Amazing Aotearoa

the translation of cultural aspects, figures of speech and style in a Lonely Planet guidebook

Anna Englund
Abstract

This study deals with the difficulties and changes that came up when translating a part of Lonely Planet’s New Zealand guidebook from English into Swedish. The intended target readers for both the ST and the TT are people interested in travelling to New Zealand. The analysis focuses on three different aspects: cultural aspects, figures of speech, and style. The area that caused most changes was the cultural one. This is not very surprising since the TT was translated into a text for readers with a different culture and language than the ST readers.

The most common changes that occurred were additions and omissions. Most of the two different figures of speech that were analyzed, metaphors and idioms, could be translated into a corresponding Swedish one. When that was not possible an explanatory everyday expression was used. To try to compensate for the loss of some metaphors and idioms, some everyday English expressions were translated into Swedish metaphors and idioms. The third aspect, the style, could to a great extent be kept very similar to the ST.

Key words: acronym, adaptation, addition, idiom, interpersonal, metaphor, omission, proper name, tourism
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1. Introduction

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original (Newmark 1981: 39).

The above quote by Newmark probably expresses the most of what translation really is about. Still, this is easier in theory than in practice. In this study the focus will be on how to deal with the translation of a part of Lonely Planet’s New Zealand guidebook. Of course, the main point to remember in the translation process is the quote by Newmark, that is, the importance of reproducing the effect of the ST on the readers. But when translating a guidebook, or other texts about tourism or travelling, there are certain aspects that can cause difficulties. Texts about travelling contain lots of cultural aspects to take into consideration, they also have to have a special type of style to catch the reader’s attention, but at the same time they have to be objective. This, together with my own interest in travelling and the fact that I think that translating texts about tourism and countries would be a nice field of work in the future are the reasons for the chosen area.

1.1 Aim

The aim of this paper is to analyze some of the difficulties encountered when translating a part of Lonely Planet’s New Zealand guide from English into Swedish. The focus will be on how to deal with three different phenomena: cultural aspects, figures of speech and style.

2. Material and Method

2.1 Material

The primary material for this analysis is Lonely Planet’s guidebook about New Zealand, published in June 2011 on the Internet. Lonely Planet is the world’s largest publisher of guidebooks and digital media about traveling [www]. Since this guidebook is very extensive, ten pages consisting of general facts about New Zealand, a large section about the history of New Zealand and some information about the cities were chosen for translation. The reason for these pages was their different content. The intended target group for the source text (henceforth ST) and the target text (henceforth TT) alike is people, ranging from young adults to grown-ups, planning to travel to New Zealand. They are presumed to have an interest and a slight idea about the country since they are interested in traveling there. The purpose of the ST
as well as the TT is to inform the readers about New Zealand and market the country in a
great way, to lure tourists to New Zealand.

2.2 Method

In order to get a base for the paper, ten pages of Lonely Planet’s guidebook about New
Zealand were first translated with attention paid to differing aspects and difficulties. After
that, some of these aspects were selected.

In the first stage, i.e. in the translation from English to Swedish, parallel texts were of
great value, in showing what type of terminology, style and level of formality that are
normally used in similar Swedish texts. Also, thesauruses of different kinds, for example the
Internet pages synonymer [www] and synonymord [www], were used in order to be able to
create a text with a varied and nuanced language. Last but not least, Svenska skrivregler
(2008) and different kinds of both bilingual and monolingual online dictionaries were of great
help.

In the second stage, i.e. in analyzing the difficulties encountered when translating,
different books on translation theories were used as secondary sources. As a basis for the
analysis the books Konsten att översätta. Översättandets praktik och didaktik (2007) by Rune
Ingo, Textens hantverk. Om retorik och skrivande (2002) by Inger Lindstedt, Introducing
Translation Studies: theories and applications (2008) by Jeremy Munday, Comparative
Stylistics of French and English by Jean-Paul Vinay and Jean Darbelnet, Vägar genom texten.
Handbok i brukstextanalys (1997) by Lennart Hellspong and Per Ledin and Språkets struktur,
betydelse och användning (2006) by Sören Sjöström were of great help in finding ways of
tackling difficulties. These theories will be further described in Section 3.

3. Theoretical background

In the process of translation of a ST into the TT, there are always some aspects that can cause
problems. This section will deal with three such aspects, which are also the ones that will be
dealt with in the subsequent analysis: cultural aspects, figures of speech and style.

3.1 Cultural aspects

When a text is translated into a new language and a new culture, there will almost certainly be
differences due to differences between the two cultures. The translator has to analyze the
situations where the differences may occur and decide if there have to be any adaptations to make the text function in the target culture (Ingo, 2007:27,134, Munday, 2008:120).

3.1.1 Addition, omission and adaptation

In the following, three different ways of solving the problem with cultural differences will be discussed. The most common way is to use complementary additions, for example, an explanation of where a place is. But sometimes it can be better to omit words or information, for example when there is a reference to a local event in the ST, which is irrelevant or incomprehensible to the new target readers due to their different culture (Ingo, 2007:27,134, Munday, 2008:120). Sometimes the use of adaptation can also be applicable. This means changing, for example, an aspect in the ST to make it functioning in the target culture (Ingo, 2007:153, Vinay & Darbelnet, 1995:39-40). For example, if there is a reference in an English text to a game of cricket it may be expressed in a French TT as a reference to the Tour de France. A cultural phenomenon that is better suited for the target culture is used (Vinay & Darbelnet, 1995:53); Tour de France is a French bicycle race, whereas cricket is not a very common sport in France.

3.1.2 Acronyms

Translating acronyms in texts is also something that can cause difficulties. Often the translator has to be very familiar with the context of the translated text, to know what the different acronyms stand for. It is almost impossible to find the acronyms in any dictionary and the combination of letters is almost never of any help. An increasing number of countries are beginning to use international acronyms, for example NATO and AIDS, which make it easier for the translator. But still, if international organizations have their own specific names in different countries, these need to be used (Ingo, 2007:121). One way to handle acronyms according to Inger Lindstedt (2002) can be to write an explanation together with the acronym the first time it is used, and the next time the acronym can be written alone. Then the reader can go back and check the meaning if s/he has forgotten it (Lindstedt, 2002:85). For example, if the text is about South Africa and the acronym ANC is mentioned, it is good to write ANC, the African National Congress, the first time the acronym is used.

3.1.3 Proper names

Yet another cultural area that can cause problems is the translation of proper names. Most languages have their own names for, for example, foreign cities and states, often due to
pronunciation problems. An example is the English name *Copenhagen* for *København*. Ingo suggests that if there is a recognized name of a city in the target language this should be used, whereas if the target language does not have a name of its own for the city or state, the name used in the ST should be used (Ingo, 2007:138). The common way to deal with names of people, is to not make any adaptions of the names of living persons, but to use a recognised translation, where there is one, for names of historical people (Ingo, 2007:137), for example *Henrik VIII (av England)* instead of *Henry VIII*.

3.2 Figures of speech

Problems arising from cultural differences between source and target culture are not the only ones that translators may encounter. Another potentially problematic area is that of figurative language. In this section two different figures of speech will be discussed, namely metaphors and idioms.

3.2.1 Metaphors

Ralf Wadenström at University of Helsinki mentions that metaphors make verbal and written conversation look more beautiful and that they make the language more colorful and livelier [www]. According to Lindstedt using a metaphor is to change one concept for another concept that has similarities with the thing that is being explained. The new concept adds associations to the former (2002:66). An example of a metaphor would be *Nisse Andersson är ett lejon* (Engl. *Nisses Andersson is a lion*) (Sjöström, 2006:215). This statement does not mean that Nisse really is a lion, instead it suggests that Nisse Andersson probably has some characteristics of a lion. He could for example be aggressive, brave or strong. Translation theory has always disputed about how to translate a metaphor. According to Ingo (2007:119-120), some scholars advocate a translation as close to the original as possible. In the case of a metaphor, these scholars hold that if a metaphor is not known in the target language, it can always be created. But everybody does not agree on that. Instead some scholars think that a metaphor can only be translated word-by-word if the thing that is compared is sufficiently familiar in the target culture so the reader of the text will understand the meaning of it. It is also important to make sure that the metaphor used gives the right semantic association, and it is important to try to avoid using metaphors that are based on facts or words that are known in only a specific community. Ingo (2007:120) mentions the metaphor *Husen började sakta lyfta på ögonlocken* (Engl. *The houses slowly started to lift their eyelids*). This metaphor, where the eyelids are a way of referring the blinds, only functions in a culture where blinds are used.
Ingo (2007:118-119) also distinguishes between semantic and literary metaphors. The first ones have been lexicalized, for example *flaskans hals* (Engl. *the neck of a bottle*) and the second are more creatively literary and innovative. Since the translation analyzed in this paper is from a guidebook and not a fictional book, the focus will be on the semantic metaphors.

In the next section some theoretical information about idioms will be brought up.

### 3.2.2 Idioms

An idiom is an expression, whose meaning cannot be understood only from the single words in the phrase (Ingo, 2007:141). An example of a Swedish idiom with a corresponding English one is *ladda batterierna* and *recharge your batteries*. This is an expression that according to the webpage *usingenglish* explains that someone is doing something to regain energy [www].

The problem with translating idioms is that they are often specific for each language (Ingo, 2007:141). Ingo mentions the importance of trying to translate an idiom with a corresponding idiom in the target language, in order to preserve the style and tone in the ST. Unfortunately this is very often not possible. And even if a corresponding idiom is found, the two idioms could still be different in style. When there is no possibility to find a corresponding idiom in the target language there are two other ways to go: the idiom may be translated word-by-word or the idiom may be translated with an explaining expression. As mentioned in the beginning of this section, when translating an idiom word-by-word, there is a risk that the reader will not be able to understand the expression at all (Ingo, 2007:144). For example, the English idiom *easy on the eyes*, which means that someone is *goodlooking*, cannot be understood in Swedish if translated word-by-word – *lätt på ögonen*. Ingo also mentions that even if the translator is able to come up with a corresponding idiom it will still not be exactly the same. There is always some new information added or omitted and the meaning can never be exactly the same (Ingo, 2007:147). For example, the Swedish idiom *gå mig på nerverna* has a corresponding English idiom *get on my last nerve*, but even if they mean the same thing, in the English idiom the word *last* is added. The other method, translating the idiom with an explaining expression can, if overused, make the text unexpressive and feeble, since the metaphorical language will be missing. If idioms in the translated text are lost, a good translator can try to make idioms out of everyday expressions to compensate for the lost idioms (Ingo, 2007:145).
Above translation theory about metaphors and idioms have been discussed, and in the following section style will be discussed.

3.3 Style

The style of a text is determined by how something is expressed. When writing a text, the same thing can be expressed in many different ways. The style is the product of all the expressions and types of words that are used in the text (Ingo, 2007:76). The situation and the persons whom we are writing for determine what type of language we use. This is something the author, and therefore also the translator, has to consider (Ingo, 2007:22).

Vinay and Darbelnet (1995:16) state that style should be the main concern when translating texts. They call it option and they mean that it is the translator’s task to decide which of the available options that best suits the situation. Ingo (2007:76) in turn mentions that it is the translator’s duty to take into consideration the style of the ST.

Hellspong and Ledin (2000:197) mention that the style in a text with theoretical or practical aims, for example legal texts, advertisements and schoolbooks, is important for the rhetorical effect. Does the text capture and engage the reader and does it get the reader to understand what is really meant by it? They also mention that sometimes it is easy to become too focused on all the different parts in the text when translating and then it is a good idea to look at the style. This is because style functions as a type of product of all the other aspects of the text (idem).

When describing the style of a text, we have to compare it to other texts. Phrases as highly informal and very formal are often used in any discussion of style, and then a scale ranging from highly informal to very formal is set up. This scale can make it easier to define the style of a text (Hellspong & Ledin, 2000:198). In their theory Hellspong and Ledin suggest four main style axes – the textual, the ideational, the interpersonal and the contextoriented style axis. In the present section one of these four axes will be investigated – the interpersonal style axis. This axis deals with the association between people, in this case, the author and the reader (Hellspong & Ledin, 2000:206). Since the texts are informative and it is the author’s task to lure tourists to New Zealand it is important that s/he creates a bond to the reader.
3.3.1 The interpersonal style axis

According to Hellpong and Ledin (2000:206), as mentioned above, the interpersonal style axis concerns the relationship between the reader and the author. It comprises three main dimensions, namely the monologue-dialogue dimension; the formal-informal dimension and the objective-subjective dimension.

The monologue – dialogue dimension tells a lot about the style of the text. There are two main factors that make a text dialogical. One is that the author addresses the readers with you, and another one is the use of questions and exclamatives (idem).

The formal – informal dimension, next, concerns the level of formality, and ranges from informal (fluent and ordinary) to formal (strict and high-flown) style. The factors that determine the level of formality are the medium, the subject, the social roles between interlocutors, the psychological distance between the reader and the writer (for example if the text is written from a you-perspective), the types of speech act (for example commands, compliments etc.) and the types of word that are used. Some texts contain many complicated sentence structures and words that make the text formal, whereas other texts exhibit the opposite (Hellspong & Ledin, 2000:207).

The third dimension of the interpersonal style axis is the subjective – objective continuum. If the style is subjective, the author reveals his or her attitude towards the subject. The use of adjectives, adverbs and the I-pronoun together with the stylistic figure of irony are typical features of a subjective text. If the style in the text is objective, the author often stays anonymous. In an objective text the most important thing is to present facts with an impartial and neutral attitude. The subjective style is generally compared with the style we use when we speak with our friends, and the objective style is generally compared with a text in a law book (Hellspong & Ledin, 2000:208).

4. Analysis

In the following section I will analyze the aspects mentioned in the aim and in the theoretical background sections, i.e. the cultural aspects, figures of speech and style.
4.1 Cultural aspects

4.1.1 Addition, omission and adaptation

Since the TT is about a country and its main aim is to attract lots of tourists from different countries to New Zealand, it is natural that some adaptions had to be made when translating the text for a Swedish audience. In Section 3, three different ways of dealing with adaptions were mentioned, i.e. addition, omission, and adaptation. In the translation process all these different methods were used, to make the text as accessible as possible for Swedish readers that are interested in New Zealand.

In the beginning of this section the sentences, where the most common solution has been used; to add something in the target language to make the text suitable for Swedish readers (Ingo, 2007:134) will be analyzed.

One of the first words that came up in the text was Aotearoa. This is the name of New Zealand in Maori. Since this is not very well known in Sweden I decided to add an explanation afterwards. I think that leaving the name without an explanation could confuse the readers.

Another way could have been to replace the name Aotearoa with New Zealand, but since it is a Maori name and the Maori culture is very strong in New Zealand I wanted to keep it.

(1) There’s a reason the sun shines on New Zealand before anywhere else — every new day in Aotearoa is something to cherish! (p.1) Det finns en orsak till varför Nya Zeeland är det land som först av alla träffas av solens strålar — varje ny dag i Aotearoa (Nya Zealand på maori) är värd att vårda ömt! (p.1)

The next example also needed an explanation to make the text better suited for the target readers. I decided to keep the name the Department of Conservation and the acronym DOC in the target language and then also write an explanation in Swedish. When traveling in New Zealand, the acronym is very common and it is used in all tourist brochures.

(2) In response, the Department of Conservation (DOC) has implemented a booking system for its Great Walks - Som svar på detta har the Department of Conservation (DOC), departementet för bevarandet av Nya Zeelands miljö och
there are nine including the Milford Track, Routeburn Track and Abel Tasman Coast Track - to avoid overcrowding and minimise environmental damage. (p.1)

In the ST many different places and towns are mentioned. In the TT explanations to most of these places have been added, since they are not very well known to foreigners. I thought that explanations to these different places would make it a lot easier for the reader to know exactly where in New Zealand different things take place. Below is an example of this.

(3) The first mission station was founded in 1814, in the Bay of Islands, and was followed by dozens of others: Anglican, Methodist and Catholic. (p.4)

In one place in the ST a very typical New Zealand thing was mentioned, the bach. Since this is not known in other parts of the world, I add an explanation before it.

(4) There are continuities, however – the pub, the sports ground, the quarter-acre section, the bush, the beach and the bach. (p.11)

Two aspects that I really think need explanations when used in the target language are national companies and councils. These are authorities that are almost never known in other countries than the country where they exist.

(5) By 1850, six new settlements had been formed with 22,000 settlers between them. About half of these had arrived under the auspices of the New Zealand Company and its associates. (p.6)
(6) Anyone tramping at any time of year needs to be well prepared for all weather conditions. The NZ Mountain Safety Council has the information you need – available from DOC visitor centres nationwide. (p.12)

As seen above, some type of explanations or words had to been added to make the text better suited for the target readers. But also the opposite had to be done. In some places parts of the ST had to be taken away because it was irrelevant or incomprehensible to the target readers due to cultural differences (Ingo, 2007:27, Munday, 2008:120).

In the example below the author refers to an expression of the 18th-century explorer and scientist Joseph Banks. Since the expression is not easily understandable and Banks is not very famous here I chose to take the whole part away. The sentence functions just as well without the last part.

(7) Visual art, notably woodcarving, is something special – ‘like nothing but itself’, in the words of 18th-century explorer-scientist Joseph Banks. (p.3)

In the next example omitting also occurred. This part gave me some troubles, when translating it. The quarter-acre section is a very familiar and important concept in New Zealand. It means that all families have the right to own a quarter-acre section of land. In one part of the text where the concept had to be a part of the TT I chose to translate it to en bit mark (a piece of land). But in the example below it is not important for the context and therefore it was omitted in the TT.

(8) Like NZ food and wine, film and literature are flowering as never before, and the new ethnic mix is creating something very special in popular music. There are continuities, however – the pub, the sports ground, the quarter-acre Precis som nytælandsk mat och vin, blomstrar film och litteratur som aldrig förr och den nya etniska mångfalden håller på att skapa något mycket intressant inom musiken. Sen finns också det som fortsätter att vara på samma sätt – puben, sportfältet, skogen,
section, the bush, the beach and the bach – and they too are part of the reason people like to come here. (p.11) stranden och de små strandstugorna, kallade bach – och också detta är anledning till varför människor gillar att komma hit. (p.11)

The last part of this section will deal with adaptation. Translating a cultural text into another language will very likely cause some adaptations, since different countries have different cultural phenomena.

In the ST New Zealand’s size is compared to Britain’s, which is very good for English speaking people. But to make the text better suited for Swedish readers I decided to change Britain into Sweden, and thus make it easier for the target readers to understand how big New Zealand is.

(9) NZ seems small compared to Australia, but it is bigger than Britain, and very much bigger than other Polynesian islands. (p.3) Nya Zeeland tycks vara litet i jämförelse med Australien, men det är lika långt från norr till söder som Sverige och mycket större än andra polynesiska öar. (p.3)

4.1.2 Acronyms

The ST contained very few acronyms, apart from NZ, and they did not cause much trouble. The acronym NZ was used 68 times and it stands for New Zealand. I chose not to use it at all in the TT, since this is not a known acronym in Swedish.

(10) Small, remote and thinly populated, yes, but NZ punches well above its weight with its outlandish scenery, [...] (p.1) Nya Zeeland är litet, avlägset och sparsamt befolkat, men har trots sin litenhet otroligt mycket att erbjuda med sina fantastiska vyer, [...] (p.1)

Another way to do it could have been to do as Inger Lindstedt (2002:85) suggests, i.e. to use an explanation together with the acronym the first time it is used, and the next time write the acronym alone.

This is a strategy I chose when the acronym DOC appeared. The first time it was mentioned I used the acronym plus an explanation, and afterwards I only use the acronym. If the reader does not remember the acronym, s/he can go back and check its meaning.
In response, the Department of Conservation (DOC) has implemented a booking system for its Great Walks - there are nine including the Milford Track, Routeburn Track and Abel Tasman Coast Track - to avoid overcrowding and minimise environmental damage. (p.1)

This is how the acronym appeared at the end of the text and my translation of it.

The NZ Mountain Safety Council has the information you need – available from DOC visitor centres nationwide. (p.12)

New Zealand Mountain Safety Council, Nya Zeelands svar på svenska Fjällsäkerhetsrådet, har informationen du behöver. Den finns att få på DOC:s besökscenter över hela landet. (p.12)

4.1.3 Proper names

The text that I translated contained lots of different names. I have tried to follow Ingo’s (2007) strategy. It states that if there is a recognized name in the target language this should be used, whereas if the target language does not have a “translated” name, the name used in the ST should be used (Ingo, 2007:138). First of all we will take a look at the names that have been translated.

The famous movie, Lord of the rings, was mentioned in the beginning of the ST. Since this movie is very famous here by its Swedish name, Sagan om ringen, it was natural to use it.

And while the fanfare surrounding the Lord of the Rings trilogy is waning, visiting the real-life Middle-earth still has a geeky allure - LOTR director Peter Jackson's filmmaking prowess still holds Wellington (aka ‘Wellywood’) in its Och fastän jublet runt Sagan om ringen-trilogin avtar utgör ett besök i verklighetens Midgård fortfarande en nördig lockelse - regissören Peter Jacksons filmframgång håller fortfarande Wellington (alias "Wellywood") i sitt grepp. (p.1)
One name that I thought a lot about whether to translate or not, was the American movie, *The Wild One*. First, I left it in English, since it goes by its English name in Sweden too. But since I wanted to follow Ingo’s (2007) strategy: if there is a recognized name in the target language this should be used, I chose to use its Swedish title *Vild Ungdom*, with the English name added in brackets.

(14) The 1953 American movie, *The Wild One*, was banned until 1977. (p.9)  

Den amerikanska filmen *Vild Ungdom (The Wild One)*, som kom ut 1953, var bannlyst ända fram till 1977. (p.9)

Some names that were translated into Swedish were discussed above, and now we will move on to the names that did not have a recognized Swedish equivalent. These names are left untranslated.

Three names that came up in the ST were the different tracks; *Milford Track, Routeburn Track* and *Abel Tasman Coast Track*. All the names were kept in the target language, since they do not have any recognised Swedish names. The untranslated names do not really cause any trouble, as long as it is also mentioned in the TT, that they are different tracks. This was done in the TT, by adding *vandringsleder* (Engl. *walks*), in the sentence before.

(15) In response, the Department of Conservation (DOC) has implemented a booking system for its Great Walks - there are nine including *the Milford Track, Routeburn Track and Abel Tasman Coast Track* - to avoid overcrowding and minimise environmental damage. (p.1)

Som svar på detta har departementet för bevarandet av Nya Zeelands miljö och historia, DOC, för att undvika överbeläggning och för att minimera skador på miljön, infört ett bokningssystem för sina nio stora *vandringsleder*, kallade the Great Walks. Dessa inkluderar till exempel *the Milford Track, Routeburn Track och Abel Tasman Coast Track*. (p.1)

In two places in the ST the name *Pakeha* was mentioned. It is the Maori name of the European population in New Zealand. Since there is no other recognized name, except for its explanation, I decided to keep the name *Pakeha* and write an explanation both times it was
used. It is such an important concept that I thought it is important that the readers understand it. Below is an example of how I solved it.

(16) Small groups of Germans, Scandinavians and Chinese made their way in, though the last faced increasing racial prejudice from the 1880s, when the Pakeha population reached half a million. (p.6)

The weather phenomenon the Roaring Forties was an aspect that was mentioned two times in the ST. Here I had some thoughts about how I should write this in the TT. The name could not be translated into the target language since it does not have a recognized name in Swedish. I also checked many different Swedish parallel texts and all used only the name the Roaring Forties [www]. But I still thought about whether to write an explanation of it or not. I chose not to, because I think that the rest of the sentence makes it clear anyway.

(17) NZ sits smack bang in the Roaring Forties, which means it gets ‘freshened’ (some say blasted) by cool, damp winds blowing in from the Tasman Sea and is consistently slapped by the winds howling through Cook Strait. (p.11)

Above different cultural aspects have been analyzed and in the following section figures of speech will be discussed.

4.2 Figures of speech

4.2.1 Metaphors

The ten pages from the Lonely Planet’s guidebook that were translated contained many metaphors. In Section 3 two different methods of translating metaphors were discussed; trying to find a translation as close to the original as possible or using a word-by-word translation if the thing that is compared is sufficiently familiar in the target culture so the reader of the text will understand its meaning (Ingo, 2007:119-120). In this translation the main technique was
to try to use a corresponding metaphor as long as it was possible, and when not possible an explanatory everyday expression was almost always used. Sometimes an everyday expression was translated into a metaphor to compensate for some of the metaphors that got lost.

First of all we will take a look at two metaphors that were translated with corresponding metaphors.

(18) The domino effect continued to the far south of the South Island in 1836. (p.5)

Dominoeffekten fortsatte ända längst söderut på Sydön 1836. (p5)

This metaphor describes ‘how a small incident starts a course of events with huge effects’. The metaphor comes from the domino game, where one falling tile on its end can cause all the others to fall.

(19) [...] waves of immigrants that continued to wash in [...] (p.6)

 [...] vågor av immigranter som fortsatte att rulla in […] (p.6)

This sentence contains two different metaphors. First of all we have the word waves. It symbolizes that immigrants come into the country in groups at regular intervals, exactly as the waves wash in on the beach. The second word wash explains consequently the coming of the immigrants. In the target language both these metaphors could be used, with almost the exact same meaning, although wash in is a bit stronger. The expression wash in gives the picture of strong winds blowing, while rulla in (Engl. roll in) has more to do with a breeze.

The above examples of metaphors in the ST did not cause any problem, since they both had a corresponding metaphor in the target language. Since the idea was to try to get the TT as close as possible to the ST, the corresponding metaphors were used.

The metaphors that will follow caused some problems when trying to translate them into the TT. Here explanatory everyday expressions had to be used.

(20) The warmer high-season months are ripe for outdoor exploration. (p.11)

De varma högsäsongsmånaderna är som gjorda för utomhusaktiviteter. (p.12)

The metaphor ripe comes from when the fruits ripe and become ready to eat. In this context it means that these months are ready and prepared for taking care of lots of tourists that are
ready for outdoor exploration. In Swedish there is a corresponding metaphor, *mogen*, that could have been used if the text had been about people. In this context it does not work, and therefore the explanatory everyday expression *som gjorda för* has been used.

(21) When the film crews hit town, the whole mood of the city lifts, [...] stämningen, [...] (p.14) (p.14)

The metaphor *hit* stands for ‘direct physical action’, and it symbolizes how the film crews take over the city. In Swedish we cannot use this metaphor in this context, therefore an everyday expression has to be used. Here some of the power in the ST is unfortunately lost in the TT, and I did not find any way to compensate.

As seen above and also mentioned earlier, some of the metaphors could not be translated into the target language with corresponding metaphors. To compensate for them, and trying to transfer the style and tone into the TT, some everyday expressions were translated into metaphors.

(22) Maori traditional performance art, the group singing and dancing known as *kapa haka*, *trollbinder* even for modern audiences. (p.3)

In this context a very common metaphor was used in Swedish, to refer to performances. *Trollbinda* is another word for ‘fascinate’ and it is a very common expression in texts about tourism and travelling [www]. The expression is nowadays used so much, that it is considered a strongly conventionalized metaphor.

(23) [...] infected Europeans usually recovered or died during the long voyage, and smallpox, for example, which devastated native Americans, did not make it here. [...] infekterade européer hann oftast bli friska eller så dog de under den långa resan, och till exempel smittkoppor, som skördade många offer bland Amerikas ursprungsbefolkning, fick inget fäste här. (p.5)
When writing about diseases that spread in countries, the expression *få fäste*, is very common in Swedish [www]. Here *fäste* (Engl. *hold*) is metaphorical, albeit no longer alive, since the expression is so common.

I find it very good to use these two words, *trollbinda* and *få fäste* in (22) and (23), since they are both metaphorical and make up for some of the losses of metaphors in the ST.

### 4.2.2 Idioms

As mentioned earlier in Section 3, the problem with translating idioms is that they are very specific for the language they are used in (Ingo, 2007:141). In order to preserve the tone and style of the ST, I have tried to find a corresponding idiom to the greatest possible extent. When that was not possible, the idioms have been translated into explanatory everyday expressions. To try not to make the text unexpressive and feeble, some everyday expressions in the ST have instead been translated into idioms in the target language. This part of the analysis will start with the idioms in the ST that have been translated with corresponding idioms in the target language.

(24) That’s contemporary NZ *in a nutshell* Detta är det nutida Nya Zeeland *i ett nötskal* (p.2)

(25) But *scratch the surface* a little, [...] Men om man *skrapar lite på ytan* [...] (p.15)

This is an idiom that is exactly the same in both languages. The meaning of it is ‘to express something in just a few words’ in both languages, and the words are also exactly the same.

The idiom *scratch the surface* means that ‘someone is trying to find out something more about something’, in this case Christchurch. Exactly the same idiom is used in both the source and the target language.

Translating the idioms above did not involve any difficulties, since both of them had an exact corresponding idiom in the target language and the point was to try to get the translated text to be as close to the original ST as possible.

The idiom in (26) below still has a similar idiom in the target language, but in the TT expression some words have been changed.
Culturally, debate rages between anti- and pro-arts lobbies: one side would rather chew their arms off than see another art gallery open; [...] (p.1) Kulturellt rasar debatter mellan lobbygrupper som är antingen för eller emot konst: den ena sidan skulle hellre hugga av sig ett finger än att se ännu ett galleri öppnas; [...] (p.1)

The English idiom chew your arm off and the Swedish one hugga av sig ett finger have both the same meaning. It is an expression for ‘hating something so much that you would rather chew your arm off then do it’ [www]. The differences in the idioms are the finger in the Swedish version instead of the arm and the verb hugga (chop) instead of tugga (chew). These differences do not change the meaning of the idiom in any way.

As can be seen above, many of the idioms used in the source language could be translated with a corresponding idiom. This is really important for keeping the tone and style in the text. Still, this was not possible in all cases. Below some of the idioms that were translated with explanatory everyday expressions will be shown.

In 1840, the two peoples struck a deal, symbolised by the treaty first signed at Waitangi on 6 February that year. (p.5) År 1840 ingick de två folken ett avtal, symboliserat av fördraget som först signerades i Waitangi den 6 februari det året. (p.6)

The English idiom strike a deal that was used in the ST has no exact corresponding idiom in Swedish. Therefore, the very common everyday expression ingå ett avtal was used instead. The meaning of the two expressions is exactly the same, ‘to reach an agreement’, but the English word strike has a more telling and rougher sound.

The English idiom rub shoulders in (28) means ‘socialing or mixing with other people’. In Swedish the closest expression to that is leva sida vid sida (Engl. live side by side). This is a good example of when an idiom in the source language could not be translated word-by-word. The word-by-word translation would be gnugga axlar and that would not be clear to the readers.

A sizable Asian community rubs shoulders with the biggest Polynesian population of any city in En stor grupp asiater lever sida vid sida med den största polynesiska befolkningen i världen. (p.14)
the world. (p.13)

As mentioned in the beginning of this section, I wanted to try to keep the style and tone in the text and therefore I also wanted to try to keep the idioms in the target language too. As seen below, this was not always possible and therefore when it was feasible an everyday expression was translated into an idiom in Swedish. The English expression have more success in (29) was translated into skördade fler framgångar. This is a very common idiom in Swedish, 702 000 hits on the search engine Google [www] and it is used a lot when talking about having success.

(29) Grey had more success in the south, , Grey skördade fler framgångar i söder, när han arresterade den Ngati Toa chief Te Rauparaha, […] formidable Ngati Toa-hövdingen Te Rauparaha, […] (p.7)

4.3 Style

4.3.1 Interpersonal style axis

In this section the style in the source and the TT will be analyzed. As mentioned in section 3, one of Hellspøng’s and Ledin’s (2000) style axes, the interpersonal style axis, will be the basis for the analysis. The interpersonal style axis consists of three main dimensions which will be analyzed one after another.

The first dimension is the monologue-dialogue dimension and it tells a lot about the style of the text. The two main factors that make a text dialogical are if the author addresses the readers with you, and the use of questions and exclamatives (Hellspøng & Ledin, 2000:206).

In the ST the use of you is very common; it occurs 34 times. This does not mean that it is always used in the way that it is the author that addresses the reader with you, the pronoun you is also used as the Swedish equivalent man. I really wanted to keep the same style in the TT, so therefore I tried to translate you into du, when it is the author that addresses the readers with you and otherwise I translated it into man or made a passive sentence. Below are three examples of the different solutions:
(30) That’s contemporary NZ in a nutshell! You’re in for an awesome trip. Back home on the couch, your memories will drift from rampaging outdoor activities to world-class food, wine and beer (oh, especially the wine and beer), and chilled-out locals. (p.2)

(31) The commander, Abel Tasman, was instructed to pretend to any natives he might meet ‘that you are by no means eager for precious metals, so as to leave them ignorant of the value of the same’. (4)

The reason for choosing man in the above example (31) is that I think it was very likely that the person who instructed Abel Tasman wanted to protect himself as well as Tasman in this quite tense situation, and therefore the pronoun man, which is less face-threatening than the pronoun you, was used.

(32) You can count the cost in almost any little NZ town. (p.8)

In the above example (32) I chose not to use the pronoun you. To use you in this example would give the picture of tourists walking around looking for losses, which is not the point.

Lots of exclamatives and questions are used throughout the ST. To keep the same dialogical style in the TT I have kept them all. None of these exclamatives or questions caused any trouble in the TT.

(33) There’s a reason the sun shines on New Zealand before anywhere else – every new day in Aotearoa is something to cherish! (p.1)

Det finns en orsak till varför Nya Zeeland det land som först av alla träffas av solstrålar – varje ny dag i Aotearoa (I Zeeland på maori) är värd att vårda ö. (p.1)
Both (33) and (34) above consist of exclamatives and questions. These sentences together with the *you*-perspective make the text dialogical. As mentioned earlier in this section I have tried to keep the same style and therefore both texts are very similar when it comes to the monologue – dialogue dimension.

The second dimension to be analyzed is the formal – informal continuum. As mentioned earlier in Section 3, the factors that determine the level of formality are the medium, the topic, the social roles between interlocutors, the psychological distance between the reader and the writer (for example if the text is written with a *you*-perspective), the types of speech acts (for example commands, compliments, etc.) and the types of words that are used.

When reading the ST and looking at the above aspects it is obvious that the text is informal. First of all the distance between the reader and the writer is very close, mostly due to the *you*-perspective. This is something that did not cause any problem to adopt into the TT, as can be seen in the examples above.

Looking at the medium for these two texts, the intended target group for the ST and the TT alike is people, ranging from young adults to grown-ups, planning on traveling to New Zealand. Since the target group is wide it is important that the style is not too formal, so that it will be understandable for everyone. Also the topic of the texts, New Zealand as a tourist country, makes it important that the message gets out to everyone. To this contribute the use of a dialogical style and a lack of complicated words.

(35) At the low-cost end, if you camp or stay in hostels, cook your own meals, repress the urge to drink beer, tackle attractions independently and travel on a bus pass, you could probably eke out an existence on $75 per day. (p.12)

(34) *How does NZ forge its cultural identity? What role do the arts play? Do cultural attractions lure the tourists? From our perspective, they most certainly do!* (p.1)
The above example is a striking example of what a big part of the text looks like. In both the source and the TT the words that are used are very informal. The factor that caused the biggest problems when translating was to find similarities for the more colloquial words, for example urge and tackle. Unfortunately the Swedish equivalents for these words do not have the exact same style, which make the TT a bit more formal.

Another thing that contributes to the informal style of the ST is the many commands. The ST wants to market New Zealand, and therefore the use of commands is very smart. Since the purpose of the TT is the same, I tried to keep the commands in the TT.

(36) That’s contemporary NZ in a nutshell! You’re in for an awesome trip. (p.2) Detta är det nutida Nya Zeeland i ett nötskal! Du står inför en fantastisk resa. (p.2)

The third dimension to be analyzed is the subjective – objective continuum. If the author reveals his or her attitude towards the subject, adjectives, adverbs and the I-pronoun together with the stylistic figure of irony are used or if the text contains the same style we have when we speak with our friends the style of the text becomes subjective. On the other hand, if the author stays anonymous and the text is like a text in a law book the style is objective (Hellspong & Ledin, 2000:208).

Bearing in mind the different features of a subjective text, it does not take very long to realize that the ST from Lonely Planet has a very subjective style. When translating the text into Swedish the main idea was to try to keep the subjective style in the TT. This is something that most often did not cause any trouble.

In the example below the author’s attitude towards the subject is revealed. The explanations of different things contain numerous adjectives.

(37) There’s a reason the sun shines on New Zealand before anywhere else – every new day in Aotearoa is something to cherish! Small, remote and thinly populated, yes, but NZ... Det finns en orsak till varför Nya Zeeland är det land som först av alla träffas av solens strålar – varje ny dag i Aotearoa (Nya Zeeland på maori) är värd att vårda ömt! Nya Zeeland är litet,
punches well above its weight with its outlandish scenery, fabulous festivals, superb food and wine, and magical outdoor experiences. Equally impressive is NZ’s potent, mainstream Maori culture. This is a country that recognises and celebrates its indigenous people – the world is a kinder, gentler, more respectful place down here! (p.1)

The above example contains lots of adjectives and adverbs and the author’s attitude towards New Zealand is very clear. In the TT the same style is kept, by sticking to the use of strong adjectives. Still, the exact same attitude could not be kept, since the two languages do not have adjectives with the exact same equivalents. For example the Swedish word fantastisk (Engl. fantastic) has at least five English corresponding adjectives: fantastic, outlandish, fabulous, terrific and awesome.

In one place in the ST the we-pronoun our was used. This reveals the author’s attitude towards the text and since my aim was to keep the same style in the TT the same construction was used.

(38) Do cultural attractions lure the tourists? From our perspective, they most certainly do! (p.1)

On some occasions in the ST, the typical style we have when we speak to our friends occurred. These parts I chose not to translate word-by-word into the target language. The first example is the word young ‘uns. This is a very colloquial expression that unfortunately does not have an equivalent in Swedish. Therefore the more “normal” word barn (Engl. children) is used in the TT. Another solution could have been to use the word ungar (Engl. children), which is a more colloquial word than barn (Engl. children), but ungar (Engl. children) has a more negative sound, and therefore it was not chosen.
(39) Packing kids into your suitcases obviously means greater expense, but museums, cinemas, and tour and activity organisers usually offer discounts for young ’uns, and there are plenty of open-air attractions available for free! (p.12)

Har du barn med på resan betyder det såklart högre kostnader, men muséer, biografer och utflykts- och aktivitetsorganisatörer har vanligtvis rabatter för barn och det finns massor av friluftsattraktioner som är gratis! (p.13)

The second example is an incomplete sentence.

(40) And don’t get anyone started on petrol prices... (p.2)
Och bensinpriserna ska vi inte ens tala om... (p.2)

This sentence is not translated word-by-word into the target language. Still its style is kept. Since the sentence is not complete, it contributes to the subjective style of the text.

In the previous section the style was analyzed and in the following section a conclusion will be drawn.

5. Conclusion

The aim of this paper was to analyze some of the difficulties encountered when translating a part of Lonely Planet’s New Zealand guide into Swedish. The focus was on three different phenomena: cultural aspects, figures of speech and style. Since the TT as well as the ST are aimed for the same type of people, when it comes to interest and age, I decided to keep the TT as close as possible to the ST.

As the TT was translated into a text for Swedish readers, the cultural aspects section, dealing with adaptions, acronyms and proper names, was quite naturally the part where the most differences occurred. Three different ways of dealings with the adaptions were used, i.e. addition, omission, and adaptation. The first two, addition and omission, were clearly most used. In many cases something had to be added to make the text easier to understand for a Swedish audience and in some places parts that referred to unknown things were taken away. Also the third aspect, adaptation, was used, but to a much lesser extent. The translation process of translating acronyms contained several different strategies. Sometimes the acronym was explained the first time it was used and not after that, and sometimes the acronym was
translated into a recognized Swedish word. When translating proper names, I used a Swedish recognized name when there was one, and otherwise I kept the English name.

Most of the time the figures of speech in the ST could be kept in the TT, but sometimes the metaphors and idioms had to be translated with an explanatory everyday expression instead, when no corresponding metaphor or idiom existed. This method of dealing with the problem can in some parts have made the TT less colorful, but at the same time the understanding and the message of the text is the most important part. To try to compensate, I also changed some everyday expressions in the ST into metaphors in the TT. I still think that it was interesting that so many metaphors and idioms could be kept, even though they often are language-specific.

The style in the ST is very informal and reader-friendly. Since the ST was written to market New Zealand and attract tourists, this style is very smart and therefore I wanted to try to keep it in the TT. Mostly it did not cause any problems, but when it came to finding similarities for the more colloquial words, the Swedish corresponding words did not have the exact same style and therefore the text became a bit more formal. Also, the translation of adjectives caused some problems. The Swedish lack of equivalent adjectives could in some cases make the author’s attitude less strong and descriptive.

Furthermore, it would be interesting to develop this research by translating texts from other guidebooks to see if the results would be similar or not. Also to look at guidebooks of other countries would be interesting, to see if more adaptions would have to be made and if they contain more or less figures of speech.
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