novello, en engelsk 1800-talskompositör, och hans fru Mary reste:

(3) Just 12 years after the Novellos’ travels, the first Thomas Cook’s tour took place, inaugurating a quite different form of tourist experience. Endast 12 år efter Novellos resor gick det brittiska sällskapsreseföretaget Thomas Cooks första tur av stapeln, vilket blev startskottet för en ganska annorlunda form av turistupplevelser.
In both of the examples above, (2) and (3), the proper names were transferred to the TT, as they were living people and, according to Newmark, names of living (and most dead) people are normally transferred (1988: 82). Furthermore, it was considered to be necessary to add a few words to both examples to clarify the phenomena in question. Not only was the fact that it was Vincent Novello’s wife, and not e.g. his sister, Mary who joined him for the travels added, but also more information about Vincent Novello himself was added. Vincent Novello, who was a prominent organist, music publisher and much more in the first half of the 19th century [Oxford Reference Online], might be known among some of the target readers, but perhaps not among all. Consequently, a short explanation, which in this case does not harm the text in terms of fluency and readability, can be considered a wise decision. This allows for everyone to understand who Vincent Novello was.

Choices like the one above, to add or not to add, always appear when translating. For instance, in the ST, a few famous musicians are mentioned. Among others, Josephine Baker and Jim Morrison are referred to. In contrast to Novello, explaining Josephine Baker and Jim Morrison seemed redundant. The readership could be assumed to have some knowledge of music and musicians as they have chosen to read a text about tourism and music. Similarly, explaining Moulin Rouge (which also appears in the ST) would be redundant. Moulin Rouge, Jim Morrison and Josephine Baker are people and places of our time; persons and places that people know of. Even though Moulin Rouge opened in 1889, it still exists and was revived with the release of the movie bearing the same name in 2001 [imdb.com]. Explaining these people and places would be redundant and disturbing to the reader and lower the readability level of the text as the reader might think the extra information to be redundant which might lead to the reader feeling underestimated. It is clear that a translator needs to weigh every word in order not to offend anyone.

In connection to the weighing of the words, which words to actually add is of greatest importance. The added words need to have the right connotations. Concerning example (5), the word sällskapsreseföretaget, and the first word of that compound in particular, sällskapsresa, perhaps brings connotations of what the first trips were like. Sällskapsresa is more neutral than, say, charterresa. As the concept of charterresa is a specific type of sällskapsresa [Ne.se – charterresa], using sällskapsresa is the more adequate choice as it refers to a more general category of trips. Also, researching company websites offering trips, such as Ving’s [ving.se], and particularly their history section, one can see that they choose to call it sällskapsresa. This shows how valuable parallel texts are to a translator. The parallel
texts minimize the risk of writing a word with wrong connotations and that, in turn, increases the chance of the reader actually being able to relate to the text.

Different cultural expressions and phenomena require different methods of translating. As can be seen in section 2.2, a strategy that can be used in the context of cultural aspects is *borrowing*. Examples (4) and (5) below prove as example of said strategy as they can be considered to be culture specific:

(4) …but in the 17th century the *Grand Tour* brought the start of tourism to Europe.  
    På 1600-talet såg man dock en början till turism i Europa på grund av *Grand tour*, en utbildningsresa unga män gjorde genom Europa.

(5) By the 19th century they were evident even in such remote colonies as the French Pacific territory of New Caledonia, while the emergence of *hill stations* virtually throughout the tropics further emphasised the apparent curative properties of tourism and recreation in appropriate places.  
    Samtidigt växte städer, ”*hill stations*”, fram i tropikerna, placerade på något högre höjd för svalka, som gjorde att de gynnsamma egenskaperna som turism och rekreation på lämpliga platser gav luste allt starkare.

The examples are culture specific as *Grand tour* (4) and *hill station* (5) are two phenomena without absolute equivalents in the TL. They describe such specific phenomena that translating the names could only go wrong. Thus, it was necessary that they remained in their original form. However, without explaining them, the readers of the TT might be confused and feel as if they did not understand the text. This is specifically the case with *hill station* as it brings the reader to another part of the world. It is a phenomenon that Sweden is unfamiliar with as it is connected with colonization, something which Sweden has not been as involved in as Britain has. To Dane Kennedy, the hills stations’ “origins can be traced to the effort in the early nineteenth century to establish sanitaria within the subcontinent where European invalids could recover from the heat and disease of the tropics” (1996:1). Although this would be a nice description, which would allow for the target readers to understand the term *hill station*, it is not possible to insert a literal translation of the description into the TT. It would
be clumsy and awkward and disturb the flow. Nevertheless, as mentioned, an explanation is needed. Maintaining the original word makes the reader understand that it is a foreign concept. That the concept is alien and that it has significance merely in the context makes it easier to shorten the explanation as, within the context, the reader only needs to know the basics of the function of the concept. In this case, the reader needs to understand that a *hill station* functions as a retreat and thus, can be connected to tourism.

*Grand Tour* (example 5) was a cultural tour around Europe, which typically young men from the upper class of Britain undertook and which was most common during the 18th century [Oxford Reference Online]. In Sweden, similar voyages were made by the Nobility of the time but they were not as extensive and were more focused on Germany. It is stated in *Nationalencyklopedin* that *grand tour* is used in Swedish to describe this journey. Hence, the TL of this translation has borrowed the term from the SL. An optional name of this travel was presented in NE, namely Swedish *peregrination*, although further on, it was stated that *peregrination* is the old name of said trip and *Grand tour* is used more often nowadays [ne.se]. Hence, the appropriate word to use for this phenomenon is *Grand tour*.

To summarize, the procedures that were useful for translating names such as the Novellos and place names, not including literal translation, were Vinay and Darbelnet’s adaptation, Newmark’s transference and Ingo’s addition. Using transference in connection with addition clarified who or what was discussed, something which hopefully will help the reader to relate to and understand the TT. The procedure which proved most helpful when translating culture-specific phenomena, such as *hill station*, was borrowing. It was used in a similar manner as transference: it was combined with addition. Because of this, the local flavor was added to the text, yet without the risk of losing the reader along the way.

### 3.2 Adjectives

Vinay and Darbelnet’s model of procedures for translating was proven beneficial in many cases, especially when confronting the issue of translating adjectives. Although the usage of adjectives often is the same in both English and Swedish, there are nevertheless a few exceptions. The following sections will focus on the question of how to translate some of these exceptions.

Although it has been mentioned on several occasions already, it is important to stress the point that there are many difficulties a translator may have to face. Tiny matters make all the difference when reading a text and a translator does not want the reader to notice that it, de facto, is a translation. Therefore, it is important to know and remember for instance that in
English, a noun phrase needs to be inserted after the adjective phrase in most cases when referring to specific people, situations or details (Estling Vannestål, 2007: 236). In Swedish, this is not necessary. The head noun can often be excluded (as explained by the rule presented in section 2.3). This is the case in example (6).

(6) Despite such possible diversions, Music is still the most important thing in life for the true Viennese, as you may see and hear for yourself at any time and anywhere, from the Opera to the Heurigen.

Trots dessa möjligheter att fördriva tiden så är musik fortfarande det viktigaste i en sann Wienares liv, som du kan höra när som helst och var som helst, överallt från operan till vinstugorna.

Here is a classic example (very much resembling that illustrated in section 2.1.2) of exclusion of nouns. As earlier acknowledged, English and Swedish differ in the usage of this. If writing music is still the most important, it would be grammatically inadmissible because of the lack of a head noun. This is therefore an example of how important it is to recognize differences between the languages and, in this case, how important it is not to follow the SL construction when translating. It would not only be grammatically wrong, but would also appear unidiomatic. Because of mistakes like this, the reader might acknowledge the fact that the text is a translation. To master both the SL and the TL is knowing that det viktigaste functions grammatically without any additions in Swedish and that adjective phrases cannot work as heads in noun phrases in English.

Throughout the translation process, it was obvious that frequent transpositions had to be made when dealing with adjectives. This section includes five examples. The example below, (7), is, hence, one out of many. In the ST, it is a subordinate that-clause containing a predicative adjective phrase for everything. In the TT, it has instead turned into several premodifying adjective phrases, modifying the noun element. This transposition is needed in order to make the TT sentence stylistically coherent and to understand what is described. If one were to translate this literally, it would be something like allt som är stojigt, irriterande, vulgärt och störande. The literal translation could work, but with this optional transposition, using several adjectives with the same suffix (-able), the text becomes more fluent. It is important not only to convey the message, but also the feeling the ST brings.
the absence of everything that is noisy, irritating, vulgar and disturbing prepares the mind to receive the full impression which the play is capable of producing.

Another example of transposition is the one presented next, (8):

They left a detailed record in diary form of a series of concerts in theatres, churches and town squares for several parts of Western Europe.

This example, (8), shows another transposition with focus on the importance of taking the adjective into consideration when changing the grammatical structure entirely. As part of the sentence, the adjective phrase positioned right before the noun phrase has changed into an adverbial prepositional phrase, positioned right after the verb. What forced the decision to transpose a noun phrase into a verb phrase was the difficulty of translating record, how to find the perfect word with the right connotations for the specific context. Example (8) stands in connection with the aforementioned Vincent Novello and his wife Mary. While travelling, they documented information about several concerts in places like theatres, churches and town squares. As seen above, the record was in diary form, which leads to the difficulty of translating record. There are different translation options for record, for instance dokument, register and redogörelse. Dokument can, however, connote to jurisprudence and bureaucratic text, as in juridiska dokument, and the record in question is lighter and easily read. One could write detaljerad redogörelse, but by turning it into a verb phrase, the essence of documenting something for generations to come becomes clearer. Deciding on a change like this affects all elements of the sentence, including the adjective phrase. At first, the chosen word by the translator was detaljerat, an adverb positioned after the verb phrase dokumenterade. However, in order to present a more idiomatic TT, it was decided by the translator to change it into a prepositional phrase, i detalj.
In example (9), seen below, one can conclude that in the ST, the adjective phrase is found right before the noun where it works in a premodifying manner. In the TT, it is situated behind what has now been turned into a verb phrase instead, functioning as an adverbial. Furthermore, it has also turned into a prepositional phrase. Consequently, example number (9) is an example of a transposition. It has changed grammatically.

(9) the Charleston dance craze swept through Paris after a post-war explosion of appreciation for African-American music

It is possible to translate post-war into a Swedish word with a similar construction, efterkrigs-, but in this context, efterkrigsexplosion or something alike would sound unidiomatic. The Swedish language does allow for more than two morphemes to constitute a compound (Josefsson, 2009: 102), but a compound like the abovementioned example would be very hard to pronounce and read. In this particular case, it was an optional transposition which occurred as the whole phrase, a post-war explosion, was turned into a verb phrase, with, as mentioned, a prepositional phrase and hence, becoming an adverbial.

In comparison to example (9) above, example (10) below displays a transposition of the adjective alone. In this specific example, it is merely the adjective itself that has been transposed, from being an adjective phrase situated before the noun to becoming a adverbial prepositional phrase situated after the noun.

(10) Similar attitudes to jazz, especially in the interwar years, and, rather later, to pop music were widespread, although rarely found their way into guidebooks. Potential invasions of the ‘wrong’ sort of music intermittently invoked middle-

Det fanns en omfattande liknande attityd till jazz, speciellt under mellankrigstiden, och, ganska mycket senare, till popmusik, men denna attityd syntes sällan i resehandböcker. Möjliga invasioner av ”fel” sorts musik framkallade emellanåt moralpanik hos
It would sound equally unidiomatic as the option in example (9) (*etterkrigsexplosion*) if a compound such as *medelklassmoralpanik* was used in this case, number (10). Referring to the same reasons as those of example (9), it would be a complicated word to include in the TT. In addition, *medelklassmoralpanik* consists of four morphemes, one more than *etterkrigsexplosion*, and could hence be considered to be even harder to read and pronounce. If one has to go back and read it once over, it disturbs the flow. Therefore, a transposition is needed to make it fit into the TL structure.

Vinay and Darbelnet’s seven procedures include *calque*, which is what have been used in example (11):

(11) In East Asia *do-it-yourself* music, in the form of karaoke, is an anticipated and advertised component of many holidays. I Östasien är *gör-det-själv*-musik, i form av karaoke, en förväntad och säljande del av många semestrar

What differentiates this translation from a literal one is the transference of the structure of the ST adjective to the TT adjective. The translation of the expression was found on [ord.se] without greater effort. It can hence be considered as an expression well-known in Sweden, yet not in a musical context. Instead, the connotations of the expression are rather to people believing they can build or renovate their home by themselves, without needing the help of professional craftsmen. This can be seen when consulting [ord.se] and the examples presented there, as all are related to building. For example, *do-it-yourself kit* is translated as *byggsats* and *do-it-yourself store* is translated as *byggmarknad*. Nevertheless, as it is an established and understandable expression, it is acceptable to use it in the same manner in the TT as well. It is further explained together with the following word *karaoke*, which illuminates the actual action and meaning of *gör-det-själv-musik*. By using the procedure calque for this structure, the same message and the same sense of the expression is brought forward.

Equivalence was another strategy which was useful when translating adjectives. An example of this, (12), is presented next.
(12) Evident in Newth’s account of the musical attractions of Vienna was an implicit hierarchy of musical attractions: one that placed the high culture of opera and symphony above that of ‘light music’ and dance.

Det är tydligt i Newths beskrivning av musikscenen i Wien att det fanns en outtalad hierarki mellan de olika musikstilarna: finkultur såsom opera och symfonier rankades högre än den ”lättare” musiken och dansen.

Translating this literally by writing högkultur could work, as the relation between high and low culture would be understandable as the connotations to opera and symphony tell us that opera and symphony are “better” cultural events. However, högkultur can be considered as a false friend as it does not relate to the same concept in Swedish as it does to in English. According to [ne.se], högkultur is the description used for ancient highly-developed civilizations such as the Mesopotamian cultures, ancient Egypt, China and Central America. Finkultur is instead used when speaking of culture such as music, art, and literature in polite society, that of the upper-classes. This is an example of when the translator has to be alert. It is not possible to literally translate this without changing the meaning of it. Hence, an equivalent term needs to be added in order to obtain an idiomatic TT.

In conclusion, one can see that in order to provide the readers with the most accurate and idiomatic TT in terms of adjectives, there are several procedures available for use. In this specific TT, those mainly used were transposition, calque and equivalence.

4. Conclusion

The aim of this study was to analyse a translation of a text on music and tourism and see what difficulties there were in translating a text of this sort. The focus was directed towards two aspects in particular: cultural aspects and adjectives. To produce the best TT possible, methods of translation were studied and later adapted. The seven procedures presented by Vinay and Darbelnet (borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation) all proved to be beneficial for the translation of the text. A few of the procedures were more frequently used than others. Among these were transposition, borrowing and equivalence. To pinpoint a procedure in particular, transposition was used on plenty of occasions when dealing with adjectives. In terms of dealing with references to cultural aspects, borrowing was the better choice at most times.
Another method which could be considered to be beneficial for a translation like this was addition. This method was presented by Rune Ingo and signifies adding information to the TT to make it clearer for the target audience. This method was applied several times throughout the translation work and was also valuable in connection with the procedure of borrowing. Borrowing or transferring a word from the ST to the TT is appropriate to do in a situation when there is not an equivalent word to use in the TL. One does not want to lose the essence of the ST word which is a risk when trying to translate a word or a concept without equivalence in the TL. In a situation like this, borrowing is the better decision to make as the procedure does make the TT more colorful. However, a foreign concept without equivalence in the TT, a borrowed word, is normally in need of an explanation. As there is a greater need for borrowing when it concerns the question of translating cultural aspects (more foreign concepts), there was also a greater need for using addition in the cultural aspects-part of the translation. The need to add information to the adjectives is not as great and it becomes obvious that different procedures are meant for different difficulties.

http://www.svenskaakademien.se/web/Ordlista.aspx One can hence conclude that Vinay and Darbelnet’s model of translation was proven to be very useful for translating both difficult culture related situations but also difficulties appearing in connection with the translation of adjectives. To take the reader into consideration at all times was another important conclusive thought to carry away from this study. In order to produce the perfect target text, it is of greatest importance for a translator to understand both the languages and cultures in question.
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