Figures of Fashion

A study on the translatability of metaphorical language in fashion

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Abstract
This study is an analysis of the translation of metaphorical language in three journalistic fashion features from English to Swedish. The aim is to analyse what different translation procedures can be applied when translating metaphorical language. A few words and expressions were chosen and categorised as either dead, cliché, stock, recent or original metaphors. In order to translate them to the target language, different theories (e.g. Newmark 1988, Nida 1969, Ingo 2007) were considered and consequently applied in the translation process. Is a metaphor best translated with another metaphor or with a non-metaphorical word or expression? This was the major question for the translator throughout this analysis. After translating the source text to the target language, the different translation procedures were summarised and discussed. How do the choices made by the translator correspond with Newmark’s, Nida’s and Ingo’s theories? The study showed that the translator cannot rely solely on theories in order to translate metaphors. This is due to the fact that, even if the preferred translation procedure is to translate a metaphor with the same metaphor in the target language that is not always possible. Factors such as the translator’s personal associations, assumptions and knowledge of the subject are of major importance. Also, the context proved to be of major importance in the translation process of metaphorical language.

Keywords: cliché metaphors, dead metaphors, fashion, metaphorical language, original metaphors, recent metaphors, stock metaphors, translatability
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1. Introduction

The title of this paper, *Figures of fashion*, does not refer to a number, not to a body shape, not to a geometric figure, nor does it mean fashion illustrations. It has a secondary, metaphorical meaning that opens up to personal interpretations. This specific title was chosen to draw attention, to attract readers, by using the power of metaphors. This paper will look into the process on the other side, that of a translator and how metaphorical words and expressions can be translated.

Metaphorical language is a continuously discussed subject. It is apparent in everyday language, such as newspapers and on TV, not just randomly, but quite extensively. We use metaphors unconsciously all the time, when we think and when we talk. According to the linguist George Lakoff and the philosopher Mark Johnson, more or less all our thinking is made up of metaphors. “Metaphor is pervasive in everyday life, not just in language but in thought and action” (Lakoff & Johnson, 2003, p.3)

Metaphorical language is a huge area of research that covers everything from single words like *reflect* or *hit*, to more emotive phrasal constellations such as *to fall head over heels for someone* or *the world is your oyster*. Interestingly enough, the translation of longer metaphorical phrases does not necessarily mean they are harder to translate than single word metaphors. Just on their own like they are presented here, a translation may seem easy, but incorporated in a text of some sort, one may suddenly realise there is more than one option. How does the translator go about choosing the most suitable translation?

In contradiction to the huge amount of research done to metaphors from a linguist’s point of view, there is very little written about it from a translator’s point of view (Dagut, 1976, p.21). Among the translation theorists, Peter Newmark has done quite an extensive research on metaphorical language (1988, pp.104-113) and thus his views and ideas on the subject will be applied in the present study. This paper will take the bull by the horns and enter this rather ‘untouched’ area. Besides the theories explained by Newmark, the theories of the famous Bible translator and linguist, Eugene Nida, will also be applied. He describes the translation process in accordance with the topic of this paper, i.e. in a metaphoric way:
“It is a bit like packing clothing into two different pieces of luggage: the clothes remain the same, but the shape of the suitcases may vary greatly, and hence the way in which the clothes are packed must be different” (Nida & Taber, 1969, p.105).

Literally, the contents of the source text should remain the same in the target text, but the form, on the other hand, is changeable. Nida’s and Newmark’s theories are the theoretical basis for this study on the translation of metaphorical language in three journalistic fashion features from English to Swedish.

In section 1, an introduction was given where the statement of aim, together with material and method will be further explained. In Section 2, all relevant background information will be presented, such as a definition of metaphorical language, as well as an explanation of the most important theories on the translation of metaphors. Section 2 will prepare the reader for the analysis of the translation of metaphorical language that follows in Section 3. Section 4 discusses the translatability of metaphorical language with the results of the analysis as a basis, as well as the relevant theories brought up in Section 2. Everything will be brought to a conclusion that will be presented in Section 5.

1.1 Statement of aim
This paper is going to look into the translation process of metaphorical words and expressions in three journalistic fashion features. The aim is to:

- establish the different translation procedures that are useful when translating metaphorical language,
- analyse the translatability of metaphorical language; the practical work compared to the different theories on the subject.

1.2 Material
The ST is divided into three feature articles, where the first two, “Cut out and keep” by Lucie Young and “Pilotto Jackpot” by Sarah Mower, were published in the Daily Telegraph Fashion magazine, spring/summer 2010 (published bi-annually) and the last text, “Janie Bryant: the woman behind the Mad Men wardrobe” by Catherine Elsworth is also from the Daily Telegraph Fashion, but from their website and not the actual magazine.
The target reader is a person interested in fashion. *The Daily Telegraph* is one of the main daily newspapers in the UK and is consequently read by a large number of people. However, the articles chosen for this study may not attract the typical *Daily Telegraph* reader as they belong to a supplement that assumingly is read by those really interested in fashion. The article found on the website will attract a similar reader, although, since it is available on the Internet, it reaches out to more people. However, it will still only attract those who are interested in fashion and probably not the standard *Daily Telegraph* reader.

The purpose of the ST is to entertain and inform. It is a leisure read, but is still informative enough to teach its reader something new. As it is part of the *Daily Telegraph*, it still keeps a certain level of formality similar to that of the rest of the newspaper. As the target text (henceforth TT) has the same target reader as the ST, the purpose of the TT will also be the same. The aim of the TT is to incorporate it in a new fashion magazine in Sweden that will focus on new international designers.

### 1.3 Method

To be able to analyse the metaphorical language, the first step in obtaining the relevant data was to translate the chosen source texts (henceforth ST) from English to Swedish. As a help in translating words and expressions to the target language (henceforth TL), Norstedts online dictionary (www) was used. Different language sites, such as ‘the free dictionary’ (www) were a great help in finding the primary and secondary meanings of the source language (henceforth SL) expressions. However, as certain words are specific to the field of fashion, they may not always be available in dictionaries, so in order to find possible translations for fashion related terms, parallel SL and TL texts were used. For example the Swedish fashion magazine *Damernas Värld* was used to compare certain fashion terms with the British *Elle Magazine*. By comparing the two, and more specifically, by comparing the pictures of different kind of clothing, the two magazines could be crossed-checked and thus give an idea if a certain word would be suitable in the TL or whether it would be out of date or simply unidiomatic.

The next step in order to analyse the metaphorical language in the ST, was to identify the different kinds of metaphors found. As a help, Peter Newmark’s typology of metaphors was used as described in his book *A textbook of translation* (1988, pp.104-113). By using Newmark’s typology, I was able to categorise the different metaphors depending on type,
such as dead, cliché, stock, recent or original metaphors. Also, Newmark’s extensive research on the translation of metaphorical language proved very helpful in the actual translation process since he describes different procedures in detail, as well as how to approach the translation of metaphorical language. As Newmark’s research on the translation of metaphors, obviously focuses on metaphorical language, the famous linguist and Bible translator, Eugene Nida’s work, co-written with Charles Tabor: *The theory and practice of translation* (1969) focuses on the translation process in general and was thus used in order to get an overall idea of the translation process. Another work on translation, *Konsten att översätta* (2007), by Rune Ingo was also considered in order to create the most suitable translation.

2. Theoretical background

2.1 Metaphorical language

The common trait of all metaphorical language is that it is figurative, i.e. has some kind of extended or transferred meaning – a secondary meaning (Alm-Arvius, 2003, p.9). It is a figurative way of speech and it could also be referred to as non-literal language. According to Newmark (1988, p.106) any word can be a metaphor and to find out if it is, the primary meaning has to be matched against the linguistic and cultural contexts. For instance consider the verb *howl* in these two sentences (Alm-Arvius, 2003, p.12) (i) The baby started to *howl*. (ii) Outside the wind was *howling*. Clearly, the same word acquires different meanings depending on the context.

2.1.1 Peter Newmark’s typology of metaphors

According to Newmark (1988, p.104), metaphors can be the transferred sense of a physical word or the personification of an abstraction. It could also be the application of a word or collocation to what it does not literally denote which basically means that one thing is described in terms of another. Metaphors have two purposes: on the one hand, to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. On the other hand, a metaphor should appeal to the senses, to interest, to clarify ‘graphically’, to please, to delight. Consequently, this twofold definition can be explained as partly cognitive and partly aesthetic. In a good metaphor, these two purposes fuse together, but each ‘side’ shows more or less depending on text type. For example, popular journalism or advertisements often show more of the aesthetic side of the metaphor (ibid).
Dead metaphors
Dead metaphors are a group of metaphors whose figurative meaning is lost or, at least, very hard to distinguish. Often, they relate to universal terms of space and time (space), parts of the body (foot), general environmental features (field) and human activities (fall) (Newmark, 1988, p.106). They are often included in dictionaries, i.e. they have been lexicalised. They have the least metaphorical force of the metaphorical subgroups and the words do not offer a vivid, expressive language, but rather a language that is used in all kinds of speech:

| The novelty of it immediately *hit* the first buyers… | Nytänkandet *slog* med en gång de första köparna… |

Cliché metaphors
Cliché metaphors have similarities with dead metaphors, as well as with the next group in line, stock metaphors. Newmark tries to distinguish them by saying that clichés are usually made up by two types of stereotyped collocations; figurative adjective + literal noun (*filthy lucre*) or figurative verb + figurative noun (*explore all avenues*) (Newmark, 1981, p.87). They are similar to dead metaphors in that they have been overused and very often, their secondary, figurative meanings can be found in dictionaries. Newmark goes to some length and says that it is the translator’s choice to distinguish stock metaphors from clichés since they overlap (Newmark, 1988 p.108).

| In the competitive *hothouse* of London | I det tävlingsinriktade *drivhuset* London… |

Stock metaphors
Stock metaphors (or standard metaphors) are figures of language that are widely recognized as idioms, lexicalized phrasal metaphors that are established in the SL (Dickins, 2005, p.234). They are often culturally linked to the SL and therefore they are specific to each language. Also, they have certain emotional warmth and are not, as opposed to most of the dead and cliché metaphors, deadened by overuse (Newmark, 1988.108). In an informal context such a metaphor is an efficient and concise method of describing a physical and/or mental situation.

| I think it’s interesting to have my *path* come full circle. | Jag tycker det är intressant *att cirkeln har slutits*. |
Recent metaphors

Recent metaphors can best be described as metaphorical neologisms. A neologism is a newly coined word or an existing word that has acquired a new meaning (Newmark, 1988, p.140). Consequently, a recent metaphor consists of a word or phrase with a metaphorical meaning that has recently been coined and spread rapidly in the SL (ibid, p.111). It could be new words that arise from for example slang, the media or from different dialects in language and new technology and consequently create new meanings (ibid, p.140).

…a capsule line of “statement-pieces”…
…en linje med “statement-plagg”…

Original metaphors

Original metaphors are a group of metaphors that are quoted or created by the writer of the ST. As they are not fixed phrases, they possess personality and creativity and are new and fresh. Consequently, these metaphors contain an expressiveness that should not be overlooked when translating, since the originality of these metaphors is important to the overall impression of the text. They portray the writer’s personality and comment on life (Newmark, 1988, p.112).

We want to take the right steps
within our vision…
Vi vill ta de rätta stegen inom vår vision…

2.2 The translation process

Since this paper is going to look into the translation process of metaphorical language, this section will look into the translation theories important to this aspect of translation studies. Metaphors are figures of speech that carry multiple meanings and hence, meaning is of vital importance when translating. Consequently, the aim of the translator is to produce a TT that portrays the same meaning as the ST. Nida focuses on the move away from a word’s fixed meaning to the fact that the word acquires meaning through its context (Nida in Munday, 2008, p.39). The translator thus has to look to the context in order to create a TT that will have the same effect on its readers as the original. This, according to Nida, is called equivalent effect or response and it is the overall aim towards creating a successful TT (ibid, p.42).
2.2.1 The equivalent effect

“Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (Nida & Taber, 1969, p.12). In order to achieve this, the translator has to carefully consider the ST and how to reproduce the message in the best possible way. Nida’s basic requirements of a translation are (Nida in Munday, 2008, p.42):

- making sense
- conveying the spirit and manner of the ST
- having a natural and easy form of expression
- producing a similar response

In order to create a TT that ticks all the boxes, adjustments have to be made, since the SL expressions cannot always be rendered word for word in the TL. The translator should aim for equivalence rather than identity and by this Nida means that the message is more important than the conservation of form. Nida also emphasizes the importance of the natural and the closest equivalent and to find this the translator has to look to the context. For example, taking the Bible as an example, it should not be translated to sound like it happened ten years ago, since the historical context is important for the overall understanding of the text. Consequently, the translator should prioritise meaning because, what is being said, is the important thing. However, style is also significant, but it comes second to meaning. Clearly, one should not translate poetry as though it were prose (Nida & Taber, 1969, pp.12-13).

2.2.2 The translation of metaphorical language

The translation of metaphors is not widely discussed, nor researched (Dagut, 1976, p.21). Dickins (2005) has in recent years tried to develop Newmark’s typology of metaphors and the translation process of metaphorical language, and he argues that, in contradiction to the huge growth in general studies of metaphor over the past twenty-five years, the study of its translation has been relatively small. Dickins believes that Newmark’s study of metaphors and his typology from the 1980’s still remains the most practical and wide-ranging account of the translation of metaphorical language (Dickins, 2005, p.236).
Besides Newmark (1988), Ingo (2007) and Nida (1969) also mention the translation of metaphors in their work, although to a very small extent and since they have not done such an extensive study as Newmark, their main focus is the translation of stock metaphors, i.e. the translation of idioms. Both emphasize the importance of trying to translate a SL metaphor with an equivalent metaphor in the TT. According to Ingo (2007, p.144), this should be aimed at, since idioms are the essence of each language and thus give colour and emotion to a text. If the TL does not have an image that portrays the same thing, another image may be used. Obviously, one that conveys the same meaning as the ST image does. Secondly, if there is no equivalent idiom, the stock metaphors should be translated literally and sometimes the translator may add an explanatory gloss to make sure the meaning comes across correctly. Thirdly, the idiom can be translated with a normal expression that explains the meaning of the idiom (ibid).

According to Nida (1969, p.106), there will always be a type of ‘loss’ of semantic content when translating metaphorical language, but the translation process should be designed to keep this to a minimum. Like Ingo, Nida focuses on idioms when discussing possible translation procedures. He explains that the semantic adjustments that apply to the translation of idioms are most frequently the shift from idiom to non-idiom or from idiom to idiom.

Furthermore, Newmark has the same ideas as Ingo and Nida, and he adds that even if using the same image in the TT is the preferred translation procedure, it still depends on the type of metaphor and the text type. Sometimes a cliché metaphor may not be suitable in the TT as it may be too vocative for the intended target reader (Newmark, 1988, p.106). It is important to view the different options with skepticism, i.e. is the target language image clichified, dated, unrealistic or simply too stereotyped? (Newmark, 1981, p.89) Newmark’s translation procedures for translating metaphorical language are explained below (ibid, pp.88-91):

1. **Reproducing the same metaphor in the TT**
   This is the procedure that Ingo, Nida and Newmark all suggest as the best way to translate stock metaphors (idioms). Clearly, this procedure is only possible if there is an image in the TL that possesses similar frequency and currency as the image of the ST does.

2. **Using a different metaphor in the TT**
   This procedure is common if there is no image that corresponds exactly to the one in the ST and that does not clash with the TL culture.
3. **Using a simile**
This procedure is a way of modifying an emotive metaphorical expression to suit the TT if that text is not as emotive in character as the ST.

4. **Using a simile plus a paraphrase**
This procedure has an advantage of addressing both the layman and the expert and it is used if there is a risk that the simple transfer of the metaphor will not be understood by most readers.

5. **Reducing the metaphor to sense**
This is a procedure where the image of the ST is reduced to sense and rewritten to suit the TR. The reason for paraphrasing could for example be when a SL image does not suit the register, the degree of formality or emotiveness of the TT.

6. **Deletion**
This procedure is used when the metaphor is redundant or otiose and when the text is not expressive or authoritative. The text has to be weighed up to see what is important and thus whether the metaphor can be left out without losing its intention.

7. **Literal translation plus a gloss**
By adding a gloss the translator makes sure that the image will be understood by the target reader.

### 3. Analysis

#### 3.1 Dead metaphors
The three examples of dead metaphors that are going to be discussed in this section are all semantic, i.e. they have established meanings and their translations can be found in dictionaries (Ingo, 2007, p.119). However, that does not imply that the translation process is easy since there are still choices to be made.

| (1) | As their pattern-cutter squeezes past, Pilotto *drops* a statistic [sic]. | När deras mönsterkonstruktör tränger sig förbi, *ger* Pilotto oss lite statistik. |
In example (1), it is the secondary meaning of *drops* that is of importance for the translator. At first glance, *drops*, may not be taken for a metaphor, but since it has a secondary, non-literal meaning that is distinguishable from its basic, literal meaning, it is metaphorical (Alm-Arvius, 2003, p.12). The main primary meanings of the verb *drop* are (1) to fall in drops or (2) to fall from a higher to a lower place or position (the free dictionary [www]). One of its secondary, metaphor-like meanings is that of saying something, to utter a word or a commentary. In the TL the secondary meanings are *fälla* or *yttra* (Nordstedts ord [www]). Another possible translation could be the synonym *nämna*. Having established the meanings and the potential translations, the translator now has to consider each word’s conformability in the present context. According to Nida, it is the context that determines how a word is to be understood and more importantly, how it is to be translated (Nida, 2001, p.35). For example, *fälla* creates a collocation with *en kommentar* which works very well, while, together with *statistic*, as the present example states, it does not sound correct. The same goes with *nämna* and *yttra*. None of these options sound idiomatically correct. A Google hit shows that, together with *statistik*, none of the three options receive more than 25 hits.

When a literal translation is not satisfying, the translator has a choice of using a synonym and/or to rewrite the text to suit the target reader (Newmark, 1981, p.101). In the present example, another verb that would be used together with *statistik* is *ger*. A Google frequency search (“ge statistik”) receives almost 12 000 hits. On the basis of this search and the fact that the paraphrase *ger Pilotto oss lite statistik* sound idiomatically correct in the TL, this option was chosen.

In example (2) there are two dead metaphors in the same sentence:

| (2) | a line of nail polishes *drawn from* the Mad Man era colours… | en nagellackskollektion med färger hämtade från Mad Man eran |

In the above example, *line* and *drawn* both have secondary meanings that are metaphor-like. The primary and literal sense of the former word is that of an actual line or the rope you hang clothes on for example. The secondary meaning of *line* defines a concept in the field of fashion, a *line* as a synonym for a *collection*. In this context, *line* could be seen as a fashion term and at first sight it may seem simple to translate, but according to Neubert (1999, p.123) “Words mean what the dictionary says they mean, but at the same time, they mean something
else”. This shows that a simple word may not always be simple to translate. According to Newmark (1988, p.106) the problem is not in finding the actual word in the TL, but to choose the most suitable one, since metaphors often defy literal translation and thus offer choices. If line would have referred to a clothing line, a suitable translation would have been klädlinje or klädkollektion. This is primarily because it is a common word in fashion and that is the word that is being referred to when talking about line. However, as the ST talks about nail polishes and not clothes, further consideration needs to be taken. Does linje or kollektion work in this context as well? By doing a Google search, it is established that nagellackskollektion is more frequent with 4360 hits compared to only 56 hits for nagellackslinje. Consequently, this result is the basis for the choice of translation where the image in the ST was reduced to sense in the TT.

The word drawn has a primary meaning of something being dragged or pulled, but in example (2) the verb collocates with the preposition from and forms a collocation, a fixed word combination. This has to be taken into account when translating as the set word combination may translate as one unit and not word for word (Ingo, 2007, p.149). According to Newmark, the translator should use an equivalent collocation if there is one in the TL (Newmark, 1981, p.114). In the Oxford Online Dictionary (www) (henceforth OED), drawn from, is defined as ‘obtain something from a particular source’ and in Norstedts Online Dictionary (www) drawn from translates to hämtad från and this works well in the present example, although, the sentence was rewritten so suit the TL. Consequently, the image, the dead metaphor, in the ST was transferred to the TT.

Example (3) is another case of a simple word that does not cause a problem for the reader of the ST, but may well do so for the translator since it has a secondary meaning and thus offers translation options:

| (3) | My background is in fashion design… | Jag har en bakgrund inom modedesign |

What does the writer mean? Certainly not the literal, primary sense of background, which refers to the ground or scenery located behind something (the free dictionary [www]). The metaphorical meaning, the aspect of importance to the translator, is that of a person’s experiences. Since background is a dead metaphor, both its primary and secondary meanings are found in dictionaries and translate to bakgrund and erfarenheter. In this case there is no
need to change anything, but to translate literally and to keep the metaphorical image in the TL. By doing that, the TT is unchanged, the same image is kept and the level of formality is unchanged. This is the most satisfactory translation procedure according to Newmark (1981, p88).

### 3.2 Cliché metaphors

As opposed to dead metaphors, clichés tend to offer more emotion and consequently, they show a stronger metaphorical force as exemplified below:

| (4) | She’s already thinking of another period she would like to *bring to life*… | Hon tänker redan på en annan tidsepok som hon skulle vilja *väcka till liv*… |

Clearly, a time period cannot literally be *brought to life*, but it is a figurative way, a more vivid way, of saying ‘putting spirit into something’ or ‘to regain consciousnesses’. Depending on the text, the translator has the choice to keep the metaphor, reduce the cliché to sense, get rid of it or replace it with a slightly less hackneyed metaphor when translating to the TL (Newmark, 1981, p.87). The choice depends on the nature of the text and Newmark suggests that, in informative texts, clichés should be reduced to sense or reduced to a dead metaphor, while in more expressive texts the cliché metaphor should be translated to a corresponding cliché (Newmark, 1988, p.107). As the ST is a journalistic text that has a general purpose to entertain and inform the metaphors are often used to rouse the reader’s interest (Newmark, 1988, p.207). Therefore, there is no need to get rid of the cliché in the present example since it is there for a reason. Also, the fact that the TT has the same purpose and possible target readers as the ST, the image is best translated with a corresponding image in the TT, as the TT will be kept as close to the original as possible.

| (5) | …they began asking if she could run up extra garments and the whole thing *snowballed*… | …de frågade om hon inte kunde sy upp extra plagg och så *eskalerade* allt bara |

The cliché metaphor in example (5) is based on the same metaphorical meaning as *snowball effect*. This phrase has an equivalent metaphorical expression in the target language, *snöbollseffekt*. However, translating the single word *snowball* is not as straight forward as translating the two word metaphor, *snowball effect*. In Nordstedts online dictionary, the
primary meaning of the verb snowball translates to kasta snöboll and the secondary meaning to växa (tillta) i allt snabbare takt. However, this translation is not suitable for the TT since it is just way too long and clumsy. The whole point in using fun and short metaphors is to liven up a text, give it a personal and aesthetic touch, but by using the long explanatory phrase, the text would lose just that. Consequently, the style of the text, as well as the aim of the writer, would be challenged.

Finding an equivalent metaphor turned out to be harder than expected. There is no such word as snöbolla in the TL, so the image will have to be reduced to sense, or if the translator would like to keep the metaphor, one may want to incorporate the metaphorical expression snöbollseffekt in the TT. However, since this is not stated in the ST, it is not the optimal translation and in order to make it work in the TT, the phrase would have to be rewritten quite extensively to something like: ...de frågade om hon inte kunde sy upp extra plagg och snöbollseffekten tog vid. This translation feels a bit forced and is neither idiomatic nor natural to the TL and consequently, it does not achieve the desired equivalent response on the target readers that Nida aims at (Nida & Taber, 1969, p.12). He thinks that “the best translation does not sound like a translation” (ibid), but in this case that is exactly what the translation does sound like. Instead, the translator has to look at the meaning of the metaphorical image, in order to create a translation without any loss of information. By reducing snowball to sense, i.e. växa (tillta) i allt snabbare takt, and then exchange the phrase with a synonym – in this case eskalerade – a suitable translation has been created.

(6) Indeed Mad Men has also given birth to a new fashion shorthand denoting body type…

Most readers know that the writer of the ST does not mean the literal and primary sense of given birth as seen in example (6). Again this is because the metaphor has been lexicalized and not only the primary, but also the secondary meaning, is integrated in dictionaries, as well as in peoples’ vocabularies. The primary meaning translates as föda, and its metaphorical meaning is ‘give rise to’, which translates as ge upphov till. This translation fits perfectly well in the TT even though it is not as vivid a metaphorical expression as in the ST.

3.3 Stock metaphors
The stock metaphors (also known as idioms) exemplified in this section are all established phrases in the SL. The main problem for the translator when translating this kind of metaphor is that their apparent equivalents may be out of date or used by a different social class or age group than the ST readers and therefore, they may not sound natural to the TT reader (Newmark, 1988, p.108).

<table>
<thead>
<tr>
<th>(7)</th>
<th>And lo and behold, in Pilotto’s first New Generation-sponsored catwalk show in London, Lepère walked in the show. Peter Pilotto was already <em>punching above its weight</em>.</th>
</tr>
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The stock metaphor in example (7) originates from the different weight classes in boxing, such as lightweight and heavyweight, and the fact that you only box against someone in your own weight class. If you would end up boxing against someone from a heavier class, i.e. punch above your weight, you would not stand a match (the phrase finder [www]). In the present example, the basic meaning of this metaphor works fine, but the translator still has to look to the context and not only rely on a definition from an online forum. Rather than implying that Pilotto does not have a chance, the focus of the metaphorical meaning is that of Pilotto going one step above everyone else, however, whether he wins or loses is another question. The main thing is that he is pushing it one step further than everyone else, i.e he is *punching above his weight* by using a famous model in his show even if he has not yet been widely recognized as a designer. Again, the importance of translating with the mind set on what the writer of the ST actually wants to say is the key in the translation process.

As Newmark (1988, p.109), Ingo (2007, p.144) and Nida (1969, p.106) suggest, when translating stock metaphors, the translator should aim to use an image in the TT as well, either the same or another one that is established in the TL. In such a case, the hard part is to find an equivalent idiom in the TL. Having Swedish as one’s mother tongue does not necessarily mean the translator has knowledge of all idioms in the Swedish language. Consequently, the choice of translation is to a great extent the translator’s personal choice. In the present example, it proved to be a real challenge to find the same image in the TL as in the ST and according to Newmark it is rare to find the same metaphor (Newmark, 1988, p.108). The second best option for the translator is to translate with another image that portrays the same
meaning as the image in the ST. Two Swedish stock metaphors were brought to mind, (stå) i en klass för sig and i en helt annan liga. Both are established in the TL and they both convey the sense of something being better than something else, just as the metaphor in the ST portrays. A Google search shows that “i en klass för sig” gets 3 730 000 hits while “i en helt annan liga” only received 64 500 hits. Based on this frequency search the former idiom was chosen.

Example (8) shows another stock metaphor that is established in the SL:

| (8) | In those early days, Ward was barely making ends meet and mostly lived at home. | På den tiden, alldeles i början, gick det knappt runt för Ward och hon bodde mestadels hemma. |

The idiomatic expression in example (8) means the same as ‘struggling with money’ or ‘to have just enough money to pay for the things you need’ (the free dictionary [www]). The best way to translate this metaphor would be, as explained in the discussion of example (7), to use the same metaphorical image as in the ST. On a website for translators (Proz [www]), the Swedish idiom få det att gå runt was given as a translation. Although the two idioms are not identical, they portray a similar image, but still not the same. In the SL the image is something with two ends, for example a rope that is coming together and in the Swedish idiom the image is that of something, for example the wheels of a car, that are going around and around. Even if this translation was found on a translation forum it is always good to look for other possible translations in order to find the most suitable one. Another choice could be få det att gå ihop, which actually portrays the same image as the idiom in the ST. A Google search shows that få det att gå runt is slightly more frequent than få det att gå ihop, although with such a small difference that it would not be used as a decision maker for the translation of the metaphor.

Again, the context is the key to choosing the best suitable translation and looking at the actual meaning, that of Ward being a designer, and not having enough money to live on her own, which is probably a consequence of her not earning enough money and hence not being able to afford her own flat. Therefore, få det att gå runt captures the full meaning of the metaphor, since få det att gå ihop does not necessarily mean an economic problem, but rather a problem related to time, such as trying to juggle too many things in life, family and jobs and so forth. Another aspect that was taken into account is the fact that få det att gå runt is often used when
talking about businesses in the way that det går runt, i.e. a business is making enough money to survive, but may not be profitable. This meaning of the metaphor may actually be what the writer of the ST wants to say, although that is not definite to the translator. It may well have to do with Ward’s business, but the metaphor could also relate to her private economy. This aspect of the meaning of få det att gå runt just emphasizes that this would be the best suitable translation.

Example (9) is taken from the same text and Ward is again the main character:

<table>
<thead>
<tr>
<th>(9)</th>
<th>Now she is scrabbling to get a backer and turn the line into a sustainable business. I can’t go on working from my living-room and doing everything myself. It was fun pounding the pavements in the garment district… but I don’t have time with all my other commitments.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nu håller hon på att leta efter en medhjälpare och att göra kollektionen till ett hållbart företag. &quot;Jag kan inte fortsätta att jobba från mitt vardagsrum och göra allt själv. Det var kul att dra runt på gatorna i kläddistriktet i höstas… men jag har inte tid med alla mina andra åtaganden.</td>
<td></td>
</tr>
</tbody>
</table>

The stock metaphor in example (9) turned out to be very time consuming and tricky to translate since pound the pavement does not only have one meaning. In order to understand the meaning of the idiomatic expression, I followed a discussion, on an online language forum (Word Reference [www]), about the meaning of the metaphor exemplified above. The different meanings that were brought up were ‘to walk through the streets looking for a job’ or ‘to look for something’, such as an actor looking for auditions or the detective looking for clues. Someone else said it could simply mean ‘going for a run’ or ‘a long walk’, although the figurative meaning is ‘to find a solution or complete a goal’. Another common meaning is ‘to raise money for a cause/charity’, often by walking from door to door. Clearly, the meaning of this stock metaphor is not set in stone, which of course makes this case a little complicated for the translator.

According to Ingo (2007, p.145), the most important thing to think of when translating idioms is to analyse the intention of the writer of the ST – what does that person want to say? What does the text mean? How is it being portrayed? The translator then has to make a choice out of these observations. Nida follows this argument and says that the translator has to look at
the context in order to understand the intention of the writer of the ST: “a word acquires meaning through its context and can produce varying responses according to culture” (Nida in Munday, 2008, p.39). Consequently, the stock metaphor in example (9) may differ slightly in meaning depending on the surrounding text and the subject. What the writer wants to say is probably that, at that specific time in her life, Ward did not have enough money to employ staff so she had to do everything by herself. Literally, she had to walk the streets, from door to door, sorting out everything herself such as buying textile, buying garments, sorting out advertising, organising shows, promoting her business and so on. Another possible meaning, based on the online forum discussion, could be that she actually was looking for a job. She was in need of money and thus needed to work extra, besides her design commitments, and to get a job she had to walk the streets and ask for vacancies. These slightly different meanings open up to personal associations and are consequently a major part of the decision-making. The question the translator has to ask is whether Ward is looking for a job or help? Since the ST states that she does not want to do everything herself, it kind of implies that pounding the pavements in this case means that she was walking around in the garment district buying textiles and doing everything that could be related to her business herself. However, since there is no guarantee that this is the correct interpretation, a choice could be to not go into detail about what she actually was doing in the garment district, but to leave that for the readers to make out themselves. The metaphor is not of vital importance for the overall understanding of the text and consequently, the stock metaphor in the ST was reduced to a dead metaphor.

### 3.4 Recent metaphors
Recent metaphors turned out to be quite hard to distinguish and also to find in the texts. The ones finally found are terms all related to the field of fashion. Consider, for instance, example (10) below.

<table>
<thead>
<tr>
<th>(10)</th>
<th>But Wards new Blouson Noir collection also samples details from all over the fashion map. There are tribal touches, such as fringing and lacing…</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Men Wards nya kollektion, Blouson Noir, ger även smakprov på detaljer från andra delar av modevärlden, t.ex. etniska inslag som fransning och snörning…</td>
</tr>
</tbody>
</table>
Looking in Norsteds Online Dictionary, *tribal* means *stam-, släkt-*, but *tribal* is also a common word in fashion when describing ethnic patterns, such as African, oriental or South American patterns, forms and details. *Tribal* is not a new word, but the meaning in the field of fashion is not its primary meaning and is also a meaning that has been recreated over the years. By doing a corpus search (Corpus of Contemporary American English, henceforth COCA [www]), the common use of *tribal* is that of an ethnic group; *tribal communities*, *tribal people* and *tribal leader* are examples of the search results. The first hits that refer to the same meaning as that of example (10) are that of *tribal prints*, *tribal patterns* and *tribal overtone*, all found in the fashion magazine *Harper’s Bazaar* between 2009 and 2011. Before 2009, no references to the field of fashion were found. This shows that *tribal* in the sense of a look or pattern, rather than a group of people is primarily used in the field of fashion and it also seems that it has acquired a new meaning in recent years. In this case, *tribal* could be seen as a metonym as a certain pattern, colouring and look is defined by a different term that means something else, and this substitution is based on some understood associations that the people in the field of fashion can make (JPiC [www]).

The primary meaning of *touches* is the physical touch that you do with your hand for example. However, the metaphorical meaning, the one important to the translator, is that of ‘a sense of slightness’. Putting the two words together, *tribal* and *touches* create a recent metaphor and the latter word is the one with the strongest metaphorical feel, while *tribal* is the part of the metaphor that makes it a recent metaphor. This kind of metaphors can cause a problem for the translator as there might not be a universal and set translation in the TL (Newmark, 1988, p.140). For example, the meaning of *tribal* as portrayed in example (10), is common to a person in the field of fashion, but probably not to the layman. In such a case, a good way of finding clues for a suitable translation is to look to parallel texts and of course, rely on one’s own knowledge of the subject. By looking at *Elle Magazine’s* website and an article by Anne Slowey (2010 [www]) showing pictures of ‘tribal fashion’, the translator can get an idea of what *tribal* means in this context. By cross-checking these pictures with pictures of the same kind of fashion on the website of the Swedish fashion magazine *Damernas Värld* (www), the translator can work out the most suitable translation in the TL, since some of the expressions used are *Etnochic* and *Etnisk elegans*. This gives an idea that the Swedish term *etnisk* refers to the same as what in English is described as *tribal*. Consequently *etnisk* was chosen in the TT.
The second word, *touches*, has a few different translations, such as *drag*, *aning*, *antiydan*, *släng* and so forth. These all convey the same meaning, that of a sense of something. However, in order to create a suitable translation, the context is of major importance and as seen in this analysis so far, the same word can often translate as many different things depending on the context. By putting the different translations together with *etnisk*, the phrase has to be rewritten. For example, *etnisk antiydan*, would have to be rewritten since *antiydan* refers to *etnisk*, i.e. *en antiydan till etniska detaljer*…or something similar. Following Nida’s example of finding the most natural equivalent, this translation does not follow that suggestion. Instead, a simpler solution would be better. The writer wants to say that Ward’s new collection has a lot of different details that cover all different areas of fashion and one of those areas is the fringing and lacing of the tribal fashion. So in order to find a more natural equivalent, the meaning should be thought of and put forward in the TT. Another word that the writer could have used instead of *touches* is *features* since these two words convey the same meaning in this particular context. The Swedish word for *features* is *inslag* and by adding *etniska*, an idiomatic, natural and suitable translation has been created. The metaphor was thus reduced to sense.

In examples (11) and (12), the word *vintage* is used in the ST, but translated in different ways in the TT:

| (11) | But *vintage fashion* is her drug. | Men det är *vintagemode* som är hennes drog |
| (12) | For inspiration Bryant looks to old catalogues, *vintage* Vogues… | För inspiration tittar Bryant i gamla kataloger och *äldre nummer* av tidningen Vogue… |

*Vintage* is a neologism in that certain areas of its usage have become more common in recent years, similar to that of *tribal* in example (10). Like *tribal*, *vintage* is not a new word, but it has come to mean different things over the years. In *Språkrådets nyordlista* of 2007, *vintage* is listed as one of the “new” words, hence referring to its new, widespread meaning in the field of fashion (Lindgren [www]). Also, a corpus search on the English term *vintage*, shows that is has been used for a long time and for example from the 1930’s the most common meaning is that of food and wine: *vintage brandy*, *vintage champagne* and *vintage*
marmalade (Time Corpus [www]). Doing a similar search in Språkbanken (www), the results show that vintage was first used in 1987, but not referring to clothes, but to wines. It was not until 2001 vintage was mentioned in relation to clothing. Of course, this corpus search is limited since the search covers only the Swedish newspapers Dagens Nyheter, Göteborgs-Posten and a random category called Press from only a few different years, but it is still valuable when arguing that vintage, as a clothing reference, is a neologism.

Originally, vintage is related to the year a wine or oil was bottled, but the meaning expanded into a more general use of a particular time period an item was made, for example vintage cars, thus referring to cars that are at least 50 years old. In fashion, vintage is a very common term today. Its definition has been widely discussed and is not set in stone. Some people argue that clothes referred to as vintage should be made in the 1960’s or earlier (Fashion era [www]). However, as vintage clothing has become a huge business, the most common definition amongst traders and buyers is that of vintage as clothes that are at least 25 years old and preferably typical in their cut and design for that specific decade (Birde, 2009, p.6).

In Norstedts Online Dictionary (www), vintage is translated to vinskörd or druvskörd, as well as god årgång, which is the secondary, figurative translated meaning. Hence, vintage could be considered a metonym as the term is based on an understood association i.e. an old wine of good quality: “O, for draught of vintage!” is a famous exclamation in John Keats’s “Ode to a Nightingale” (JPiC [www]). In New York Magazine (Taylor, 1992, p.44) the metonym vintage shows it can be used in any field: “I was just asking Joe about the vintage of some of you all” (New York magazine [www]). Similarly, in fashion it is common to replace the actual object with the term vintage: “I wear only vintage”, for example.

In the present study, vintage, is argued to be metaphorical and thus a recent metaphor. This is based on the fact that vintage is a metonym and carries a secondary meaning that, in this context, has achieved a rather new sense in recent years. Since any word can be metaphorical, Newmark explains that the sense has to be teased out by matching its primary meaning against its linguistic, situational and cultural contexts (Newmark, 1988, p.106). So by matching the primary meaning of vintage, that of druvskörd, against the actual context, the field of fashion, it is obvious that that meaning is not the intended meaning of the ST. According to Newmark, many technical terms are metaphorical neologisms and the translator should strive to translate them with an accepted equivalent (Newmark, 1981, p.91). Although
vintage is not a technical term, it is still a term that has different translations depending on the subject area.

In examples (11) and (12), vintage is used in describing two different things, fashion and issues of Vogue (fashion magazine). As discussed in the previous paragraphs, vintage can be used in many different areas and example (12) refers to old magazines. This shows that, again, the context is of major importance when translating, as vintage may refer to different things in different fields: “The way a word has to be rendered is a function of its role in the text” (Neubert, 1999, p.123). In example (11) vintage is a fashion term and clearly, it cannot and should not be translated to what the dictionary says, namely vinskörd or god årgång. Instead, the translator has to rely on personal knowledge, or make use of parallel texts to see how the term is translated in similar articles in the TL. The main understanding is that vintage is a term in the field of fashion and it is commonly used in Swedish magazines and thus vintage is used in the TT as well. This procedure is called transference in Newmark’s model (1988, p.81) and borrowing in Vinay and Darbelnet’s (Munday, 208, p.56).

Example (12) needs a bit more work. Even if it is the same word, it cannot translate to the same thing as in example (11) as vintage does not work in this context. A search for “vintage Vogues” on Swedish Google only gives five hits and this is one reason why vintage should not be used in the TT. Even if it would work since most people reading the TT would know what Vogue is and also what vintage is and then they could make their own assumptions on the meaning of vintage Vogues. However, it is arguable whether this option is the closest natural equivalent or not. Vintage Vogues does not feel natural to the TL since Vogues gives a feeling of being under-translated, i.e. it sounds like a simple way out and too English since the plural-s would have to be kept in the TT in order to show that the writer means more than one magazine. According to Nida, meaning is the priority and form comes second. He argues that anything that can be said in one language can be said in another (Nida & Taber, 1969, p.4). Although there is no set translation for vintage-Vogues in the TL, the word is still translatable, but clearly it needs to be rewritten. In this context, vintage means magazines from past times, although one can wonder why the writer chose to write ‘old catalogues’ and not ‘vintage catalogues’ and this may open up to different interpretations. For example, vintage-Vogues may refer to the actual contents of the magazines, i.e. vintage fashion. However, this is where the personal associations of the translator are of importance and since Vogue magazines are a collector’s item, vintage in this case refers to the fact that the magazines are of a certain era.
and give a feeling of quality (compare to god årgång). Looking up vintage-Vogues online, most of the search results show the actual magazines and do not focus on the content. Therefore vintage, in this case, means the magazines. Instead, what is needed in order to convey the correct message is to reduce the image to sense as shown in example (12).

3.5 Original metaphors

According to Nida, figurative meaning is a technique used to attract readers (Nida, 2001, p.38) and according to Newmark, English journalists make their mark on basis of their ‘racy’, ‘elegant’ or ‘witty’ styles, all of which usually have a basis of metaphor (Newmark, 1988, p.208). This is what the original metaphors are about, a chance for the writer to add a personal touch and to formulate the sentences in a way that hopefully will catch the readers’ attention.

Example (13) is a quote, but as Newmark explains (1988, p.112), original metaphors are created or quoted by the writer. Everyone knows what a library is and by using it as exemplified above, the writer wants to say that the clothes are a source, an archive, of details that can be cut off and played around with in order to create different pieces of clothing. According to Newmark (ibid, p.113), original metaphors are open to a variety of translation procedures depending on what the translator wants to achieve – should the emphasis be on the image or the sense? This depends on the importance of the metaphor within the context, the cultural factor in the metaphor and the reader’s personal knowledge (Newmark, 1981, p.92). Clearly a metaphor with strong cultural connotations may have to be rewritten and reduced to sense when translated. The metaphor in example (13) is easy to understand and thus Newmark suggests that, since metaphor is the main feature of imaginative writing, there is no need to change anything, but rather ignore the fact that it is a metaphor and just translate literally (ibid, p.94). It is the oddness of the original metaphor that makes the text what it is (of course to a certain extent) and should thus preferably be translated word for word as that is the best way to keep the originality of the metaphor (Newmark, 1988, p.112). Obviously, the translator has to make sure the literally translated metaphor works in the TT, i.e. that it does not contain cultural connotations and so forth. However, in the present case a literal
translation works well as the connotations conveyed by the metaphor are not culture bound, nor do they rely on the readers’ knowledge of a special subject. *Bibliotek av detaljer* may sound a bit odd, but in the end this metaphor does convey the meaning and originality of the ST expression, therefore the same image is transferred to the TT.

At first sight the original metaphor in example (14) seemed to be a stock metaphor, but after doing some research on the internet it seemed like this is not a set expression in the SL:

| (14) | The wheels came off her chosen career path after graduation when, instead of entering politics, she decided to study fashion… | Hennes karriäbana tog en annan riktning efter examen, när hon istället för att fortsätta med politiken, valde att studera mode… |

By simply looking at this sentence, the writer can understand the meaning of the phrase. The main problem in this case is to create a suitable TL expression. The metaphor connotes an idea that she changed her mind about what to study, i.e. her career plan changed direction. The imagination and creativity of the translator thus play an important part when translating original metaphors. Since Newmark suggests that original metaphors should preferably be translated literally, since they enrich the TL as well as add personal touch (Newmark, 1988, p.112), the first thing the translator should do is to see if a literal translation works. A literal rendering would be *Hjulen föll av hennes valda karriärstig*. This is not only obscure, but simply does not work in the TT. With some imagination, the reader could possibly work out what the writer wants to say, but it is not definite. If the metaphor is a little obscure, Newmark suggests that it should be replaced with a descriptive metaphor or it should be reduced to sense (ibid). Following Nida’s “equivalent rather than identity” (Nida & Taber, 1969, p.12) the metaphor should be translated with the focus on the message rather than the form of the message. Basically, *the wheels came off* means a change of direction and *her chosen career path* means her future plans regarding work. By reducing the metaphorical force in the metaphor, it becomes much more suitable for the TT. *Karriärbana* is still metaphoric, although a dead metaphor, and *tog en annan riktning* is also metaphorical, but it does not portray as strong image as the ST does with the expression *the wheels came off*. Conclusively, this means that the ST image was translated with a less powerful metaphor.
Example (15) is yet another example of the impact of metaphorical language. The writer has used her poetic imagination in order to create a sentence that is more alive than its literal meaning:

<table>
<thead>
<tr>
<th>(15)</th>
<th>…has resulted in some of television’s most complex and realised characters…whose exquisite exteriors belie oceans of inner turmoil.</th>
</tr>
</thead>
<tbody>
<tr>
<td>… har resulterat i några av tevevärldens mest komplexa och väl genomarbetade karaktärer…vars utsökta utsida motsäger det enorma kaoset på insidan.</td>
<td></td>
</tr>
</tbody>
</table>

As already established, Newmark suggests that original metaphors are best translated literally, but if the metaphor is obscure or unimportant, he suggests to the translator to replace it with a descriptive metaphor or reduce it to sense (Newmark, 1988, p.112). In this case the metaphor is neither obscure nor unimportant, but the problematic aspect here is rather a stylistic issue. Apart from conveying the correct meaning, the style has to be considered as well. Would a literal translation of the metaphor turn out too expressive and too odd for the TT and its readers? The tricky part here is to find the level of expressiveness that works in the TT and the problematic part here is *ocean of inner turmoil*. A literal translation would be *ett hav av invändig oro* (or *kaos*). On its own, it works well, but incorporating it with the rest of the text, it is not as clear-cut as would have been desired; *vars utsökta utsida motsäger ett hav av invändig oro*. In the end, it is the translator who makes the final decision on what translation is going to be used and the suggested literal translation does not come naturally. It is almost a little hard to say without stumbling on the words. By rewriting the metaphor and partly reducing it to sense, i.e. the metaphorical *oceans* translates to the non-metaphorical *enorma*. Also, by changing the adjective *inner* to the noun *insida*, a metaphorical image is kept. This means that the expressiveness of the metaphorical expression in the ST has been toned down a little to suit the TR better.

4. The translatability of metaphorical language; theory vs. practice

The discussion of how metaphorical language should be translated is an on-going debate and as the present study has shown, there is no set rule as how to go about the translation process. The translatability of metaphorical language depends on cultural and semantic associations and whether the metaphors can be reproduced clearly in the TL (Dagut, 1976, p.32). Clearly, if a metaphor has strong cultural connotations, it may have to be rewritten to suit the TL, and if the metaphor relies on the readers’ knowledge in a specific subject, the translator may have
to rewrite the metaphor in order to create a suitable translation. This means that the focus should be on the message and not whether the translation is metaphorical or not.

<table>
<thead>
<tr>
<th>Table 1 Summary of the translation procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dead metaphor</td>
</tr>
<tr>
<td>Different metaphor</td>
</tr>
<tr>
<td>Reduced to sense</td>
</tr>
<tr>
<td>The same metaphor</td>
</tr>
<tr>
<td>Using a simile</td>
</tr>
<tr>
<td>Simile plus a paraphrase</td>
</tr>
<tr>
<td>Deletion</td>
</tr>
<tr>
<td>Literal translation plus a gloss</td>
</tr>
</tbody>
</table>

The fifteen examples (actually sixteen since example (2) contains two metaphors) in this study, have all been translated differently as summarised in Table 1. Clearly, there is no set translation for metaphorical language and there is also no coherence between type of metaphor and translation procedure, apart from the stock metaphors that were all translated with a different metaphor. However, this is not the optimal way to translate metaphorical language according to Newmark, amongst others. A better choice would have been to use the same image in the TL. Clearly, there are reasons to why stock metaphors (and the other metaphors) were not translated in accordance with Newmark at all times. Different factors, such as the target reader, the target language, and the intentions of the writer of the ST are crucial in the translation process. Also, maybe the two most important decision-makers are the context of the ST and the actual translator.

This study showed that another common translation procedure is the translation of a metaphor to a non-metaphorical word or expression. Newmark has this procedure at number five on his list of seven procedures. In the end, one cannot rely on theories only, since the person who is in charge of making all the decisions is the practicing translator. Whether to translate a metaphor to a metaphor or not is up to that person and clearly, the decisions are therefore, to a very large extent, based on personal associations and knowledge of the subject. According to Nida, the focal point when translating is the transfer that takes place in the brain of the translator (Nida & Taber, 1969, p.99). Chesterman also focuses on the importance of the
actual translator and he brings up a related aspect, that of time (Chesterman & Wagner, 2002, p.66). Time is important when discussing and comparing theory with practice, since the outcome of the translation process also depends on deadlines and other time related issues. Therefore, it is not only the linguistic aspects that are important when talking about translation, but also the importance of the actual translator who may well decide to translate a metaphor word for word, instead of spending time looking for a corresponding metaphor, even if it might not be the most suitable and closest equivalent. This study can confirm that certain metaphorical words and expression were very time-consuming and tricky to translate.

Also, the study showed that the subject of the ST is of major importance when choosing a translation procedure. The translator cannot simply choose a procedure because that is the suggested procedure among theorists. Let us look at the recent metaphor *tribal touches*. If the subject of the article would have been about ethnicity rather than fashion, the metaphor would most likely have been translated in a different way. Clearly, the context indirectly decides the TT expression. According to Nida anything is translatable, but it is not possible to expect a perfect match between languages, but rather finding the closest natural equivalent (Nida & Taber, 1969, p.5; 12). This is what the translation of metaphorical language is about and in the search for the best equivalent, the theories by Newmark, Nida and Ingo are a very good help.

5. Conclusion
The aim with this study was to (a) establish the different translation procedures of interest when translating metaphorical language, as well as to (b) analyse the translatability of metaphorical language and how it may differ in practice compared to theory.

By using Newmark’s typology of metaphors, sixteen metaphors were picked out and divided into dead, cliché, stock, recent and standard metaphors. The major theories that were applied in the translation process were the works by Nida and Newmark. Newmark has done the far most extensive research on metaphorical language. However, Nida’s study of the equivalent effect was used as the overall basis for the translation process. In each and every example, the aim was to reach equivalent effect on the TT reader and this was achieved by focusing on the meaning of the message rather than the form. According to Nida, anything that can be said in one language can be said in another, unless the form is of major importance for the message (Nida & Taber, 1969, p.4). This was taken into account throughout the study.
Whereas Nida’s work is more about the translation process in general as equivalent effect does not only apply to metaphorical language, but to any kind of translation problems, Newmark’s work show more detail on how to translate different kinds of metaphors. He distinguishes seven different translation procedures, although only three of those were used in this study. Those were:

(i) translating the ST metaphor with a different metaphor as *punching above its weight*, that was translated to *i en klass för sig* (example 7)
(ii) translating the ST metaphor with the same metaphor as *background* to *bakgrund* in example (3), and
(iii) by reducing the metaphor to sense as *drops*, that was translated to *ger* in example (1)

The different translation procedures chosen were partly in accordance with Newmark’s suggested translation procedures. For example, the two preferred translation procedures – to translate to the same or a different image – were frequently used. However, reducing the metaphor to sense was as common as the three other procedures, but according to Newmark this is not preferable, of course unless there is no possible metaphorical solution.

The translatability of metaphorical language is not black or white, but rather fluctuating between the obvious and the hazy, the straightforward and the complicated. There is a lot more to the translation process than the different theories. Clearly, metaphors are translatable, certainly not always with another metaphorical word or expression as suggested by Newmark and Ingo, but at least with an equivalent word or phrase that conveys the meaning of the ST. Besides the different theories that this study was based on, the actual translator and the ST context, proved to play a very important role in the translation process since “a word acquires meaning through context” (Nida in Munday, 2008, p.39) and “Words mean what the dictionary says they mean but, at the same time, they mean something else” (Neubert, 1999, p.123).

It would be interesting to extend this study to a quantitative research where all metaphors in the ST would be categorised according to Newmark’s typology and then analysed in terms of translation procedures used. By doing such an extensive research, would it be possible to distinguish new ways of translating metaphorical language? Or is the list with seven
translation procedures put together by Newmark in the 1980’s, still the best document of its kind? Also, would there be a more convincing connection between type of metaphor and translation procedure?

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