Translating the Western Wear of the Singing Cowboy and Cowgirl

A Study on the Translation of Terminology, Metaphors, and Similes

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Abstract
The purpose of this paper is to discuss different translation strategies that may be used in translation from English to Swedish of a text on Country & Western costuming. The focus will be on terminology, metaphors, and similes. In order to discuss the terminology, the metaphors, and simile, an English text has been translated into Swedish. To ensure a correct understanding of the source text, different dictionaries, encyclopaedias, various search engines and viewing services online have been very useful throughout the translation process. Corpora together with retailers’ web sites have also been valuable sources in providing variation and nuances to the translated text. Different sources on translation theory have also been reviewed; Newmark (1988) and Vinay and Darbelnet (1995). Terms have been selected out of their typical characteristic of being Western wear, and metaphors and simile out of their context to Western wear clothing. The results of the analysis show that a translator does not make use of one translation procedure when translating, but several. Which procedure that will be carried out is dependent on the context of the source text, the readership of the target text, the source text’s degree of specificity of the terminology, the source text’s imagery of the metaphors and simile, and the translator’s interpretation of the source text.

Keywords
Borrowing, literal translation, modulation, transposition, componential analysis.

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1 Introduction

Translating texts from English to Swedish is a labour-intensive task and quite difficult even with excellent skills in both languages. A translator’s function is being something of an intermediary trying to convey the intent and meaning of the source text author, to be read and understood by the target text reader. When facing terminology (1), metaphors (2), and similes (3) that at first seem untranslatable due to different cultural factors, such as terms existing only in the source language, or metaphors and similes that are without reference in the target language, the text still has to be translated and it is the translator’s responsibility to do so.

(1)  *Frontier pants.* (Passage 14, line 17 in the ST)
(2)  *Life is an adventure.*
(3)  *Life is like an adventure.*

Terminology, metaphors, and similes that do not have a natural presence in the target language culture must still be translated in such a way that they will be understood by the target text reader. Even if the terminology, the metaphors, and the similes exist in both the source language culture and the target language culture, problems can arise when the terminology, the metaphors, and the similes do not correspond between cultures. It is important to translate the source text so that the target text reader understands the information given in order for the text to work in its new situation (Ingo 2007: 127).

In this paper, the focus is on translation strategies dealing with terminology, metaphors, and similes. The analysis is based on the translation of an English source text into Swedish. The English source text was chosen to illustrate the subject of this paper because it contains a lot of terminology. It was also chosen because the content of the source text is of special personal interest. Culture specific terminology might be complex to translate due to different circumstances such as; no cultural equivalent in the target language, or non-existing terms in the target language where the degree of specificity in the source text also may appear problematic. Metaphors and similes combine different domains by emphasizing connections and similarities, but also differences (Hellspong 2001: 44), which means that a source language metaphor and/or simile can compare domains in the source language culture that are non-existent in the
target language culture. The source language metaphor and/or simile may also give the target text reader the wrong associations when translated literally. With terminology, metaphors, and similes it is interesting to see which strategies that can be used in order to mediate the same information to the target text reader as for the source text reader. The emphasis in this paper will be on mediating the information given in the source text to the target text reader.

The paper starts by giving background information about the method and the material used when compiling this study. The following section is about the theoretical background explaining which theoretical sources that were referenced. The analysis is divided into two sections; Terminology and Metaphors and Simile. Each of the sections of the analysis contains different examples taken from the source text. The terminology section and the metaphor and simile section will both have a short summary that sums up the main threads of each section. The paper ends with a conclusion.

1.1 Aim

This paper aims to discuss different translation strategies that may be used in translation from English to Swedish of a text on Country & Western costuming. Focus will be on

1. terminology,
2. metaphors, and
3. similes.

1.2 Method

An English text, from now on referred to as ST, source text, has been translated into Swedish and creates the basis for the analysis of this paper. A pilot study was first carried out in order to define the aim and scope and which analytical tools would be appropriate when writing this paper. Dictionaries, encyclopaedias, different search engines and viewing services online have been very useful throughout the translation process to ensure a correct understanding of the ST. Corpora together with retailers’ web sites have also been helpful providing variation and nuances.

Since the topic of the ST is Western wear it was deemed relevant to devote further attention to this particular feature. Only Western wear clothing has been selected to exemplify different translational choices a translator makes when translating in terms of
degree of specificity. Examples of Western wear clothing terms are *Stetson*, example (21) below, and *smile pockets*, example (23) below. The terms were chosen out of their typical characteristic of being Western wear, and also because they were deemed as a challenge translating because there was no immediate equivalent in the target language. When it came to the metaphors and simile an analysis of the different metaphors and similes found in the ST was made by using a model compiled by Hellspong (n.d.). This was done in order to determine which metaphors and similes the ST authors used when referring to the Western wear. An example of a metaphor that has been used in the context of Western wear is; *a stunning purple suit*, (27) below, and the simile used as an example is; *looking like a million dollars*, (28) below. Just as with the terms, the metaphors and the simile were selected because they were challenging to translate due to non-corresponding equivalents in the target language. The metaphor *suits in nearly every color of the rainbow* (passage 1, line 28 in the ST) was not considered to be used as an example since it has a corresponding equivalent in the target language; *kostymer i så gott som regnbågens alla färger* (lit. suits in nearly the rainbow’s every colour).

The translation of the ST is made out of Vinay and Darbelnet’s (1995) and Newmark’s (1988) methods. The disadvantage with Vinay and Darbelnet’s translation method (1995) is that they have several translation procedures in addition to the two strategies which contain the seven main translation procedures accounted for in this paper. These additional translation procedures will not be taken into consideration in this paper, since they are deemed to be supplementary. However, this decision might make the analysis of this paper limited. Another disadvantage with Vinay and Darbelnet’s method (1995) may be that the different names of the procedures might cause confusion, since the procedures might be defined differently by other scholars. The advantage of using Vinay and Darbelnet’s translation method (1995) is that they have two strategies containing seven procedures which supply an understanding of how the different translation problems were solved by comparing two languages. The disadvantage with Newmark’s method (1988) is that it may make the translated text lengthy and difficult to read due to added information. The advantage with Newmark’s method (1988) is that although there is added information, this might ease comprehension for the target text reader.
The overall disadvantage with the analysis in this paper is that the analysis is limited when it comes to the examples studied in this paper. The ST contains other terminology, metaphors and similes that will not be discussed in this paper due to the fact that only Western wear was selected as a source for the examples. The advantage with this method is that it will give a general idea of ways of solving different problems that can occur when translating clothing terminology, metaphors, and similes. The results of the analysis should be read with the consideration in mind that the examples discussed are few.

1.3 Material
In order to analyze terminology, metaphors, and simile a chapter in the book How the West Was Worn. A History of Western Wear (2001) by the authors George-Warren and Freedman, has been translated. The ST is about how it came to be that the Country & Western singers and musicians in the 1930s to the 1950s in the USA dressed in the way they did while performing in the weekly country music stage concert the Grand Ole Opry in Nashville. The ST has a descriptive style where it adds new information to the information already given using additive connectors (Hellsppong and Ledin 1997: 21-22) such as; and, or, besides, and rather. But the style of the ST is also narrative linking information together in a chronological order using temporal connectors (Hellsppong and Ledin 1997: 21) such as; before long, then, and when. The aim of the ST is expressive since it not only mediates information and specifications about the performers’ clothes, but also the authors’ attitudes towards the clothing (Ingo 2007: 128). The authors’ feelings towards the clothing shine through in the ST e.g.; a stunning purple suit (Passage 1, line 21 in the ST), rendering the ST subjective where the authors’ views are made clear (Hellsppong and Ledin 1997: 208).

As a translator it is important to form an idea who the intended target text reader is and how well-acquainted with the subject and the ST culture he/she is (Newmark 1988: 15). The ST contains a large amount of Western wear clothing terminology and references to American culture. The ST reader is believed to be someone with an interest in Western wear and preferably earlier knowledge about early country music. The ST will have a wider readership than the target text, from now on referred to as TT, seeing that the ST is about a very limited subject within American history and originally written for an American audience. The TT is intended for a Swedish readership, which does not have
the same cultural background as the ST readership. The TT reader needs to have prior knowledge about the overall subject of the ST. The ST deals with cultural history of Western wear in the USA and it was considered relevant to make the TT reader aware of the fact that there is influence of the source language culture in the TT. An attempt to make the ST seem to be set in a Swedish culture would only appear ridiculous and not credible. The TT reader is informed on the subject, but is not an expert.

The interest of the aim is to look at the different translation strategies when translating terminology, metaphors, and simile. The TT would work in a context where clothing and culture is the main theme, but also in a context that deals with the history of music. It may be published in a magazine that has a specified theme about music and/or clothing. The TT might function on its own if there is a presentation with some background information about the topic, and a gallery of characters of the singers, tailors and biographers that have been interviewed by the ST authors. The purpose of the TT is to inform readers about the clothes Country & Western singers and musicians wore.

The disadvantage with the material chosen is that the material is about a limited subject. In order to translate the material the intended reader needs to have a great deal of previous knowledge about the subject. That is saying that translating for a TT reader that has no knowledge about the subject will make the translation process very laborious. The advantage with the material is that it is well suited for the aim of this paper.

2 Theoretical Background

This section of the paper presents the translation models chosen in order to discuss the different translations opted for. The theoretical background section also contains a presentation of different concepts; terminology, metaphors, and similes and their definitions.

2.1 Translation Strategies

Vinay and Darbelnet’s (1995) contrastive characterizations of the languages French and English was seen as being a suitable translation model for the study in this paper, because the authors themselves say that; “translation can be an object of research into
mechanisms of one language in relation to another” (1995: 9). Which imply that their method of translating makes the translator aware of how the method of working is implemented by comparing two languages. Their translation model was the primary model when analyzing the translation process of the examples in this paper. Vinay and Darbelnet speak of two strategies of translation; direct translation and oblique translation. These two strategies have been divided into seven procedures; borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation.

Direct translation is when a text is translated from one language into another word-for-word. Included in the direct translation method are the procedures; borrowing, calque, and literal translation.

The first one of Vinay and Darbelnet’s procedures is borrowing where the ST word is borrowed as it is into the TT without changing its meaning (4).

(4) He gave me one dollar. Han gave mig en dollar.
(Vinay and Darbelnet 1995: 32)

The procedure next is calque (5), which here refers to football terminology. Calque is a type of borrowing, but the word, or expression has been translated literally into the TT, where it is left as it is or altered to fit the target language structure (Vinay and Darbelnet 1995: 32).

(5) Penalty area. Straffområde.
(Schultz 2013: 8)

Literal translation (6) is a word-for-word translation of the ST “into a grammatically and idiomatically appropriate” (Vinay and Darbelnet 1995: 33) TT.

(6) He drives a blue car. Han kör en blå bil.

The second method Vinay and Darbelnet speak of is oblique translation. Oblique translation is a method applicable when the TT needs to be altered to fit the target language due to grammar, or because of cultural differences between the source language culture and the target language culture. Vinay and Darbelnet state that “if […] translators regard a literal translation unacceptable, they must turn to the methods of
oblique translation” (1995: 34). Included in the oblique translation method are the procedures; transposition, modulation, equivalence, and adaptation.

The transposition procedure (7) is performed when the translator replaces one word class with another not making any changes to the original message (Vinay and Darbelnet 1995: 36)

(7) He will soon be back. 
He will hurry to be back. 
(Munday 2012: 87)

There are occasions when a change in how the message is conveyed occurs (8). That is what Vinay and Darbelnet call modulation, which is an appropriate tool to use as for example in order to avoid the risk of unidiomatic language in the TT (1995: 36).

(8) He cleared his throat. 
He cleared his voice. 
(Munday 2012: 88)

Equivalence (9) is a procedure used when describing the same word or expression, but utilizing a different structure (Vinay and Darbelnet 1995: 38).

(9) It bucketed down. 
Det spöregnade.

When a word, message or occurrence is unknown in the target language culture, the translation procedure adaptation can be used to replace the word, message or occurrence with something known, which is common in e.g. film titles (10) (Vinay and Darbelnet 1995: 39).

(10) Halloween. 
Alla helgons blodiga natt.

Adaptation is very closely related to equivalence and Vinay and Darbelnet mean that adaptation is “situational equivalence” (1995: 39). That is to say equivalence is a suitable procedure when translating fixed expressions like idioms, and adaptation is a procedure usable when translating circumstances that are culture specific.

An aid in analyzing the terminology exemplified in this paper was Newmark (1988), who has written about culture specific matters and ways of translating them. That is
why he was deemed as a valuable source when it came to the cultural elements in this study. When it regards translating a text with terminology that is strongly associated with the source language culture, there are certain considerations towards the source language and the target language a translator needs to take. Newmark mentions general considerations to take into account when translating cultural words; acknowledgment to the source language culture, and the knowledge level of readership of the intended TT reader (1988: 96). There are two translation processes that Newmark points out to be helpful; *transference*, and *componential analysis* (1988: 96).

When the translation process is transference, the translator adapts the ST term as it is into the translation (11), which according to Newmark would supply the TT with "local colour" (1988: 96). Because transference gives priority to cultural names and concepts it can hinder the reader to fully understand the TT completely (Newmark 1988: 96).

(11) […] decked out in leather fringed *chaps* […] utstyrd i läderchaps med fransar

(Passage 3, line 8-9 in the ST) (Passage 3, line 8-9 in the TT)

The second translation process Newmark mentions is componential analysis which can help to deal with cultural gap between the ST and the TT (1988: 94). Componential analysis overlaps the cultural difference by defining the shared component in both languages (Newmark 1988: 96). It can for example be transference combined with a functional equivalent (12), where the component common to both source language and target language is first identified; *house*. After that the contextual distinguishing component is added to the cultural term; *for the wealthy* (Newmark 1988: 83, 96).

(12) *Dacha.*

*Dacha, house for the wealthy.*

(Newmark 1988: 96)

### 2.2 Terminology

The definition of terminology is something that "experts use […] not only to order thought, but also to transfer specialized knowledge in one or more languages and to structure the information contained in specialized texts" (Cabré 1999: 45). That is to say that terms are words and compound words specific to certain texts, technical language, where a word may be different from the same type of word in colloquial
language (Ingo 2007: 229). Terminology is connected to different areas of expertise and is distinguished by the fact that it differs from common language (Hellspong and Ledin 1997: 71 and Sevilla Muñoz n.d.: 2). Whereas the common language is used and known by many, terminology is used and known by a few. Thus, terminology can be considered “a tool that should be used as effectively as possible to eliminate ambiguity from scientific and technical communication” (Rondeau in Cabré 1999: 5).

Clothing terminology is a vast field involving terms of different types of garments and subcategories of garments, not to mention the immense quantity of vocabulary used by retailers, designers and manufacturers. Not forgetting different clothing terminology used over time, or the categories of clothing terminology associated with clothes, such as fabric, colours, sewing terms, styles of pieces of garments etcetera. Cultural clothing terminology is defined by Newmark as words that are characteristic of a “community that uses a particular language as its means of expression.” (1988: 94). That is to say words which are specific to a culture (13) and (14), and therefore do not have equivalents in the target language culture.

(13) Monsoon (Newmark 1988: 94)
(14) Steppe (Newmark 1988: 94)

The definition of Western wear clothing terminology in this paper is the simplistic clothing that was made popular by the singing cowboys in the 1930s through 1950s in the USA. This means that general words and expressions for clothing that exist in both languages and mean more or less the same thing will be excluded from this study. Western wear clothing terminology has been defined in this paper according to the following conceptual system (figure 1), which is hierarchical where the main category Western Wear has been subdivided. The model below is based on Ingo’s hierarchical conceptual system model that originates from logical connections between the different terms (2007: 101). As can be seen in figure 1 the main category is Western Wear which is subdivided into six categories. The different categories of Western wear are based on George-Warren and Freedman’s (2001) definitions.
The subcategory *Singing Cowboy and Cowgirl Clothing* (figure 1) has been subdivided into the following model based on the examples discussed in this paper (figure 2). Due to the size of this paper not all terminology found in the ST has been taken into account, only those that will be discussed. Some additional terms have been included in the conceptual system (figure 2), although they are not going to be discussed. This was made in order to better visualize the terms’ mutual relation to each other. The main category is *Singing Cowboy and Cowgirl Clothing*, which is a subcategory to *Western Wear* (figure 1). In order to discuss the specificity of the terms in the terminology section of this paper, it was regarded as useful to illustrate the terms with a conceptual system (figure 2). This was also deemed as a useful method since “a general theory of terminology is based upon the […] approach in which the nature of concepts, conceptual relations, the relationships between terms and concepts and assigning terms to concepts are of prime importance” (Cabré 1999: 7).
The terminology chapter in this paper will discuss proper nouns and descriptive terms. A proper noun is “an individual’s or an object’s etcetera, particular name” (Malmström, Györki, and Sjögren 2006: 127, my translation) (15) and (16).

(15) *Europe* (Malmström, Györki, and Sjögren 2006: 127)
(16) *Volvo* (Malmström, Györki, and Sjögren 2006: 127)

Descriptive terms explain a technical object instead of using the technical term for said object (Newmark 1988: 153), smile pockets (23) and the comical hillbilly gal “sack” (24) below.

### 2.3 Metaphors and Similes

Lakoff and Johnson define metaphors as understanding one element in terms of another (2003 [1980], and Newmark 1988: 104). Metaphors aid in comprehending abstract occurrences by comparing them with something concrete. When the abstraction has been made concrete, people can value it, refer to it, categorise it, count it, etcetera (Lakoff and Johnson 2003 [1980]: 25). According to Lakoff and Johnson (2003 [1980]) a metaphor has two components, the *source domain* and the *target domain*. The source
domain is the concrete image used when a comparison is made in order to explain the abstract target domain. In example (17) the source domain is *money* and the target domain is *time*. The metaphor wants to convey how valuable time is and “since in our society money is a limited resource and limited resources are valuable commodities” (Lakoff and Johnson 2003 [1980]: 9), the message that time is valuable is conveyed.

(17) *Time is money.*

Chiappe and Kennedy’s definition of similes is that they show the similarity between the source domain and the target domain (18); as opposed to metaphors which identify a domain (19), (1999: 668 and Hellspong 2001: 43). The metaphors and the simile in this paper will be analyzed out of their source domain and their target domain in order to discuss the different translation decisions that have been made. The metaphors and the simile are in this paper seen as useful tools in order to explain abstractions.

(18) Life is *like* a box of chocolates.

(19) Life is *a journey.*

Both metaphors and simile are in the same chapter because as Chiappe and Kennedy says; “despite their differences, metaphors and similes share important functions.” (1999: 668). That is to say, both metaphors and similes want to mediate a message that has got to do with their subject. The metaphor and simile chapter in this paper will discuss *context dependent translation* and *non-corresponding metaphors and simile in the target language*. In this paper context dependent translation is defined to be “those aspects of a text whose meanings depend on an understanding of the circumstances in which it has been produced” (Answers Corporation 2014) (20).

(20) *Please sit in the apple-juice seat.*  
*Var snäll och sitt på äppeljuiceplatsen.*  
(Lakoff and Johnson 2003 [1980]: 12, my translation)

The definition of a non-corresponding metaphor and simile in the target language is when the imagery of the source language metaphor and simile do not correspond with the imagery of the target language metaphor; *a shrine to the Nudie suit* (28), and simile; *looking like a million dollars* (29).
3 Analysis
The analysis is divided into two sections, Terminology and Metaphors and Simile. Different examples will be presented in each of the two sections, followed by a discussion of the translation method used. Each section of the analysis will end with a summary.

3.1 Terminology
As mentioned above, the terminology chosen as examples are selected out of their characterisation as being Western wear, more specifically the clothing worn by the singing cowboys and cowgirls in the USA during the 1930s through 1950s. The Terminology section is divided into three chapters; Proper Nouns, Descriptive Terms, and Summary.

The following terms will be discussed in the examples below:
(21) Stetson.
(22) Davy Crockett-style fringed buckskin jackets or “shirt-jacks”.
(23) Smile pockets.
(24) The comical hillbilly gal “sack”.

3.1.1 Proper Nouns
A proper noun does not normally need to be translated since they relate to the specific person, organisation, or place being mentioned. However, when it concerns brand names that are unfamiliar to the TT reader, a descriptive term or classifier can be added (Newmark 1988: 200 and 215). Two proper nouns (21) and (22) will be analyzed showing two different translation methods.

The proper noun Stetson (21) is the brand name of a cowboy hat made by John B Stetson (Hirsch 2009). The easiest way of translating Stetson would have been to use the translation procedure borrowing (Vinay and Darbelnet 1995: 32) or transference (Newmark 1988: 96), where the proper noun Stetson is retained as it is in the TT. Deciding whether to use borrowing or transference has to be taken into consideration to what effect that might have on the influence of the style and the message of the TT (Vinay and Darbelnet 1995: 32), as well as the TT reader. There is a great risk that the TT reader may not understand what a Stetson, is because it is not a term that is well-
Since it was not completely favourable considering the TT reader to use borrowing, the alternative of replacing the proper noun with a generic noun (Newmark 1988: 97), could have been a fully adequate translation method. That would have resulted in the translation *cowboyhatt*, frequency usage: 0.2 per million words, (cowboy hat) which is well-known in the target language culture (Borin, Forsberg, and Roxendal 2012). However, since the ST consists of information about how Country & Western singers and musicians in the USA dressed, and a lot of focus is on details when it comes to clothing, another translation method was believed to be of better use. Keeping the distinction of a *Stetson* as opposed to a cowboy hat of any kind, was also deemed to be more in style with the specificity of the ST. Besides, a brand name should never be translated, since it is not up to the translator to decide which brand names that should be translated or not (Newmark 1988: 81). Which is saying that it is not the translator’s job to be a censor deciding whether to translate a brand name or not, but to try and convey the information as close to the original text as possible. Also, since the brand name *Stetson* is strongly connected to American culture (Hatco, Inc. 1997), it is important to consider the value of a cultural word when it comes to details (Newmark 1988: 119).

In the end it was the translation strategy of *componential analysis* (Newmark 1988: 96) where the common component; *hatt* (hat) together with transference of the proper noun *Stetson* (21) was decided upon. This resulted in the translation *Stetsonhatt* (Stetson hat) with the frequency usage 0.0 per million words (Borin, Forsberg, and Roxendal 2012). The term *Stetsonhatt* (Stetson hat) is mentioned in a song title *Blå Stetsonhatt* (Blue Stetson hat) in the revue *88-öresrevyn* from 1970 by the Swedish entertainers Hasse & Tage (Wordpress.com n.d.). When it can be carried out the translation solution of adding the common component to the proper noun is very sufficient and economical since it does not add a lot of additional text to the TT (Newmark 1988: 97), and the TT reader will understand what a *Stetson* is; a hat. The disadvantage of adding a common component to a proper noun in this case is that the TT reader may not understand what
kind of hat a Stetson is, although, due to the context of the TT that information should be understood.

As mentioned earlier proper nouns normally are not in need of translation, but there are occasions when the proper noun cannot be transferred to the TT without making any alterations. As Temmerman says “a term is assigned permanently to a concept […] and terms and concepts are studied synchronically […]” (2000: 4). In the previous example (21) it was the adding of the common component to the proper noun that was the final translation solution. If the proper noun does not refer to a brand name it still might have to be clarified for the TT reader. The proper noun Davy Crockett (22) is not a brand name here, but serves the purpose of being a reference in letting the ST reader know what the fringed buckskin jackets or “shirt-jacks” looked like.

(22) [...] Davy Crockett-style fringed [...] transförsedd hjortskinnskavaj eller buckskin jackets or “shirt-jacks” ”skjort-kavaj” liknande de skjortor som den amerikanske folkhjälten Davy Crockett bar. 

(Passage 41, line 9-11 in the ST) (Passage 41, line 11-14 in the TT)

The problem with translating (22) is not the proper noun essentially, but the reference to Davy Crockett. In order to know what Davy Crockett’s clothes looked like the TT reader also would have to know who Davy Crockett was. Davy Crockett may not be unknown to the Swedish TT reader, but he is not well-known, frequency usage: 0.0 per million words (Borin, Forsberg, and Roxendal 2012), which means information has to be added in order to ease comprehension for the TT reader and for the translation to work. To add information about who Davy Crockett was can be seen as relevant because it was believed it would help the TT reader to understand the term better. It is the connection between the look of the fringed buckskin jackets or “shirt-jacks” and Davy Crockett that determined the definition to be relevant. “Whether an intensional definition is possible and meaningful is partly linked to the type of concept (entity, activity, property, etc.) under consideration […]” (Temmerman 2000: 10).

With (22) the componential analysis consisted of adding the contextual distinguishing component; den amerikanske folkhjälten (the American folk hero) (A&E Television Networks, LLC 2014). Adding the supplementary information resulted in a change of the word order where the comparison of Davy Crockett-style fringed buckskin jackets or
“shirt-jacks” was translated into; fransförsett hjortskinnskavaj eller ”skjort-kavaj” liknande de skjortor som den amerikanske folkhjälten Davy Crockett bar (lit. fringed buckskin jackets or “shirt-jacks” similar to those shirts the American folk hero Davy Crockett wore). For the ST reader this information would probably be superfluous, but this was not considered to be the case for the TT reader. Vinay and Darbelnet’s translation procedure modulation (1995: 36-37) was also carried out, where the passive Davy Crockett-style fringed buckskin jackets or “shirt-jacks” has been translated into the active (Munday 2012: 88), fransförsett hjortskinnskavaj eller “skjort-kavaj” liknande de skjortor som den amerikanske folkhjälten Davy Crockett bar (lit. fringed buckskin jackets or “shirt-jacks” similar to those shirts the American folk hero Davy Crockett wore).

Using Vinay and Darbelnet’s procedure literal translation (1995: 33-35) would have resulted in an idiomatic sentence; Davy Crockett-liknande fransförsett hjortskinnskavajer eller “skjort-kavajer”, (Davy Crockett-style fringed buckskin jackets or “shirt-jacks”), but there would not be any information about who Davy Crockett was. It was considered meaningful to add the extra information to the TT because it would let the TT reader know that Davy Crockett was a well-known person in American history (A&E Television Networks, LLC 2014). Knowing that Davy Crockett was an American folk hero, the TT reader has been given a chance to find out more about what Davy Crockett’s clothes looked like. The information may not supply the TT reader with the information of what the clothes looked like, but there will be an indication that the clothes looked in a specific way different from other fringed buckskin jackets (compare the terms in the conceptual system figure 2).

Another possible translation method that might have worked out fine was Vinay and Darbelnet’s translation procedure equivalence (1995: 38-39). The proper noun could have been translated with a Swedish counterpart to Davy Crockett, and the proper noun would then have been replaced by a Swedish synonym. That idea was considered to be unsuitable, since it was difficult finding a Swedish synonym for Davy Crockett. Not only would it be unsuitable with a Swedish synonym for Davy Crockett in a text which is strongly associated with American culture (Foner and Garraty 1991), but the synonym for Davy Crockett would also have to be wearing similar clothing to what
Davy Crockett wore. In the end, instead of a synonym, a rearrangement of the word order proved to be a sufficient translation method.

3.1.2 Descriptive Terms

In this part of the analysis two different descriptive terms are going to be discussed, and how they were translated, (23) and (24). The problem with these terms was that they were non-existing in the target language (Borin, Forsberg, and Roxendal 2012 and Google). That is not to say that the objects do not exist in the target language, but terms for them do not. The reason why the terms do not exist in the target language is presumably because the source language terms are strongly connected to the source language culture.

The first descriptive term (23) is unique to Western wear (Langston’s 2013), and the term derive from the design of the pockets’ opening, where the seam is shaped upwards in the ends making the resemblance of a smile. This term, (23), might have been a descriptive term at first, but now it is established in the source language (Google).

(23)  […] smile pockets […]  […] så kallade ”glada fickorna” […]
(Passage 9, line 10 in the ST)  (Passage 9, line 12 in the TT)

A literal translation of smile pockets would be leende fickor, which is a term that was not found in the target language as mentioned earlier (Borin, Forsberg, and Roxendal 2012). Another alternative was to use leende fickor (smiling pockets) as a term in the target language, but that was a term that was not in use either (Borin, Forsberg, and Roxendal 2012 and Google). However, the term smile pockets had been translated into glada fickor (happy pockets) by one Swedish retailer (The Old Western Store 2006). The translation had been made using Vinay and Darbelnet’s procedure transposition (1995: 36), where the noun smile had been replaced by the adjective glad (happy). This seemed an appropriate term to use seeing that smiling is something that is being done when happy. Even if the term glada fickor (happy pockets) is not commonly used in the target language (Borin, Forsberg, and Roxendal 2012 and Google), this is a moment when a translator due to the specificity of the ST have to come up with the term on their own. That is to say; “on occasion [translators] have to act as terminologists to find equivalents for those terms that are not listed in the available vocabularies nor in specialized data banks” (Cabré 1999: 48).
There was the consideration towards the TT reader, though, and if the term *glada fickor* (happy pockets) would be understood. The procedure equivalence where the ST term is translated by using a term that would be more familiar to the TT reader might be more sufficient as a translation method, resulting in *fickor* (pockets) which has a frequency usage of 2.8 per million words (Borin, Forsberg, and Roxendal 2012). Since the ST is specific concerning the details on the clothes it was seen as important to keep that distinction in the TT as well. *Fickor* (pockets) is not in level with the degree of specificity of *smile pockets*, which can be seen in figure (2), and “you should translate [...] descriptive terms by their counterparts” (Newmark 1988: 153). Also, “not all translation problems are solved essentially the same way. There remains the notion of task-specificity, where every task requires its own capacities.” (Wilss 1996: 168). Therefore, the translation used by the retailer the Old Western Store was applied, but because the term *glada fickor* (happy pockets) is not well-known, a contextual distinguishing component (Newmark 1988: 96) *så kallade* (so-called) together with inverted commas was added to the TT. This was made as a precaution to make the TT reader aware of the fact that it may not be a term used in the Swedish language. The awareness also makes the TT reader know that it is not a regular pocket, but a specially designed one existing on Western wear, which is information that was thought to have been overlooked by the TT reader if the translation of *smile pockets* would have been *fickor* (pockets).

In the previous paragraph the focus was on translating a specific design of pockets. The following paragraph focuses on the descriptive term; *the comical hillbilly gal “sack”* (24).

(24) [...] *the comical hillbilly gal* [...] *den komiska ”lantissäckkläningen”*. “sack” [...] (Passage 11, line 10-11 in the ST) (Passage 11, line 14 in the TT)

The definition of *sack dress* in Swedish renders the following translation; *säckig (vid) kläning* (baggy [wide] dress) (Norstedts Förlagsgrupp AB n.d.). *Hillbilly* can mean several things in Swedish; *lantis* ’yokel’, *bondlurk* ’boor’, *lantlig* ’rural’ and *bondsk* ’rustic’, ’boorish’, but it is also a music genre from southern USA i.e. folk music (Wiman et al. 2010). It might be easy to think that since the ST is about how singers and
musicians dressed, *hillbilly* alludes to the music genre, but it does not here in this context.

What the authors are aiming at with *hillbilly* here is the image of someone wearing denim overalls, flannel shirts or worn out shirts (Ask.com 2014) and being from the countryside and lacking in education (Merriam-Webster, Incorporated 2014). That is why the decision was made to use *lantis* 'yokel’ as translation of *hillbilly*. If *hillbilly* had been used as an alternative and thereby borrowed from the ST into the TT the result would have been “*hillbillysäckkläningen*” (lit. the hillbilly “sack dress”). It is not a plausible translation since *hillbilly* is strongly connected to the state of Kentucky in the USA, where a hillbilly is a “rural mountain dweller” (Bladen 2014), which is implied for the ST reader, but probably not for the TT reader. With the TT reader in mind, a translation into “*hillbillysäckkläning*” (lit. the hillbilly “sack dress”) would not be sufficient from a comprehensible point of view, since it is not used in Swedish (Borin, Forsberg, and Roxendal 2012 and Google).

Translating the term *the comical hillbilly gal* “sack” into *den komiska “bondlurksäckkläningen”* (lit. the comical boor “sack dress”) is possible, but not preferable since it may be interpreted as a bit crude, and alluding to a man. A better translation would instead have been *den komiska lantlollasäckkläningen* (lit. the comical country wench “sack dress”), but it was also dismissed as a translation alternative since it felt unnecessarily lengthy in the TT.

An option that was considered for quite a while was *den komiskt lantligt säckiga vida klänningen* (lit. the comical rural baggy wide dress), but that changed the denotation of the term, and a translator should “use the precise form to refer to a specific content.” (Cabré 1999: 48). In the ST the authors have written “*sack*” within inverted commas and judging from that, the authors imply that they aim to inform the ST reader that a “*sack*” is not a real dress, that is to say; “a piece of women’s garment: a skirt and a top that are held together” (Malmström, Györki and Sjögren 2006: 288, my translation). Another translation alternative that was considered for a while was *den komiska lantliga ”säckkläningen”* (lit. the comical rural ”sack dress”), where the inverted commas are left in the TT, in order to keep with the specificity of the ST (see the conceptual system figure 2). After some consideration concerning the word *lantliga* ‘rural’ it was altered to
lantis ‘yokel’, since it was believed to be more corresponding to the ST hillbilly, which resulted in the translation den komiska “lantissäckkläningen” (lit. the comical yokel “sack dress”). The term has been literally translated (Vinay and Darbelnet 1995: 33-35) apart from the common component klänning ‘dress’ (Newmark 1988: 96), which has been added to the term. However, gal has not been translated since it is believed that the TT reader will understand from the TT context that it is a women’s dress the term refers to.

3.1.3 Summary
So far the analysis has dealt with terminology and strategies when translating terms. In order to translate the terms different kinds of strategies have been utilized all with the TT reader and the ST degree of specificity concerning the terms in mind. The proper nouns were translated using the translation procedures borrowing (21) and modulation (22) together with added information. An added common component can be useful when translating a proper noun that is unknown in the target language, because it informs the TT reader what the proper noun is (Newmark 1988: 96). Vinay and Darbelnet’s translation procedures were not deemed to work on their own, but needed extra explanatory information in order to increase comprehension for the TT reader.

The descriptive terms were translated using transposition (23) and literal translation (24). These translation procedures did not work by themselves, but had to have some extra added information just like the proper nouns did. The added information was deemed to be needed together with the transposition procedure in order for the TT reader to be made aware of the fact that the term was unique to Western wear. With the literal translation procedure a common component was added for clarification purposes informing the TT reader what the term really was (Newmark 1988: 96).

3.2 Metaphors and Simile
As mentioned above the purpose of using metaphors and similes is to make it easier when referring to occurrences or objects that are abstract. When translating metaphors and similes it is important to translate the metaphor and simile so the TT reader will understand the metaphor and simile in accordance to what the ST author wants to mediate. That is to say the metaphor and simile should provide the TT reader with the same associations as the ST reader (Ingo 2007: 120). The metaphor section is divided
into three chapters; Context Dependent Translation, Non-Corresponding Metaphor and Simile in the Target Language, and Summary.

The following metaphors and simile will be discussed in the examples below:

(25) Gradually more performers started going Western.
(26) Undaunted in his desire to go Western.
(27) A stunning purple suit.
(28) In dressing room number 14 is a shrine to the Nudie suit.
(29) He kept me looking like a million dollars.

3.2.1 Context Dependent Translation

When translating metaphors and similes it is important to remember that the ST metaphors and similes are going to be translated in such a way that the TT reader perceives the same definition and implication as the ST reader. In other words the challenge for the translator is finding the equivalent in the target language that will mediate the same denotation and connotation as the ST (Ingo 2007: 169).

The problem arises when one metaphor can render more than one association depending on the context. The metaphors (25) and (26) seem to allude to the same matter, but they refer to different matters. There are “sentences that have no meaning without context, there are cases where a single sentence will mean different things to different people.” (Lakoff & Johnson 2003 [1980]: 12), and that is what is going to be discussed further.

(25) Gradually more performers started going Western […]
(Passage 9, line 1-2 in the ST)
(26) Undaunted in his desire to go Western […]
(Passage 13, line 11-12 in the ST)

Allt eftersom började fler artister klä sig i västernkläder […]
(Passage 9, line 1-2 in the TT)
Utan att låta sig nedslås i sin önskan om att bli en västernartist […]
(Passage 13, line 12-14 in the TT)

The context from where these two examples are taken plays a big role in how they have been translated. First of all it has to be made clear what going Western and to go Western are aiming at. The source domain in (25) is cowboy inspired Western wear, that is to say clothing from the settler era in the USA. The target domain is the performer’s clothes. The metaphor serves the purpose of conveying that the performer started to dress as cowboys dressed. Western in this context alludes to the image and the look of the cowboy in western USA.
Seeing (25) and (26) beside each other one might not think that there is a difference between them, but there is a contextual difference. The source domain of (26) refers to the performers that sang and wore cowboy inspired outfits, and the target domain is the man’s desire. The metaphor wants to explain that the performer wants to dress in a cowboy inspired style, but also that he wants to play the kind of music that is associated with that look. Referring to the wish of changing one’s appearance into the style of the singing cowboy (25), and becoming a Country & Western performer (26), as an object, Western is seen as a physical thing that you can receive, go and collect, give to someone else etcetera (Lakoff and Johnson 2003 [1980]: 29).

The translation of (25) and (26) are both explanatory where Vinay and Darbelnet’s procedure modulation (1995: 36-37), was deemed to be the best translation alternative where the abstract going Western and to go Western have been replaced by the concrete (Munday 2012: 88) klä sig i västernkläder (lit. dress in Western clothes) (25), and om att bli en västernartist (lit. becoming a Country & Western performer) (26). This was acknowledged to be the best translation option considering the TT reader since with this method the message of the ST would have a greater chance of being understood by the TT reader, as compared to literal translation (Vinay and Darbelnet 1995: 33-35), which would only risk confusing the TT reader and the message would be lost. This is evident when translating (25) and (26) literally which would result in the translations gå västern (go Western) and att gå västern (to go Western) which is unidiomatic (Borin, Forsberg, and Roxendal 2012), and might be misleading. It is fair to assume that the TT reader would wonder why the performers wanted to travel westwards.

Equivalence is a procedure that is well-suited for translating proverbs and idioms (Vinay and Darbelnet 1995: 38) and would therefore presumably be well-suited as a translation option for metaphors as well. However, in this context there is no metaphor in Swedish that will generate the same denotation and connotation of the ST metaphor, much due to the cultural aspect. The translation procedure adaptation is not suitable either since changing the cultural reference would be completely devastating seeing that the TT is about informing the TT reader about American culture.
Metaphors in the ST can allude to different objects depending on the context, as been shown above, but that can also be the case with translation alternatives as with (27).

(27)  
[...] a stunning purple suit [...]  
(Passage 1, line 21 in the ST)

[...] en fantastisk purpurfärgad kostym [...]  
(Passage 1, line 19-20 in the TT)

The source domain for (27) is that of someone being stunned by what he/she sees or experiences, a sort of amazement, and the target domain is a purple suit. The suit has become personified, i.e. “we are seeing something nonhuman as human” (Lakoff and Johnson 2003 [1980]: 33). The suit has gained the ability to stun its spectators, and the authors use this metaphor to convey that the suit is very beautiful and something out of the ordinary, so when looked upon it can make the viewer speechless. What all personified metaphors have in common is that they can aid the understanding of occurrences by using human qualities (Lakoff and Johnson 2003 [1980]: 34).

In Swedish stunning can mean bedövande, chockande, förlamande, förbluffande, fantastisk, överdådig, härlig, jättesnygg and raffig (Norstedts Förlagsgrupp AB n.d.). The main thing in focus is letting the TT reader understand what the authors of the ST want to convey. The first four words; bedövande, chockande, förlamande, and förbluffande was believed to be unsuited as translation options for stunning in this context, since either one of them might give the TT reader the impression that the purple suit had the power to stun in a literal sense, which is not what the authors want to convey. Also, bedövande, chockande, förlamande, and förbluffande do not exist as collocations with kostym ’suit’ in the target language (Borin, Forsberg, and Roxendal 2012). Possible translation options might have been; en bedövande vacker purpurfärgad kostym (lit. a stunningly beautiful purple-coloured suit) or en förbluffande vacker purpurfärgad kostym (lit. an astoundingly beautiful purple-coloured suit). These options were, however, discarded because there is a shift in meaning here, the focus is on the word beautiful, but it should be on the word suit.

En överdådig purpurfärgad kostym (lit. an extravagant purple-coloured suit), which might be misleading and making the TT reader think that the suit itself was extravagant, and in the target language the collocation between överdådig ’extravagant’ and kostym ’suit’ is not found (Borin, Forsberg, and Roxendal 2012). En härlig purpurfärgad kostym (lit. a wonderful purple-coloured suit) did not seem to be a translation choice...
that was the most appropriate either, because it might be an expression that does not have the same significance compared to the ST metaphor *stunning*. In other words the description of the suit as being *härlig* 'wonderful' frequency usage of 22.4 per million words (Borin, Forsberg, and Roxendal 2012), might be seen as somewhat mild compared to *stunning* and that also goes for *jättesnygg* 'really nice-looking’ frequency usage 0.5 per million words (Borin, Forsberg, and Roxendal 2012). Besides, *härlig* 'wonderful’ is not used together with *kostym* 'suit’ (Borin, Forsberg, and Roxendal 2012).

The word *raffig* ‘stunning’, with a frequency usage of 0.0 per million words (Borin, Forsberg, and Roxendal 2012), did not fit the TT context and that opinion is based on what *raffig* ‘stunning’ meant to different native speakers of Swedish; “an old lady that dresses a bit pornographic”, “nicely and sexy dressed”, “an expression that grandmother would use” (Familjeliv Media AB 2014, my translation). Judging from the ST context none of those definitions were what the authors meant by a stunning purple suit. Therefore the translation opted for was *fantastisk*, which can mean *fantastic*, *terrific* and *fabulous*, as well as *stunning* (Norstedts Förlagsgrupp AB n.d.). The procedure literal translation (Vinay and Darbelnet 1995: 33-35) was deemed to be the best option for (27) explaining how amazingly beautiful the suit really was, which resulted in the translation *en fantastisk purpurfärgad kostym* (lit. a fantastic purple-coloured suit). The frequency usage for *fantastisk* (fantastic) is 27.2 per million words and *en fantastisk kostym* (lit. a fantastic suit) is 0.0 per million words (Borin, Forsberg, and Roxendal 2012). Although the frequency of usage is low for *en fantastisk kostym* (lit. a fantastic suit) the collocation exists in the target language and was therefore regarded as an appropriate translation alternative.

### 3.2.2 Non-Corresponding Metaphor and Simile in the Target Language

Translating metaphors that are dependent on the context makes a translator aware of how carefully the ST must be read in order to translate it in accordance to the authors’ intent. That is also true when it comes to non-corresponding metaphors and similes in the target language where the imagery of the source language metaphor or simile does not correspond with the imagery of the target language metaphor or simile.
In this chapter two examples will exemplify how the problem with a non-corresponding metaphor (28) and simile (29) in the target language was solved. The first example to be discussed is (28). With (28) it was the function of the noun *a shrine* that was problematic. Although the noun in the ST exists in the target language, it was not appropriate to use it, and consequently it needed to be replaced.

(28) In dressing room number 14 is *a shrine* to the Nudie suit.

(Passage 1, line 13-14 in the ST)

The source domain in (28) is *a shrine* and the target domain is *the dressing room number 14*. The dressing room in this context is what Lakoff and Johnson call an obvious container metaphor (2003 [1980]: 29). A container has an inside, an outside, is able to have a contents, as well as dressing room number 14. The metaphor wants to convey that in that particular dressing room the viewer will see magnificent examples of the Nudie suit. The Nudie suit has gained the status of a deity, and dressing room number 14 has been turned into a shrine in its honour.

The translation method of (28) was modulation (Vinay and Darbelnet 1995: 36-37) where there was a change of symbols (Munday 2012: 88) between the ST *a shrine* and the TT *en hyllning* (a tribute). For the translation to function *tillägnad* (in honour of) was required to be added resulting in; *I loge nummer 14 finns en hyllning tillägnad Nudie-kostymen* (lit. In dressing room number 14 there is a tribute in honour of the Nudie-suit). The decision to make use of modulation as a translation method was because it was considered difficult to convey the same connotation to the TT reader of the Nudie suit being a deity using literal translation. When translating *shrine* into Swedish the following options are accessible; *relikskrin* (lit. reliquary), *helgonskrin*, *helgongrav*, *helgonaltare*, *helgedom* (lit. sanctuary) and *vallfartsort* (lit. place of pilgrimage) (Norstedts Förlagsgrupp AB n.d.).

A *relikskrin* or a *helgonskrin* to the Nudie suit might make the TT reader believe that a reliquary with the relics of a Nudie suit in it was actually in the dressing room. A *helgongrav* to the Nudie suit suggests that the suit have been canonized and is buried in the dressing room. If *helgonaltare* is used as a translation the TT reader might get the faulty impression that there was an altar dedicated to the Nudie suit in the dressing
room. The TT reader could be led to believe that the dressing room had been turned into e.g. a temple or a church if the translation would have been a helgedom to the Nudie suit. Finally there is vallfartsort which means place of pilgrimage (Norstedts Förlagsgrupp AB n.d.), which also might mislead the TT reader to make the wrong conclusion.

These translations are all grammatically correct, but they are not thought of as being suitable translations of the metaphor shrine. The literal translations of shrine are not deemed to be suitable because there is a great chance that the TT reader might perceive the translations as if there really was an actual shrine in the dressing room. That would not result in a successful translation seeing as the TT reader will misunderstand the information and the intent of the ST authors will be lost, that is to say the message of the ST will not be conveyed.

The authors want to express their admiration of the Nudie suit by using a metaphor, and in this case it was a shrine that served as a substitute. It was deemed difficult retaining the comparison to religiosity in the TT, but another noun that expressed the sense of admiration was considered appropriate instead; en hyllning. En hyllning in Swedish is a “manifestation of admiration, reverence, attachment” (Malmström, Györki and Sjögren 2006: 237, my translation) which has the reference to religion embedded within its denotation.

When it came to the non-corresponding simile in the target language (29), there was no corresponding simile in the target language that would be suitable as a translation alternative, therefore the simile was translated with an up-scale expression.

(29) He kept me looking like a million dollars on stage all the time […]
(Passage 27, line 22-23 in the ST)

Han fick mig alltid att se hur snygg ut som helst på scen […]
(Passage 27, line 25-26 in the TT)

The source domain in example (29) is a million dollars which is the imagery to which the target domain the man's clothes are compared. How the man felt when wearing these clothes are also the target domain (Cambridge University Press 2014). The authors want to convey that the man’s clothing was very valuable, beautiful, and that he felt terrific knowing that what he wore was expensive, by comparing the man’s appearance
Money is for most people a limited resource and limited resources are seen as valuable. The amount of money is not insignificant, a fair assumption might be that the simile would have rendered another image if the source domain would have been a hundred dollars; *he kept me looking like a hundred dollars*. It is the ability to create similarity that makes metaphors understandable (Lakoff and Johnson 2003 [1980]: 147), which is also believed to be applicable to similes, and the similarity between money and appearance exists in the source language conceptual structure, but not in the target language conceptual structure.

The recommended translation for *like a million dollars* was *jättebra ’terrific’* (Norstedts Förlagsgrupp AB n.d.), which is devoid of the money reference. However, *jättebra ’terrific’* was not considered to be the most sufficient solution, since it does not provide the same connotation as the ST simile. That is to say *jättebra ’terrific’* was thought to be a low-scale expression compared to the simile *like a million dollars*, and instead the up-scale expression *se hur snygg ut som helst* (approximately: look as good as possible) was chosen. Applying Vinay and Darbelnet’s translation procedure modulation (1995: 36-37), where the alteration concerning the message consisted of removing the particular image of *a million dollars* from the ST simile, and replacing it with a general up-scale expression in the TT (Munday 2012: 88); *se hur snygg ut som helst* (approximately: look as good as possible).

Literal translation (Vinay and Darbelnet 1995: 33-35) was not considered to be a useful method for translating (29). That would have resulted in *se ut som en miljon dollar* (lit. look like a million dollars) which may have the effect that the symbolism of the amount of money passes the TT reader by. The translation alternative; *se ut som flera miljoner kronor* (lit. look like several million kronor), where a replacement of the currency from dollars into Swedish kronor, and a change of the amount of money has been made in order to ease comprehension for the TT reader, was not deemed to be applicable either. The reason why *se ut som flera miljoner kronor* (lit. look like several million kronor) was also rejected as a translation alternative was that the TT reader was believed to not understand the simile.

It is not deficient understanding of how much money a million dollars is that hinders comprehension, but the simile in itself. A simile that has money as a source domain and appearance as a target domain is unidiomatic in Swedish (Borin, Forsberg, and Roxendal 2012), which is a strong indicator that the comparison the simile is intended
to make will not be understood by the TT reader. The risk with translating the simile literally is that the TT reader might see a pile of money, but not understand the reference to appearance, or how the man feels wearing the clothes. Since it is better to avoid similes that are known only to a few, or within a limited area, because they can reduce comprehension of a text (Ingo 2007: 120), it is fair to assume that the TT reader might not understand the simile if it is translated literally. Also, “expressions which start with like (simile-like structures) also tend to suggest that they should not be interpreted literally. […] because they do not make sense if interpreted literally […]” (Baker 1992: 65).

There may be other translation options, such as other similes, that might use another source domain than money. In such a case Vinay and Darbelnet’s equivalence (1995: 38-39) could have been a translation method that would have worked satisfactorily, but when failing to find a simile in Swedish that could work as an equivalent for the ST simile, it was not made use of.

### 3.2.3 Summary

The context dependent metaphors were not translated metaphorically in the TT because the TT reader would benefit more with explanatory translations since the TT reader otherwise might not understand the message. Modulation, where the abstraction was changed into a concrete explanation, was deemed appropriate for (25) and (26). With those two examples a literal translation would only have been counterproductive resulting in meaningless sentences. That was, however, not the case with the personified metaphor (27), where literal translation worked well. But in order for it to work well a careful analysis was made of which word to use as a translation option, seeing that there were several to choose from.

With the non-corresponding metaphor and simile in the target language (28) and (29), that is to say the metaphor and the simile where the imagery of the source language metaphor and simile did not correspond with the imagery of the target language metaphor and simile, the procedure modulation was used in both cases. Although the procedure was modulation, the metaphor and the simile were translated slightly differently. A change of symbols was deemed to be a sufficient translation for (28) and the particular was changed into a general up-scale expression for (29). It was important
what kind of translation alternative that was chosen in order to retain the ST message for (28), where the same careful analysis had to be carried out just as for (25).

4 Conclusion

The aim of this paper was to discuss different translation strategies that might be used in translation from English to Swedish of a text on Country & Western costuming. The focus has been on terminology, metaphors, and simile. When dealing with a ST containing terms with a high degree of specificity it is important to make a careful analysis in order to produce a TT with the same degree of specificity. The degree of specificity concerning the terms in the ST was retained in the TT by using a combination of translation procedures. The combinations consisted of borrowing the brand name and combining it with a component common both in the source language and in the target language. This is a sufficient and economical translation procedure since it does not result in a lot of additional text. Another translation procedure used was rearranging the word order and adding contextual distinguishing components. The latter procedure is not that economical, but it was deemed beneficial to add this additional information.

The imagery attained by the metaphors and the simile in the ST was regarded as unsustainable in the TT because it might lead to misinterpretation. In order for the TT reader not to misinterpret the message the authors wanted to convey with the metaphors and the simile they used, other imagery had to be accomplished. The translation method frequently used when translating the metaphors and the simile was modulation, except for one metaphor that was sufficiently translated using literal translation. Just as with the terms, the metaphors and the simile had to be carefully analysed in order to translate them appropriately.

The advantage by translating the proper nouns and the descriptive terms with the methods favoured in this paper was that the degree of specificity in the ST was retained in the TT. Another aspect important to mention is that the source language culture was transferred and made visible to the TT reader as well. The disadvantage of said translation strategies is that the TT reader may still not know what the different types of
clothing look like, but has to gain that knowledge elsewhere in addition to reading the TT.

The advantage with the translation methods used for the metaphors and the simile is that the intended message of the ST is kept in the TT. The disadvantage might be that the tone of the text has been changed because the metaphors and the simile have been replaced by explanations and clarifications instead of the imagery conveyed by the authors. Although this might have changed the tone in the TT, it was believed to be more important to mediate the information and the message of the ST than the exact imagery. The translation procedure equivalence can be a sufficient method when translating metaphors and similes. Still, equivalence was not used in this paper and the reason for this was that a metaphor or simile that could match the ST metaphor or simile was not found in the target language. Neither was a similar metaphor or simile that conveyed the same denotation and connotation as the ST metaphor or simile. The results may seem a bit insufficient due to the limited amount of examples, but the examples analyzed have been done so carefully.

Further interest of study might be to analyze all the clothing terms and the other terms in the ST since this paper only have looked at examples of some of the clothing terms. Different characterizations of the other terms might also be of interest to study such as; food and music. Another interesting subject to look into is the metaphors and the similes that might be found in the ST. There is a whole range of different topics for further study such as; which metaphors and similes are used when conveying positive associations contra negative associations, how many dead metaphors and how many open metaphors can be found in the ST, etcetera. It might also be interesting to study which metaphors and similes that are connected to nature, of maritime character, etcetera.

A translator does not make use of one translation procedure when translating, but several, as this paper has shown. Which procedure that will be carried out is dependent on the context of the ST, the readership of the TT, and the translator’s interpretation of the ST. There is also not one single answer or one right answer to a translation problem, the same text can be translated in more ways than one. The importance should lie in conveying the same message and intent as of the ST and the translator should keep the
intended TT reader in mind during the translation process. It is worth to mention that there will be differences on the equivalent effect with any translation compared to the original text, and compared to other translations. And as Newmark says “In fact, the simplest sentence […] would, in or in spite of any contest, be translated variously by a dozen experts in a dozen different languages.![sic!]]’ (1988: 49).
List of References


