

D-level paper

A visit to “The Gentle Island”

*How to retain the pragmatic functions of a tourist
guide in translation*



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Abstract

This study discusses how the pragmatic text functions of the *Prince Edward Island Visitor's Guide* can be retained in translation from English into Swedish. Katharina Reiss' model of text types and their different functions have been used to identify the functions of the source text, and in order to investigate the possibilities of retaining these functions in the target text, the discussion is tied to text features where the pragmatic text functions are displayed. The translation choices, next, are supported by the translation strategies offered by Rune Ingo and Peter Newmark.

The results show that the informative function can be retained by using the translation strategies of addition or explicitation in most cases, whereas the operative function can be retained by copying the sentence structure or the direct address from the source text to the target text. The expressive function, next, can be retained by using Ingo's strategy of equivalence. However, there are also examples where the expressive function has to be neglected in favor of the informative function.

Keywords: pragmatic text functions, text types, tourist brochure, culture

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1. Introduction

The act of translation involves transferring a text from one cultural context into a new one, and along the way the translator faces difficulties concerning for example text type, text style and culture. Different text types pose different challenges, and tourist brochures can be considered particularly difficult, since they serve more than one function. A text of this kind is informative, operative and expressive all at the same time, which means that the translator has to take all three text functions into account when translating.

In this paper I will analyze my own translation of a tourist brochure, with focus on Reiss' (1976) text functions, the expressive, operative and informative function, of the source text. With the help of Reiss' concept of text types and their different functions, as well as the translation strategies offered by Ingo (2007) and Newmark (1998), I will argue for my translation choices and provide a discussion supported by additional relevant research. This will result in an analysis of how the different functions can be retained in translation and give an indication of how translators can go about translating a text, such as a tourist guide, which serves multiple functions.

1.1. Aim

The aim of this paper is to see how the pragmatic text functions of a Canadian tourist brochure can be retained in translation from Swedish to English. These functions are:

- (i) The informative function
- (ii) The expressive function
- (iii) The operative function

In order to investigate the possibilities of retaining these functions in the target text (TT), examples of features in the source text (ST) where the pragmatic text functions are displayed, will be presented and discussed. These features include names, culture-specific references, word play, ambiguity and aesthetic features in the form of metaphors.

1.2. Method

In order to obtain the material for this study I translated the *Prince Edward Island Visitor's Guide* (2013) from English into Swedish, and the source text and target text

serve as the foundation for my analysis. I have decided to favor a qualitative analysis over a quantitative one, since the latter demands a more extensive text material in order to draw any definite conclusions. With my limited source text material of 25,000 characters, the analysis will instead benefit from a qualitative approach. It will enable me to thoroughly investigate each example and discuss the strategies I need to apply in each specific case, in order to retain the pragmatic text functions.

Issues related to the style of the text were addressed with the help of Reiss' (1976) concept of text types, and thereafter the different translation strategies offered by Ingo (2007) and Newmark (1998) were applied. In order to find correct terms and to decide between different word choices I also consulted dictionaries and corpora.

1.3. Material

The primary source used for this study is the *Prince Edward Island Visitor's Guide* (2013) published by the Prince Edward Island Department of Tourism and Culture. It is a 174 page long guide of the Canadian island, which covers everything from travel information and accommodation, to food and activities. The target readers (i.e. the intended readers) of this brochure are mainly English-speaking Canadians, since the brochure includes many culture-specific references such as Pow Wows and the Charlottetown SummerFest, which cannot be assumed to be understood by English speakers in other parts of the world. The readers do not necessarily have previous knowledge of the island as such, but they are familiar with the culture to some degree, given that they are citizens of the country where the island is situated. The purpose of the brochure is to convince the readers to go to Prince Edward Island on their next vacation.

Furthermore, the text style is very informal. Markers of this in the text are: the extensive use of abbreviations and contracted verb forms, the personal tone towards the reader, the first person point of view in plural (we), short sentences, sentence fragments and the use of figures of speech (SkillsYouNeed 2013).

The target readers of the target text (TT) are Swedes with no previous knowledge of Prince Edward Island, but with a desire to travel and explore new cultures. Since the Swedish culture is different from the Canadian culture in some respects, the target readers may find it difficult to understand cultural references if they are not adapted. The purpose of the translation is to inform Swedes about the island in a fun and interesting way, so that they will long for a visit to the island. The intention is to make

the material available for the target readers in their own language at a travel agency's website. Thus, the target readers of the ST are different from the target readers of the TT, but the purpose of both ST and TT is the same: to attract new visitors.

2. Theoretical Background

Tourist brochures belong to the text genre of advertising (Liljestrand 1993:131) and their task is to fulfill a number of purposes (i.e. serve certain pragmatic functions). For example, a tourist brochure is intended to evoke positive connotations, rather than negative ones (132). Also, it should provide the readers with information, as well as entertain and convince them to go to a particular resort or tourist attraction on their next vacation (131). This means that the ST serves more than one pragmatic function.

Before turning to the analysis, Reiss' (1976) concept of text types and their different functions will be presented, followed by relevant translation strategies that have been applied in the analysis. Lastly, the translation of names and metaphors have been awarded their own sections, due to the various translation strategies that can be applied in those particular cases.

2.1. Text types

In *Texttyp und Übersetzungsmethode: der Operative Text* (1976), Katharina Reiss introduced a division of text types depending on their form, function and content. These text types are informative, expressive, operative and audiomedial (Reiss 1976: 20), of which the last one is not relevant for the discussion in this paper. In the following subsections, the features of informative, expressive and operative text types are explained. A preferable translation strategy for each text type will also be presented.

2.1.1. Informative texts

An informative text communicates facts and knowledge and should thus be translated in a way that transmits all of that information. It should be written in plain prose, without redundancy, since the facts are more important than the form (Reiss 1976: 20).

Informative texts are, for example, news articles or instruction manuals, but other texts can also include informative features (Reiss 1976: 20, Chesterman 1989: 105). The ST used for the analysis of this paper, for example, includes a lot of information about accommodations, activities and locations on Prince Edward Island.

2.1.2. Expressive texts

An expressive text is all about the form and aesthetics of the language. The author of such a text has used his or her creativity, and thus it is important for the translator to adopt the standpoint of the author and transmit that artistic form to the TT (Reiss 1976: 20). This type of text is most common within fiction and poetry, but there are also some expressive features in, for example, advertisement and tourist guides (Reiss 1976:20, Chesterman 1989: 105). The ST used for the analysis of this paper includes aesthetic features such as metaphors and word play.

2.1.3. Operative texts

The function of an operative text is to persuade or convince the reader of something. The form of the language used in this type of text is dialogic and the focus is appellative, i.e. the author tries to bring the text towards the reader (Reiss 1976: 20). Such a text will need to be translated in a way that evokes the same desired response in the target text reader as in the source text reader (Reiss 1976: 20). This text type is predominantly used within advertising (Reiss 1976: 20, Chesterman 1989: 105). As the ST used in the analysis of this paper is designed to convince the target readers to go to Prince Edward Island, it has appellative features such as frequently addressing the readers with “you”.

2.2. Translation Strategies

When translating a tourist brochure, the content and its presentation need to be adapted to suit the target readers in terms of word choice, since it affects the ability to retain, not only the informative, but also the operative function. One word can, for example, have several different meanings, which makes the text ambiguous (Newmark 1998: 18-19). For example, the word “light”, can mean either “not very heavy”, or “not very dark”, depending on the context. In linguistic terms this is referred to as lexical ambiguity (Bach 1994:124-162).

Additionally, words in the target language can carry denotations or connotations that do not correspond with the denotations and connotations of the word in the source language (Savory 1957: 153 in Ahmed 2008: 4). For example, the Swedish word *barn* can be translated as *child*, *kid*, and *brat* in English in terms of denotation (they all mean “young person”), but *brat* carries negative connotations. This means that *brat* would not

be a good translation choice as long as the Swedish *barn* refers to a well-behaved and nice child, but could work if the text refers to, for instance, Dennis the menace.

In order to produce an adequate translation, it is recommended to consider the possibility of ambiguity as well as looking up denotations and connotations of a word before deciding on a specific word choice (Ingo 2007: 125). In fact, Sydney J. Harris (1961) argued that “The right word is as important to the writer as the right note to the composer or the right line to the painter.”

In order to retain the informative, expressive and operative function of the ST, there are different translation strategies that need to be applied. The following sections introduce three strategies that are relevant for the analysis of this paper.

2.2.1. Explicitation

Some texts can be hard to understand because they are implicit or because they include references that are culturally bound (Ingo 2007: 123). If the source text is implicit, the translator can make the text more explicit, by adding an explicit clarification, but without adding new information. This strategy can be used, for example, when the ST says “He went into the room and picked up David Copperfield”. A lot of people would probably interpret the sentence as “He went into the room and picked up the novel David Copperfield, but it could just as well mean that he picked up his cat or dog who happen to be named David Copperfield. Thus, explication is about expressing what the writer has written between the lines, which sometimes needs to be made clearer for the target readers. In this particular case, the explication could, for instance, be “...picked up his *cat* David Copperfield”.

In the analysis of this paper, this method will be helpful in terms of retaining the informative function, without adding a lot of extra information and make the text too dense.

2.2.2. Additions

If the source text includes culture-specific references, words or other features that need to be made clearer for the target readers of the TT, the translator can add new information (123). It could be an adjective or an adverb functioning as a premodifier (“the *popular* restaurant Hell’s Kitchen”) for example, or one or more sentences explaining the unfamiliar reference to the target reader. This approach is often used when the target readers belong to a culture that is very different from that of the source

text (123). The target readers of the ST and the target readers of the TT used for the analysis of this paper do not share the same culture or previous knowledge about a number of things, which means that this strategy will need to be used rather frequently.

2.2.3. Equivalence

In translation studies one often talks about “equivalence” as a way of achieving an adequate translation, but the concept is explained and used in different ways by different people. Vinay & Darbelnet, (1995), for instance, have their own term “adaptation”, which is a strategy that can be used in a situation where the source language and the target language refer to the same situation, but with different stylistic or structural means (1995: 38-9). This translation strategy can, for example, be used when the character in a German children’s book does not want to eat his *sauerkraut*. Swedish children would probably not understand what *sauerkraut* is, so the translator would have to use an equivalent such as *spenat* or something else that children in Sweden would typically find unappetizing.

Rune Ingo (2007) elaborates on the issue and discusses “semantic equivalents”, which is also the term that is relevant for the analysis of this paper. Semantic equivalents are divided into “denotational” and “connotational” equivalents (168-169). The first type concerns the actual meaning of the word and is constant, which means that the translation of the English word bicycle would have to be translated into *cykel* in Swedish and not *motorcykel* (motor bike), to fulfill the demands of correct denotation.

A connotational equivalent on the other hand, concerns the things that the word is associated with, and is by Ingo referred to as “the emotional value” (Ingo 2007: 168-69). In contrast to denotations, connotations are culturally bound and having the wrong connotations can lead to euphemisms (better) or dysphemisms (worse), which can be a serious error depending on the text type (Ingo 2007: 169). An example of a connotational equivalent would be the translation of the English *turkey* (Christmas dinner) into the Swedish *julskinka*. The Swedish reader knows what turkey is as well, but around Christmas it is more common to eat *julskinka* in Sweden. The connotations for this example may be something like “meat eaten around Christmas” and “tradition”, and they are both fulfilled with this solution.

In order to be an exact semantic equivalent, the word needs to fulfill the demands for both correct denotation and correct connotation. However, there are also “semantically altered equivalents”, where there are noticeable changes between the

source text and target text. An example of such an equivalent could be the translation of English *grandfather* into Swedish *morfar*. The two words may seem very similar, but in reality they have slightly different meanings. The Swedish word is specifically referring to the grandfather on the mother's side, whereas the English word can refer to the grandfather on both the mother's and the father's side. However, they are not necessarily wrong. In fact, they are often the best choices from a pragmatic point of view (Ingo 2007: 168). In places in the ST used for the analysis of this paper where there are target language equivalents available in terms of denotation and connotation, the strategy of equivalence will be used. However, they are not necessarily combined to form a semantic equivalent, due to factors determined by the informative, expressive or operative function.

2.3. Strategies for translating names

Since the ST is a tourist brochure, it inevitably includes a lot of names of mainly locations, but also people, and therefore there is a need for some guidelines concerning their translation. Actually, Ingo (2007: 137) claims that names have often been considered entities that carry no meaning at all and that they thus are untranslatable. However, he begs to differ. He states that names seldom consist of meaningless sound combinations and that they derive from appellatives with a semantic content (137). So, when it comes to translating names, Ingo provides a few guidelines that are good to consider.

To begin with, the names of living people are very rarely changed in translations. However, the names of historical people often are, as long as there is an existing equivalent (*Louis XIV* is *Ludwig XIV* in Swedish, for instance) (Ingo 2007: 137). There are also a lot of fictional names in novels, for example, both referring to people and places, and they are often translated (Ingo 2007:138). Two well-known examples are *Pippi Långstrump*, who in the English translation goes by the name of *Pippi Longstocking*, and the location *Saltråkan*, which has been translated into *Seacrow island*. However, many translators nowadays keep the names as they are in the original, to add to the local color and culture (Ingo 2007: 139).

Additionally, there are quite a lot of place names around the world that already have equivalents in other languages, such as *Moscow*, *Copenhagen*, and *Helsinki*. If that is the case, the equivalents should be used in the translation (Ingo 2007: 138). But, if

there is no such equivalent available, it is recommended to use the name that is used in the source language (138). If the geographical location is unknown to the reader, and it is important to transmit the information, for example in a guide book, it is best to add a “classifier”, which explains the geographical feature (Newmark 1988: 35 in Torstensson 2012: 8) so that the reader can be guided in the right direction. Such classifiers could, for instance, be *the mountain* to classify Kebnekaise, or *the small town* to classify Motala.

Moreover, Apostolova (2004) states that names have long been neglected in the field of translation studies, resulting in student papers within the area being written with bilingual fluency, but with names being left as “blank spots of meaning in the translated contexts”(Apostolova 2004). She argues that “names participate in the building of the textual reality” and that they are in fact “keys to the texture of the self-realization of the discursive agents”(Apostolova 2004), which means that names indeed carry meaning that is of importance to the way the author, translator and reader interprets the text.

Furthermore she highlights the “translator’s motivation of choice” (Apostolova 2004), and not the ability to find an exact equivalent, as the key factor to achieving an adequate translation. The names that occur in a translation should be handled in a way that takes into consideration the correctness of information, the clarity of language (phonology and phonetics) and the message as such (the pragmatic purpose). Thus, the translation of *København* into *Copenhagen* in English may not always be the best choice, according to Apostolova, since the translation of names depends on the function of the text and its target readers rather than on a universal rule of translation.

2.4. Strategies for translating Metaphors

In the ST, the expressive function is predominantly expressed through the use of metaphors. Metaphors are figurative concepts that rely on values that are deeply embedded in each particular culture (Lakoff & Johnson 1980: 22). Moreover, metaphors are aesthetic features in a text and indicate that the text has an expressive function (Reiss 176: 20). One well-known example of a metaphor is *Time is money* (7), and although this particular metaphor translates neatly into Swedish (*tid är pengar*), it is often difficult to find semantic equivalents to metaphorical expressions (Brevik 2008).

Newmark (1998) has designed “A Diagram of Metaphors and Their Translations”, in which he describes different ways to deal with the translation of metaphors. For example, one can decide to use the same image in the ST and the TT (184). An example

of this approach could be the translation of *icing on the cake* into *grädden på moset*. They are not exact equivalents, but the expressions share the same idea of something edible, and thus share the same denotation. Also, the two expressions share positive connotations, since they both can be considered “positive things”. In contrast, one can also use a different image (184) as in the example of the translation of *it’s raining cats and dogs* into *regnet står som spön i backen*. In this case, the image of *cats and dogs* (i.e. a lot of rain) coming down from the sky is exchanged for the image of the rain being so heavy that it looks as if it is coming up out of the ground like *spön* (canes). Moreover, the metaphor *a fork in the road* can be translated by reducing it to sense: *vägskäl*, which means that the result is no longer a metaphor. Sometimes the metaphor in the ST can also be redundant, and in that case it may be omitted all together, or it could be weakened by using a simile, which is an expression that is used to compare one entity with another (like a flower, as a bee etc.) (Newmark 1998: 184).

3. Analysis

The analysis has been divided into four sections where the pragmatic functions are discussed in connection with different text features. I will begin with culture-specific references, followed by metaphors, names and lastly, ambiguity and wordplay.

3.1. Culture-specific references

Even though globalization has, figuratively, decreased the distance between the countries of the world, there are still certain things that are very culture specific. This section will present culture-specific references that need to be adapted in the TT in order to retain the pragmatic functions of the ST.

To begin with, example (1) presents a culture-specific reference to food, as well as an expression that is written from another perspective than the Swedish equivalent.

1)	You just know some ideas are great ones as soon as you hear them. <i>Strawberry shortcake</i> . An afternoon nap. <i>Buy one, get two free</i> .	Ibland känner man igen en bra idé så fort man hör den. <i>Gräddtårta</i> . En eftermiddagslur. <i>Ta tre, betala för två</i> .
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This example has two functions: an expressive and an operative function. The first function is expressed through simple and short sentences, essentially made up of

sentence fragments, but combined with a longer sentence at the beginning. The second function is expressed through the use of culture specific references that are intended to evoke positive reactions among the target readers.

The expressive function is easily retained by simply copying the sentence structure in the TT. The operative function, however, offers more of a challenge in this example, because it depends on cultural references. If the target reader does not understand the cultural references in the TT, the operative function will be affected in a negative way (the readers will not be convinced). Therefore, the references need to be adapted for the new target audience.

First of all, there is the reference to *strawberry shortcake*, a popular dessert that consists of strawberries and whipped cream on top of a white cake or biscuit (Bauer 2006). The Swedish reader would probably not recognize the reference to *strawberry shortcake*, because the name of the cake is not used in Sweden. To avoid that the target readers stumble upon an unknown reference that disturbs the reading, Ingo's (2007: 168.69) strategy of semantic equivalence was used to change the reference into something a bit more Swedish, namely *gräddtårta*.

Depending on the differences between the source culture and the target culture, there can be a wide variety of equivalents. In this case, *strawberry shortcake* and *gräddtårta* share the same denotation: "cake with strawberries and whipped cream", which means that *gräddtårta* is a denotational equivalent. Additionally, the two words share connotations such as "summer dessert" and "nostalgia", since they are both traditional desserts with a long history in their countries respectively. The same way most Canadians have early memories of *strawberry shortcake* in their youth (Bauer 2006), most Swedes can relate to the obligatory *gräddtårta* on midsummer's eve for example. Thus, *gräddtårta* is also an adequate connotational equivalent, which means that it can be viewed as a good semantic equivalent in terms of both denotation and connotation.

The next reference, *buy one get two free*, may seem small and insignificant, but the difference between Swedish and Canadian culture in this respect is quite interesting. In Sweden I have never come across the expression *köp en, få två gratis*, which would be the literal translation of the Canadian expression. Instead, Swedes normally come across the offer *ta två, betala för en* or *ta tre betala för två* (*take two, pay for one* or *take three, pay for two*), which means that Swedes use another perspective than the Canadians do. The Canadian expression focuses on the items that the customers have to

pay for, since *buy* precedes *get*, whereas the Swedish expression focuses on the items they get for free.

Of course, the Swedish target readers would have no problem understanding the literal translation, since the words as such are common and the expression makes sense. But, chances are that the readers will stop at the sight of an unidiomatic construction (Ingo 2007: 169). This means that the TT would not produce the same desired response in the target readers as the ST, and thereby the operative function would not be retained. Thus, to retain the operative function of the ST it is best to use a common Swedish expression (c.f. Ingo 2007: 169, Reiss 1976:20).

The next example (2) includes references to a number of events and activities that are not present in Swedish culture.

2)	Highlights include <i>the Summerside Highland Gathering, Sunday Night Shenanigans, the Victoria Playhouse Festival, the Scotchfort Pow Wow, College of Piping Ceilidhs, and Charlottetown SummerFest.</i>	Några av höjdpunkterna är <i>Summerside Highland Gathering, en folkfest med säckpipa och dans; Sunday Night Shenanigans, en helkväll för hela familjen med mat, musik och lekar varje söndag; The Victoria Playhouse Festival, teaterstycken framförda i den anrika Victoria Hall; The Scotchfort Pow Wow, en sång- och dansfylld hyllning till urbefolkningen; College of Piping Ceilidhs, dans till keltisk folkmusik och slutligen Charlottetown SummerFest, öns eget nationaldagsfirande.</i>
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In this example, the primary function of the ST is informative, since the writer informs the target readers of a number of popular activities on Prince Edward Island.

Additionally, one could also say that (2) serves a secondary function, namely an expressive one. This is based on the fact that the activities all consist of three words, which gives the sentence a certain rhythm when reading it.

The target readers of the ST probably have previous knowledge of the activities mentioned in (2). However, the Swedish readers are not familiar with *pow wows* and *ceilidhs*. These are culturally bound activities that are not present in Swedish culture, and therefore they do not have any Swedish equivalents. Thus, a translation of these

activities, where the information is not lost, is difficult. Instead, it is a good idea to keep the names of the activities for two reasons. First of all, it will add local color to the TT (Ingo 2007: 139). Second of all, it will be easier for visitors to find the activity they are looking for once they arrive on Prince Edward Island, if the names in the brochure correspond to the names used on the island.

Consequently, the names of the activities were transferred in their original form, but in order not to produce an incomprehensible text, the strategy of addition was used, where each activity or event was accompanied by a short description. This approach changes the rhythm of the sentences in (2), which means that the expressive function is not retained. However, it does ensure that the target readers of the TT know what the activities are about (c.f. Ingo 2007: 123), which not only helps retaining the informative function of the ST, but also the operative function (c.f. Reiss 1976: 20). The readers will understand what the island is about, and hopefully feel inspired to go to Prince Edward Island. Thus the brochure will have succeeded in its attempt to attract new visitors.

Some things may exist in both cultures, but may not be equally common. In (3) the amusement park attraction *bumper boats* pose a challenge, since it seldom occurs in the culture of the target readers. This means that there is a chance that the target readers of the TT have not heard of it.

3)	But we also have <i>bumper boats</i> , waterslides, and go-karts.	Men vi har även vattenrutschbanor, go-karts och <i>bumperbåtar</i> , som är vattenvarianten av radiobilar.
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Firstly, (3) serves an informative function where the target readers are informed about popular attractions on Prince Edward Island. Secondly, the expressive function is expressed through the alliteration of *bumper boats*, where the initial “b-sound” is repeated.

There seem to be two possible options for the translation of (3): *bumperbåtar* and *krockbåtar*. The first alternative is only partly translated and can be found on the website to the Swedish amusement park *Tosselilla*, together with the explanation “är som radiobilar, fast på vatten” (“like bumper cars, but on water”). Also, there is a Swedish company manufacturing this kind of boats, who market them as *bumperbåtar* (Scandimatic AB). The second alternative, *krockbåtar*, is fully translated and it can be

found on the Swedish website of a Finnish amusement park (JukuPark) and a website informing Swedes about different attractions in Marbella (Vottero).

However, none of the two alternatives are available in the monolingual or bilingual dictionaries consulted for this analysis. This can either be due to the fact that the word is very unusual, or it can indicate that it is rather new and therefore have not made it in to the dictionaries yet.

Considering the fact that there is no obvious equivalent, and that both *bumperbåtar* and *krockbåtar* seem to be “homemade” translations, the decision is difficult. *Krockbåtar* would be a good denotational equivalent, since *krock* means “crash” and *båtar* means “boats”. Thus the compound *krockbåtar* explains rather well that it has to do with boats that are meant to bump into each other. However, *krock* carries negative connotations such as “accident” and “injuries”, something which could affect the target readers negatively. Parents may not be overly thrilled to visit an amusement park where the names of the attractions allude to violence. In other words, the translation of *bumper boats* into *krockbåtar* would ensure that the informative function is retained rather well, but it neglects the operative function.

Instead, it can be argued that *bumperbåtar* is a better choice, for several reasons. Firstly, the informative function is retained by letting the readers understand that the vehicle is a boat (*båt*). Secondly, the addition, *vattenvarianten av radiobilar*, (bumper cars, but on water) will make sure that the readers understand what kind of attraction it is, and thus help retain the informative function even more. Just as in (2), the choice to transfer the name in its (near) original form adds local color, at the same time as the description of the attraction ensures comprehensibility.

Moreover, since the name is so close to the name in the ST, the expressive function (alliteration with *Bumper Boats*) can also be retained. Additionally, *bumperbåtar* is so close to the original, that the target readers will have no trouble finding the activity (bumper boats) if they end up visiting the amusement park on Prince Edward Island (c.f. Newmark 1988: 35 in Torstensson 2012: 8).

The issue of connotations is a more difficult matter, since *bumper* cannot be assumed to evoke any kind of response in the Swedish target readers. Thus it is not possible to say that the connotations of *bumper* are more positive than those of *krock*. However, this argument can be used in the opposite way and be of advantage for this choice. Since the Swedish readers have no previous knowledge of the word it will acquire a neutral status and be neither positive nor negative. When there is no suitable

equivalent with positive connotations, it can be argued that it at least is better to use a neutral word, than a negative one. Consequently, the translation of *bumper boats* into *bumperbåtar* ensures that none of the functions need to be prioritized over the other. To further add to the readability, I changed the word order of the sentence so that the description of bumper boats comes last.

3.2. Metaphors

As previously stated in the background, metaphors are aesthetic features that indicate that the text has an expressive function. In this section, there will be a discussion of which of Newmark's (1998) strategies of translating metaphors can be applied in order to retain the pragmatic functions of the ST in the TT.

To begin with, example (4) offers a metaphorical expression, which has no suitable Swedish equivalent.

4)	The north Cape lighthouse on the Island's northwestern tip is <i>dwarfed by</i> nearby windmills	Fyren vid North Cape på öns nordöstra spets <i>ser liten ut i jämförelse</i> med de omgivande vindkraftverken.
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This sentence serves an expressive function, because of the metaphor *being dwarfed by something*. In GloWbE, the results show that this expression carries negative connotations in the majority of the 960 hits for *dwarfed by*. This is surprising, since Liljegren (1993: 131) advocates words with positive connotations when writing a tourist brochure. This choice of word may then have affected the operative function of the ST in a negative way. Moreover, (4) serves an informative function, informing the reader of the size and surroundings of the lighthouse. As Reiss (1971 in Munday 2008) states, an expressive text needs to be translated by adopting the perspective of the ST author (Reiss 1971 in Munday 2008: 73), whereas an informative text should be translated so that the referential content is transmitted (Reiss 1971 in Munday 2008: 73). In other words, the translator needs to find out what the author is trying to convey with the metaphorical expression and thereafter try to find an equivalent metaphor in the target language, or use another of Newmark's suggested approaches.

The definition of *being dwarfed by* is: "to cause to look or seem small, as by the near presence of a much higher or larger object" (Oxford English Dictionary). In other words, one object appears smaller than it is, because of larger objects surrounding it. In

this particular case, no equivalent metaphor in Swedish was found, and therefore another approach was necessary. By using the reduce-to-sense-approach (Newmark 1998: 184), at least the informative function of the text can be retained, even if the expressive function may be neglected.

In this case, there were two suitable options: either *fyren överskuggas av de omgivande vindkraftverken*, or *fyren ser liten ut i jämförelse med de omgivande vindkraftverken*. The first option, *överskugga*, carries the denotation “kasta sin skugga över” (cast a shadow over something), which means that the windmills, by casting their shadows over the lighthouse, automatically make it appear smaller. However, there is also another, figurative, definition: ”få (visst förhållande) att förefalla mindre viktigt i jämförelse med ngt annat”, i.e. make something appear less important in comparison with something else (Nationalencyklopedin). The latter carries negative connotations, which is not desirable in a tourist brochure where the purpose is to attract visitors to a certain location (Liljestrang 1993: 132). Thus, it would be a bad decision to use *överskuggas av*, since it can mean two different things, of which one of them carries negative connotations. Even though the ST includes an expression with negative connotations, the decision to use a word with positive connotations was made, with support from Liljegren (1993: 132).

Additionally, to avoid a misinterpretation of the sentence, it is better to write *se liten ut i jämförelse med*, since this expression fulfills the demands of a good semantic equivalent in terms of denotation and connotation (Ingo 2007: 168). The connotation of this expression is positive, indicating that the lighthouse is, in fact, tall if seen on its own. Thus, it evokes the desired response in the target readers (c.f. Liljestrang 1993: 132, Reiss 1976: 20).

In contrast, (5) includes a metaphor that can be translated by the use of another one of Newmark’s approaches. That approach includes exchanging the image of the metaphor for a metaphor with another image in the target language (Newmark 1988: 184).

(5)	Cavendish Campground, PEI National Park is only <i>steps from</i> the ocean...	Cavendish campingplats i Prince Edward Island Nationalpark ligger bara <i>ett stenkast ifrån</i> havet...
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The metaphor *steps from*, informs the readers that the campground lies so close to the ocean that they can access it by foot, hence the metaphor in (5) serves an informative function. As the metaphor is an aesthetic feature, the example also serves an expressive function. Therefore, it would not be a suitable approach to reduce *steps from* to sense (Newmark 1988: 184), since there is, in fact, an adequate equivalent metaphor in the target language, which can help retain the expressive function. This equivalent is *ett stenkast ifrån*, and it means, roughly, that something is very close to something (Nationalencyklopedin). These are not exact equivalents, since *ett stenkast ifrån* exists in English as well, in the form of *a stone's throw away*, but it can be argued that they share the same image of something (a foot or a stone) traveling a certain amount of distance (Nationalencyklopedin, Oxford English Dictionary).

By translating the English metaphor, *steps from*, into a metaphor that shares the same image in the target language, *ett stenkast ifrån*, the expressive function is retained. Moreover, the informative function in the ST remains unchanged in the TT, because the expression informs the target reader that the campground is situated very close to the ocean.

3.3. Names

A tourist guide inevitably includes a lot of names, due to the fact that it is supposed to inform readers about locations and sometimes people in particular vacation spots. In this section I will discuss the translation of names of fictional characters, fictional settings and existing locations. The first example, (6), features *Anne of Green Gables*, Lucy Maud Montgomery's famous novel set in Prince Edward Island.

6)	When the novel <i>Anne of Green Gables</i> was first published in 1908, most people could only dream of visiting its magical setting.	När romanen om <i>Anne på Grönkulla</i> först gavs ut 1908, kunde de flesta bara drömma om att besöka den magiska plats där den utspelade sig.
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The first novel about *Anne of Green Gables* was translated into Swedish as early as 1909 (one year after it was published in Canada) by Karin Lidforss Jensen, who gave the novel its Swedish title *Anne på Grönkulla*. Since then, it has been one of the most popular books for young girls in Sweden (Olsson 2008), and in 1985 Montgomery's

novel was turned into a Canadian television series. The latter has aired on Swedish television and is nowadays available on DVD too, with the Swedish title as well as subtitles (Olsson 2008, CDON.com). This means two things. First of all, there are already existing translations of the names of the characters and places in the novel. Second of all, the TT reader has had the opportunity to come into contact with the names of these characters and places, both in writing and visually, for a long time.

Therefore, it can be assumed that most TT readers are familiar with *Anne of Green Gables* in one way or the other and that they assign positive connotations to the names that occur in Lidforss' Swedish translation of the novel. So, I have decided to use the same place names and character names as in the Swedish translations of the novel, even if it may appear inconsistent due to the fact that some of them are in Swedish and some are in English. Thus, *Anne of Green Gables* will be known as *Anne på Grönkulla* throughout the TT, whenever it refers to the name of the novel or the character.

The bigger problem arises when the ST is no longer talking about the fictional setting, but the actual locations of the tourist attractions connected to Anne, as in example (7) below. In this case, the text mainly serves an informative function, since the TT readers are informed about the attractions they can expect on the island. But, the directness of the text with the use of "you" also marks the operative function of the text. The latter is easily retained in the TT by copying the direct address, but the informative function demands further discussion.

7)	In Cavendish, you'll find <i>Green Gables Heritage Place, Avonlea Village, and Montgomery's Homestead</i> , where the writer's descendants still live.	I Cavendish hittar du <i>kulturarvet Green Gables Heritage Place</i> där <i>Grönkulla</i> finns bevarat, <i>Annes by Avonlea Village</i> och <i>Montgomery's Homestead</i> , den <i>bondgård</i> där författarens ättlingar fortfarande bor
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When talking about the character *Anne of Green Gables*, the existing Swedish equivalent was used, simply because it refers to a fictional character (c.f. Ingo 2007: 138). In this example, however, the name *Green Gables Heritage Place* refers to an actual location where tourists can visit the house that inspired Montgomery in her writing. As Newmark (1988: 35) points out, it is helpful to add classifiers before or after geographical locations to point the tourists (i.e. the target readers) in the right direction.

So, even though this house has a Swedish equivalent in the novel, *Grönkulla*, it will not be suitable in this particular context. *Green Gables Heritage Place* is an existing location, which the visitors will need to find when they arrive on the island, and therefore the name will need to be transferred. By adding the classifier *kulturarvet* before *Green Gables Heritage Place* in (7), the TT becomes more explicit. That, together with additional information about the location (...*där Grönkulla finns bevarat*), will help provide both local color and the information needed, to help guide the readers once they arrive on the island (c.f. Newmark 1988: 35). The other locations mentioned in (7) have been treated in a similar way with the classifier *Annes by* before Avonlea Village and the additional information following Montgomery's Homestead, *den bondgård där*. The addition of these classifiers result in a text that is more explicit (c.f. Ingo 2007: 123).

In comparison to (7), the next example (8) also carries semantic content that is important for the target readers' interpretation of the text.

8)	Of course: this is the " <i>Garden Province</i> ."	Det är inte så konstigt: Det här är ju Kanadas " <i>Trädgårdsprovins</i> "
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Just like Ireland often is referred to as "The Emerald Isle" (Maurer), the PEI Department of Tourism and Culture wants to promote their island as "The Garden Province". In the case of *The Emerald Isle*, it has received a Swedish literal translation, *Den gröna ön*, which is a solution that would work well for the translation of *Garden Province* too, considering that the two nicknames work as classifiers for their islands respectively. The nickname *Garden Province* has semantic content (Ingo 2007: 137) and is used to refer to the fields, flowers, forests and other natural features on Prince Edward Island, just as *The Emerald Isle* refers to the green grass and hills of Ireland.

Even though the *Garden Province* can be viewed as an official name that ought to remain unaltered in the TT (c.f. Ingo 2007: 138), it can also be argued that it is important that the target readers understand why the name is so significant in the context. If the name is transferred in its original form, the readers will only see the English nickname of the province and lose the reference to the green landscape. As Apostolova (2004) suggests, place names should be handled in a way that takes into consideration both the information and the pragmatic purpose. Therefore, it is better to

translate the name literally into *Trädgårdsprovins*, and also add the classifier *Kanadas* so that the reference is made clear and explicit for the target readers (c.f. Ingo 2007: 123, Newmark 1988: 35).

Similarly, the title of the brochure in (9) includes an example of another classifier, which works better when it is translated literally, than it does if it is transferred in its original form.

(9)	Island Visitor's Guide - Prince Edward Island, Canada <i>The Gentle Island</i>	Turistguide Prince Edward Island, Kanada <i>Den Vänliga Ön</i>
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Just as in (8), the nickname, *The Gentle Island*, carries semantic content and works as a classifier for Prince Edward Island. This classifier informs the readers of another of the island's characteristics, namely that it is gentle. Thus, this part of the brochure title serves an informative function (c.f. Reiss 1976:20). Also, as Liljegren (1993: 131-32) recommends for a brochure, the connotations of the classifier are positive, allowing the readers to picture the island as a calm place filled with happiness and nice people. This aids the operative function and convinces the readers that Prince Edward Island is a good vacation spot (c.f. Liljegren 1993: 131).

It is difficult to transfer the name in its original form without neglecting at least one of the pragmatic functions. This is due to the fact that it is hard for a Swedish target reader to attach positive connotations to a foreign expression like *The Gentle Island*, since they have no previous experience of it. After all, Ingo (2007: 168-69) explains connotations as "the emotional value", and it is difficult to evoke positive emotions among the readers if a word is entirely new to them.

By translating *The Gentle Island* literally into Swedish, *Den Vänliga Ön*, the Swedish target readers will understand the meaning of the classifier, as well as be able to picture the island as a friendly and pleasant place, i.e. attach positive connotations to the expression. Thus, both the informative function and the operative function can be retained. Additionally, I decided to capitalize the words in Swedish as well, since the classifier can be viewed as both a name and a slogan, which are often capitalized in Swedish (Forsberg 2003).

3.4. Ambiguity and word play

There are a number of words in a language that can have several meanings, i.e. be ambiguous. Such words often generate word play, which can be rather tricky to solve when a text is transmitted from one culture into another. In this section it will be discussed how one can go about translating these tricky bits in order to retain the pragmatic functions of the text.

Example (10) works extremely well in the ST. The repetition of the idiomatic expression *it's about* ties the paragraph together, and offers playfulness to the text. In the TT, however, this is not easy to replicate.

10)	As we said, <i>it's about more than a meal. It's about local and fresh, traditional and innovative. And it's about time to eat!</i>	Som vi sa: <i>det är mer än bara en måltid. Det är lokala och färska råvaror, traditioner och innovation. Och det är dags att äta!</i>
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Because of its creative form, (10) serves an expressive function (Reiss 1976: 20). But, like most of the examples from this visitors' guide, the example also serves an informative function, since the reader is informed about island cuisine (Reiss 1976: 20). Since the expression *it's about* can be interpreted, and used, in different ways, it is difficult to translate it into the target language.

In (10), the first and second *it's about* can be interpreted literally, meaning that the island cuisine is “characterized by”, for example, fresh ingredients and innovation. In contrast, the concluding *it's about* has a different meaning, namely that it is “high time” to eat. Swedish has no equivalent expression that shares all the same characteristics as the original in (10).

Consequently, it is very difficult to retain the expressive function. Instead, the decision was made to replicate the repetitive pattern of *it's about* in the ST by introducing each claim in the TT with *det är*, and then focus on the informative function. This can be compared to Newmark's (1998: 184) reduce to sense approach. Since the last *it's about* can be interpreted both literally and figuratively, the expression can be classified as a figurative concept, i.e. a metaphor (Lakoff & Johnson 1980: 22).

By reducing *it's about* to sense, but still using a repetitive pattern with *det är*, the information in the ST is transmitted in the TT in an appealing manner. Unfortunately

the word play of the ST is lost in the TT, but it can be argued that it is almost impossible to retain both the expressive and the informative function. This is based on the fact that the target language lacks a suitable equivalent with the same characteristics as *it's about*.

In (11), the word *seasoned* can be interpreted in two ways and thus displays lexical ambiguity. Because of this wordplay, the ST sentence serves mainly an expressive function and this is something that was hard to replicate in the TT.

11)	<i>Seasoned</i> with colour.	<i>Färgsprakande</i> årstider
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First of all, this sentence introduces a section in the tourist guide titled "Seasons", where the writer describes what the island has to offer during each particular season. The advantage of the word *season* in (11) is that it not only functions as a noun that refers to the seasons of winter, spring, summer and fall, but also can be interpreted as an adjective. In the latter case, the definition of *seasoned* is "flavored, spiced" (Oxford English Dictionary).

So, in order to find a semantic equivalent, I had to find a Swedish word that is both ambiguous and carries the same denotation as *seasoned*. The Swedish definition of *seasoned* is "kryddad" (Nationalencyklopedin), but *kryddad* can by no means be considered related to the seasons of the year. Thus it will not be a suitable translation choice in (11). But, as Ingo (2007: 168) points out, denotational and connotational equivalents are not always the best choices from a pragmatic point of view and that is definitely the case here.

Since it is difficult to find a word in the target language, which can be considered a good semantic equivalent as well as be of an ambiguous nature, the issue needs to be solved in another manner. The informative function can be retained by including the word *årstider* (seasons) to tie it together with the heading. That way, the heading is repeated in the introductory sentence, even if it is not ambiguous. Even though the expressive function is of importance in a tourist brochure (Liljestrand 1993: 131-32), it was simply not possible to find a solution where it could be retained in this case. Instead of including *color* as a noun in the TT, the expression was rephrased. The Swedish adjective *färgsprakande* is defined as "having different colors that shine intensely" ("som har olika intensivt lysande färger") and can thus be viewed as a kind of equivalent that retains the allusion to color.

In the next example (12), the ST offers a sentence with lexical ambiguity (c.f. Bach 1994), which serves the operative and expressive function well.

12)	They are the boundary of Prince Edward Island, and <i>what separates us from</i> the rest of the world.	Det är stränderna som utgör öns gränser och <i>det är också de som skiljer oss från</i> resten av världen.
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To begin with, the expression *separate us from* carries more than one meaning. It can either mean that the beaches separate Prince Edward Island from the rest of the world literally, as a physical boundary, or it can have a more figurative meaning, indicating that the beaches are the thing that makes Prince Edward Island special compared to other places. Just like many of the other examples from this visitor's guide, (12) serves an informative function, because the text needs to inform the readers of what Prince Edward Island has to offer in order to entice future visitors. In (12) the expression informs the reader about what separates the island from the rest of the world. However, the expressive function is just as important, because of the ambiguous nature of the expression.

The ambiguity in (12) is rather easy to replicate, since the phrase *separate from* ("To keep apart or divide by an intervening space or barrier", Oxford English Dictionary) translates neatly into *skilja ifrån* ("utgöra gräns (mellan) abstrakt eller konkret", Nationalencyklopedin). Thus, *skilja ifrån* can be viewed as a good denotational equivalent. Unfortunately, both *separate from* and *skilja ifrån* can be considered carrying rather negative connotations for the definition "To keep apart or divide by an intervening space or barrier" (for example, "an obstacle standing between us and them", Oxford English Dictionary), something which is unusual and not preferable in a tourist brochure (Liljestränd 193: 132). However, since the two expressions are ambiguous, it can still be argued that the other definition, "treat as distinct" (Oxford English Dictionary), carries positive connotations (for example, "be special") that make up for the negative ones connected to the first definition. Regardless, *separate from* and *skilja ifrån* carries similar connotations (although possibly negative), which means that *skilja ifrån* is a good semantic equivalent (c.f. Ingo 2007: 168-69).

It is possible to use another approach, for example to reduce the metaphor to sense and rephrase the sentence: "*det är det som gör ön så speciell*". The only problem with

this approach is that it only retains the informative function and not the expressive function. Since it is possible to retain both functions, I found it best to do so. A tourist brochure does, after all, rely quite a bit on its expressive function (Liljestrand 1993: 131-32).

In comparison, (13) displays yet another example of lexical ambiguity (c.f. Bach 1994). The introductory phrase, *Go fish*, does not only function as an imperative, but can also be a reference to a card game.

13)	<i>Go fish</i> . Catch a trout at a stocked lake, or test your skill (or luck) on a deep-sea fishing excursion	<i>Finns i sjön!</i> Fånga odlad forell i en insjö eller testa fiskelyckan på en djuphavsfisketur.
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Example (13) is part of a section called *Visitors' tips*, where the Prince Edward Island tourist department recommends activities and locations around the island. Thus (13) serves an informative function. Also, the use of the imperative (go) assigns this sentence an operative function. However, (13) does not only encourage the reader to go somewhere and fish, but can also be a reference to the card game *Go fish*, which has a Swedish equivalent, *Finns i sjön*. Considering the ambiguous nature of the expression, it is a playful introduction to the visitors' tip and thus (13) serves not only an informative function, but also an expressive function (Reiss 1976:20). Additionally, (13) serves an operative function, which is indicated by the directness of the ST (Reiss 1976: 20).

There are two possibilities, as to how this expression could be translated, but only one possibility that helps retaining all pragmatic functions. *Go fish* could be translated literally, *gå och fiska*, and thereby transmit the referential content of the ST to the TT. Thus, the informative function would be retained. However, by doing so, the ambiguous nature of the expression is lost and it is simply reduced to sense, which is unfortunate when there is another expression available in the target language that will ensure that all three functions are retained.

Instead, in order to retain the informative function, as well as the expressive function, it is better to use the existing Swedish equivalent, *Finns i sjön*. That way, the Swedish reader will get a playful reference to a well-known card game, and perhaps smile upon the ambiguity of the expression. At the same time, the readers will receive some degree of information about the activity, namely that it has something to do with water (*sjö* = "lake"). It can be argued that the operative function is not retained, because

there is no obvious directness in the Swedish *Finns i sjön*, such as an imperative or direct address with "you". However, by stating that this is an expression taken from the card game where the opponent is told to "go look for the cards in the lake" (*Finns i sjön*), when the player does not have the requested cards, the directness is implied. Therefore, the chosen approach ensures that all pragmatic functions displayed in (13) are retained.

4. Conclusion:

The aim of this paper is to see how the expressive, informative and operative function of a tourist brochure written in English can be retained when translated into Swedish. As this analysis shows, some of the pragmatic functions are easier to retain than others, when translating a tourist brochure of this kind. The informative function, for instance, is fairly easy to retain with the help of additions, such as adding a categorizing adjective, and explicitation where there are no Swedish equivalents. This approach is necessary in order for the referential material to be transmitted. Also, it is possible to retain the informative function by using existing equivalents in the target language, something which is facilitated by the fact that American culture (which is closely related to the Canadian culture) is pretty well-known in Sweden as well.

In contrast, the expressive function of the ST cannot be retained in the TT at all times. It is, for example, retained by copying the sentence structure or by copying the use of alliteration, since the Swedish and English languages are closely related. Moreover, the expressive function is retained with the use of an equivalent metaphor in the target language. However, this function also has to be neglected in favor of the informative function in some of the examples.

Lastly, the operative function often relies on the amount of information available for the target readers, since the ability to persuade the readers to go to Prince Edward Island is connected to what they are told about the location. Thus, this function is retained mostly by using equivalents in the target culture. However, in some of the examples it is also possible to retain the operative function simply by translating the word or expression literally, or copy the way the author of the ST addresses the readers. Moreover, some of the examples require the use of additions and explicitation to evoke the desired response in the target readers.

In conclusion, the majority of the pragmatic text functions in the ST are easily retained in the TT by the use of additions, explicitation and equivalence. Only in some cases, one function has to be neglected completely in favor of another, and then it has to do with the expressive function being neglected in favor of the informative function. This is also due to the fact that Canadian culture sometimes is too far from the Swedish culture in order for the target readers to understand the reference.

Since this paper only focuses on tourist brochures, where the language is informal and there are no space limitations, the results will not be transferable to other types of texts where other regulations or limitations may apply. The purpose of a tourist brochure is mainly to inform about a destination (even though the expressive and operative function are of importance as well), whereas the main purpose of a poem for example is to influence and evoke some sort of feeling among the target readers. Furthermore, the amount of data has not been extensive and the respective cultures do not differ to any extreme extent. Therefore, these results can only be adapted to texts concerning cultures that share some common features. Also, the possibility of retaining the pragmatic text functions in an ST-TT pair with a different language combination can offer more of challenge, depending on how closely related the languages are. Thus, the results of this paper can only be adapted to ST-TT pairs written in English and Swedish.

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