From *to*-infinitives to gerunds

*an essay on the translation of non-finite clauses*

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1. Introduction

Translation theory as a linguistic field of study is a fairly new discipline in the academic world dating only as far back as the mid-20th century. Before this time, translation was merely seen as a tool for language learning (Munday 2008: 7). Today, translation has become increasingly important due to globalization, migration, international communication and politics. To study the strategies made by a translator when transforming a text from one language into another is to study the way language is treated by the human brain. If one can show how certain aspects of one language are treated and translated into another language, this could be helpful for our greater understanding of bilingualism and the process of translation.

When translating a text, one of the most important aspects to consider is style. Academic texts in English are characterized by a formal register with many long words, nominalizations, passive constructions and non-finite clauses (Biber 2006:14–18). The style is abstract, informative and sometimes argumentative. In Swedish, the style of academic texts is similar, however, there are aspects which can not be directly translated because of the simple fact that the constructions are not the same in the two languages. One of these aspects is the non-finite clause.

In this essay, the translation of non-finite clauses (which include infinitival, gerundial and the past and present participial clauses) into Swedish will be studied. The primary source is an extract from a text called *Music, Imagination and Culture*, written by Nicholas Cook, which has been translated into Swedish. A comparative study between this text and the translation will be conducted to find out what different translation strategies can be used to translate non-finite clauses from English into Swedish and what the most common translations are.

The following examples illustrate the four verbal forms that will be studied including both present and past participles and my Swedish translations:

(1) To be told that the beauty or significance of a piece of music lies in relationships that one cannot hear, is to have the aesthetic validity of one’s experience into doubt (p.1)  
*Att få höra* att det vackra eller viktiga i ett musikstycke består i förhållanden man inte kan höra är att få det estetiska värdet av den egna upplevelsen av musiken ifrågasatt
Example (1) illustrates a case where a to-infinitive in the passive voice has been translated into a non-finite clause with an infinitival (att höra). In the second example (2), the gerund has been translated into a de-verbal noun. This is not unusual, since the gerund traditionally functions as a noun. Example (3) illustrates a case where a postmodifying participal clause is translated into a finite relative clause with the verb in the present tense. In example (4) the ST is a compressed relative clause (the techniques [which are] involved in them) and the translation has a similar construction (processen [som ligger] bakom dem), however, the compression of the Swedish clause leads to it ending up as a prepositional phrase.

1.1 Aim and scope
The purpose of this essay is to find out how non-finite clauses are translated into Swedish and what translation strategies are used in the translating process. Are they translated into non-finite clauses, relative clauses or perhaps made into main clauses?

Translators are faced with difficult decisions every day and they are not always aware of the linguistic processes behind these decisions. One of the aims of this essay is therefore also to work as a guide for translating English non-finite clauses into another language, namely Swedish.

1.2 Material
The primary material for this essay is an extract of the book Music, Imagination and Culture, written by Nicholas Cook, first published in 1990 by Oxford University Press, and a
translation of the text made by the author of this essay.

The source text (ST) is argumentative and aimed at musicologists and students of classical music and music theory and it is written with the purpose of pointing out the problems in theorizing and talking about music as an audible medium. The style of the text is academic and specialized and this has been kept in the target text (TT) by means of using complex noun phrases, specialized vocabulary and imbedded clauses etc. The target reader for the translation will be considered to be similar to that of the ST, i.e. musical theorists, musicians and students of classical music and musicology.

The secondary material used for this essay is an array of books on translation theory and grammars. Vinay and Darbelnet’s *Comparative Stylistics of French and English: A Methodology for Translation* (1995) as well as J.C. Catford’s *A Linguistic Theory of Translation* (1965) have been used for theoretical discussions of translation strategies (a more detailed description of these are presented in section 1.4 below). Munday’s *Introducing Translation Studies* (2008) has also been used as it gives an accessible overview of the aforementioned theories. For providing a Swedish perspective on translation theory, Ingo’s *Konsten att översätta* (2007) has been useful.

When choosing a reference grammar which could represent the view on non-finite clauses useful for the purposes of this essay, the result was that multiple grammars had to be used. *The Longman Grammar of the English Language* (Biber et al. 1999) for its corpus-based perspective, *The Cambridge Grammar of the English Language* (Huddleston & Pullum 2002) for its theoretically descriptive and modern approach to grammar and *A Comprehensive Grammar of the English Language* (Quirk et al. 1985) for its perspective on English usage. Svertvik & Sager’s *Engelsk Universitetsgrammatik* (1996) has also been helpful since it provides a contrastive perspective on English grammar with Swedish translations of examples and comments which compare English and Swedish grammar. Josefsson’s *Svensk Universitetsgrammatik för Nybörjare* (2001) and Teleman, Hellberg & Andersson’s *Svenska Akademiens Grammatik* (1999) have been used as references on Swedish grammar.

1.3 Method
To provide the material for this essay a translation of the ST has been made and during this process, all occurrences of non-finite clauses were noted down. The different occurrences of
non-finites in the ST and the TT are presented in lists and tables. These tables show the
distribution of non-finite clauses in the ST, how these have been translated and what
translation strategies have been used when translating them. These results are intended to
show tendencies of how non-finite clauses can be translated into Swedish and a discussion of
whether these results could represent these types of translations in a larger scale are made. In
the comparison between the ST and TT, grammatical analyses have been made of the
translated phrases to simplify analysis of the result. Finally a discussion of the analysis is
made to draw conclusions.

1.4 Theoretical background
As stated above, there are three types of non-finite clauses in English; the infinitival clause,
the participial clause and the gerundial clause. In this essay, the participial clause has been
subdivided into the present participle clause and the past participle clause.

When it comes to differentiating between gerunds and present participles, some
theorists claim that no such distinction can be made; the two have the same grammatical
function and should be regarded as one and the same (Huddleston & Pullum 2002:1222).
Other grammars make no comments on the gerund at all, but simply talk about different kinds
of -ing forms (Biber et al 1999:67–69). That is an unfortunate way of categorizing since -ing
forms include both verbs (reading a book), nouns (a reading of the score) and adjectives
(interesting patterns) and they have no comparable equivalents in any other language.
However, there is some validity in not differentiating between the present participal clause
and the gerund since this distinction derives from the grammar of Latin. The English gerund
actually includes both the Latin gerund and gerundive and the latter has a specific modal
function which differentiates between the two terms (Quirk et al. 1985:1292). Quirk et al.
makes a distinction between ‘deverbal nouns’, ‘verbal nouns’ and present participles
(1985:1291). They point out that there is a gradient scale from the first to the last which can
be difficult to distinguish (ibid.). In this study, the gerund and the present participle will
regardless be used separately to find out whether there is any difference in how they are
translated. The present participial clause will not include the progressive aspect; its syntactic
roles follow the description of Biber et al. (1999:199–200) and are the following: subject,
extraposed subject, subject predicative, direct object, prepositional object, adverbial, part of
noun-phrase, part of adjective phrase and complement of preposition. Biber et al. call this non-finite clause an *ing*-clause. In Swedish grammar, the present and past participle are generally treated as adjectives and not as verbal forms (Josefsson 2001:50). Note that there are only two non-finite forms in Swedish; *the infinitive* and *the supine*. The *infinitive* form is the so called *att*-infinitive while the *supine* is the form used with the auxiliary verbs *have* and *be*.

### INFINITIVE

<table>
<thead>
<tr>
<th>vinna (to win)</th>
</tr>
</thead>
</table>

### SUPINE

<table>
<thead>
<tr>
<th>vunnit</th>
</tr>
</thead>
</table>

The past participle form in Swedish is based on the supine form but it also needs to agree with its *head*, usually a noun.

### SUPINE

<table>
<thead>
<tr>
<th>vunnit</th>
</tr>
</thead>
</table>

### PAST PARTICIPLE

<table>
<thead>
<tr>
<th>vunn-en</th>
</tr>
</thead>
</table>

### PRESENT PARTICIPLE

<table>
<thead>
<tr>
<th>vinn-ande</th>
</tr>
</thead>
</table>

1.4.1 Translation strategies and definitions of terms

The translation strategies which are discussed in this essay are based on the theoretical works of Vinay & Darbelnet (1958). Vinay and Darbelnet describe seven different translation procedures (1995:31): ‘borrowing’, ‘calque’, ‘literal translation’, ‘transposition’, ‘modulation’, ‘equivalence’ and ‘adaptation’. In this essay, the main focus lies on the two translation procedures ‘transposition’, and ‘equivalence’, which best suit the purposes to the linguistic perspective of this study. Below follow the definitions of these terms.

*Transposition*: In Sager and Hamel’s translation of Vinay & Darbelnet, transposition is defined as ‘replacing one word class with another without changing the meaning of the message’ (1995:36). Munday (2008:57) has widened this definition by replacing ‘word class’ with ‘part of speech’ which he claims is closer to the original. In this essay, however, the narrower definition of Sager and Hamel will be used.
Equivalence: Equivalence is a difficult term which has been used by many scholars and has been defined in almost as many ways. Vinay & Darbelnet have a lexical perspective on this term which they define as ‘a translation procedure, the result of which replicates the same situation as in the original, whilst using completely different wording’ (1995:342). This definition will not, however, be used in this essay. In this essay ‘equivalence’ will be defined as replicating the same situation as in the original using the same wording and structure. What is meant by this is for example when a to-infinitive is translated into an att-infinitive or when the past participle is translated into the supine. This definition leans toward what Nida (Munday 2008:42) would call ‘formal equivalence’. Vinay & Darbelnet’s definition of ‘equivalence’ will in this essay be referred to as ‘correspondence’.

While Vinay & Darbelnet’s three translation procedures are very useful, they do not cover all the different strategies used in this essay. To complete the list of terminology, J. C. Catford’s theory on translation shifts (1965:73) will be presented. There are two types of translation shifts: ‘level shifts’ and ‘category shifts’. The definitions for these shifts adapted for this essay are as follows:

Level shift: A ‘level shift’ entails a change from grammar to lexis or vice-versa, which means that something which in the ST is expressed with for example the progressive aspect in English, might be expressed with a different lexical verb which captures the aspectual difference in Swedish. This is illustrated by the following example:

(5) On the contrary, they are working within a musical culture, which is to say that they are operating within the framework of presuppositions or (if you like) prejudices that constitute a culture. (p.3)

Tvärtemot arbetar de inom en musikkultur, vilket innebär att de rör sig inom de ramar av presuppositioner eller (om du så vill) fördomar som utgör en kultur.

In this example, the progressive are operating has been translated into a verb of movement in the present tense rör sig, which captures the progressive aspect even though it is a different lexical verb and written in the simple present.
Category shift: ‘Category shifts’ cover changes in sentence structure, word class, rank and shifts within the language system. There are four types of ‘category shifts’ in Catford’s analysis ‘structural shift’, ‘class shift’, ‘rank shift’ and ‘intra-system shift’ (1956:76). ‘Structural shift’ is the most relevant to this study because it entails a change in sentence structure (word order, clauses etc.). ‘Class shift’ overlaps with Vinay & Darbelnet’s ‘transposition’ and will thus not be used in this essay. ‘Rank shift’ is a shift between different grammatical ranks e.g. word for clause or clause for sentence while ‘intra-system shift’ is when the systems of the two languages in a language pair do not correspond, for instance the word furniture in English is a non-countable while möbel in Swedish has both singular and plural forms. Arguably, ‘intra-system shifts’ could be considered redundant in this study since möbel is also the ‘equivalent’ for furniture. In this essay, the definitions of Catford as presented above will be applied.

Even though the translation strategies which have been presented above are useful in many ways, the final choice in the translation is always the translator’s own. A translator will always be influenced by his or her own experiences and personal style, however, if there are any reasons for choosing a certain word or structure which can be justified by parallel texts (texts within the same semantic field which can be compared with the target text) or simply by claiming that the chosen construction is common in the target language, this choice can be considered ‘valid’.

As mentioned above, it is difficult to differentiate between the gerund and the present participle. In this study the gerund includes ‘verbal nouns’ which are nouns with the verbal -ing suffix attached which takes the indefinite and the definite article but which in a sentence can only be replaced by abstract nouns. Consider the following example from Quirk et al (1985:1291):

(6) The painting of Brown is as skillful as that of Gainsborough.

In (6) the word painting can not be replaced by a common noun like picture, only by an abstract noun like portrayal or representation. The difference between ‘deverbal’ and ‘verbal’
nouns is that ‘deverbal nouns’ can have a plural form and the verb-like aspect of the word is lost (cf. a painting, some paintings). This essay does not recognize ‘deverbal nouns’ as gerunds but as pure nouns since the verbal aspect is no longer apparent in the word or its function. The gerund is considered a present participle when there is no definite article or genitive to mark the -ing form as a noun as in the following example:

(7) Painting his daughter, Brown noticed that his hand was shaking (Quirk et al. (1985:1291))

In (7), there is no reason for analyzing painting as anything other than a verb.
2 Analysis

Non-finite clauses are very common in academic texts in English (Biber 2006:14-18). The following table shows the distribution of the different groups of non-finite clauses in the ST.

<table>
<thead>
<tr>
<th>Type of Non-finite Clause</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>To-infinitival clauses</td>
<td>48</td>
<td>51%</td>
</tr>
<tr>
<td>Present participal clauses</td>
<td>34</td>
<td>36%</td>
</tr>
<tr>
<td>Past participal clauses</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Gerunds</td>
<td>8</td>
<td>8%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>95</td>
<td>100%</td>
</tr>
</tbody>
</table>

The results presented in Table 2.1 show that the most common non-finite clause in the ST is the *to-*infinitival clause followed by the present participal clause, the gerund and the past participal clause. These results give an indication of the relevance of the analysis in a larger perspective, which will be discussed further in section 3. In the following sections, each of the non-finite forms will be presented separately in the same order as is given in Table 2.1. The sections will include an overview of how the clauses have been translated into Swedish and what translation strategies have been used with illustrating examples from the primary material and a short discussion of alternative translations and the possible effects these would have on the results.

2.1 The *to-*infinitival clause

As indicated by the results of the study presented in Table 2.1, the *to-*infinitival was the most common non-finite clause constituting 51% of all non-finite clauses in the ST. The *to-*infinitival clauses can be further subdivided according to how they are constructed in the ST. These constructions are *to-*infinitival clauses which are controlled by verbs (V+*to*+INF), adjectives (ADJ+*to*+INF) and nouns (N+*to*+INF), they can be part of *that-*clauses (*that*+*to*+INF), they can function as *subject* and as *subject predicative*. There is also one occurrence of a *to-*infinitival clause which is controlled by an adverb. These different constructions and their distribution will be presented in Table 2.2 below.
Table 2.2 Types of *to*-infinitive clauses in the ST and their distribution

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>V+to+INF</td>
<td>18</td>
<td>38%</td>
</tr>
<tr>
<td>Adj+to+INF</td>
<td>7</td>
<td>14%</td>
</tr>
<tr>
<td><em>That</em>+to+INF</td>
<td>2</td>
<td>4%</td>
</tr>
<tr>
<td>N+to+INF</td>
<td>3</td>
<td>6%</td>
</tr>
<tr>
<td>Be+to+INF</td>
<td>8</td>
<td>17%</td>
</tr>
<tr>
<td><em>To</em>+INF as subject</td>
<td>9</td>
<td>19%</td>
</tr>
<tr>
<td>Adv+to+INF</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Grand total</td>
<td>48</td>
<td>100%</td>
</tr>
</tbody>
</table>

The results presented in Table 2.2 will be exemplified and compared to Table 2.3 which shows the distribution of the different types of translations in the TT:

Table 2.3 Translation types for *to*-infinitivals in the TT

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Att-infinitive clause</td>
<td>37</td>
<td>77%</td>
</tr>
<tr>
<td>Finite clause</td>
<td>8</td>
<td>17%</td>
</tr>
<tr>
<td>Relative clause</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Nominalization</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Prepositional phrase</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Grand total</td>
<td>48</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 2.2 shows that the most common type used to translate *to*-infinitival clauses into Swedish is the *att*-infinitive clause. This is what can be expected, since the *att*-infinitive clause is the Swedish ‘equivalent’ of the *to*-infinitive. There are also a few occasions where the translation has rendered a finite construction in the TT. Furthermore, there was one relative clause and one nominalization.

The most common construction of *to*-infinitive clauses in the ST is V+to+INF. According to Svartvik & Sager (1996:376), the construction V + to + INF is usually translated with an infinitive clause in Swedish, with or without the infinitive marker *att*. Examples (8) through (11) below support this claim. There were in fact only a few exceptions to this rule. The verbs which are constructed with infinitive clauses are much the same in English as in
Swedish: therefore, the translation strategy is likely to be ‘equivalence’. The following examples illustrate V+to+INF constructions and their Swedish translations:

(8) The reason for this is that when musicians criticize music or formulate theories about it, they are not trying to describe the phenomena of music in strictly factual terms or to account for them in a neutral or objective manner. (p.3)

Anledningen till detta är att när musiker kritiserar eller formar teorier kring musik, försöker de inte beskriva fenomenet musik i enbart faktiska termer eller redogöra för musiken på ett objektivt eller neutralt sätt.

(9) This is not, however, a work of social science, attempting to avoid making culture-specific or ethnocentric assumptions and so aiming to achieve a validity that transcends cultural or aesthetic stance. (p.4)

Detta är förvisso inte ett sociologiskt arbete som försöker undvika att göra kulturspecifika och etnocentristiska antaganden och på så sätt ha som målsättning att uppnå en trovärdighet som överskrider kulturella och estetiska attityder.

(10) It is for this reason that Alan Durant (1984: 5) maintains that however hard a contemporary Western listener who hears a recording of such music may try to experience it in terms of its original social function (…) (p.7)

Det är av denna anledningen Alan Durant (1984:5) vidhåller att hur mycket en västerländsk lyssnare än försöker uppleva den på det sätt det från början var tänkt (…)

(11) It will not do, then, to explain the discrepancies that exist between the experience of music and the language of programme-notes or books on theory simply in terms of the inadequacy of untrained listeners’ perceptions. (p.2)

Så det duger inte att förklara de avvikelser som finns i förhållandet mellan musikupplevelsen och det språk som används i programblad och teoriböcker som att de helt enkelt vore en bristfällighet i uppfattningen hos den otränade lyssnaren.

To-infinitive clauses controlled by adjectives are very common in English (Biber et al 1999:720) and they are usually within the semantic fields of necessity and importance, ease and difficulty and evaluation. There are seven examples of this in the ST constituting 14% of the to-infinitive clauses and they have all been translated into att-infinitive clauses. Below follows an illustrative example with an adjective belonging to the semantic field of necessity and importance:

(12) (…) and I argue that for the purposes of critical evaluation it is important to distinguish the one from the other. (p.3)

(…) och jag argumenterar att det är viktigt att skilja den ena från den andra vid syften som kritisk utvärdering.

According to Svartvik & Sager (1996:370) this construction is similar in Swedish and English and, therefore, the results are consistent with what could be expected.

The following example illustrates a case where a to-infinitive functioning as a subject has been translated into a Swedish att-infinitive:
that is to observe the first subject, the modulation to the dominant, the second subject, and so forth. (p.3)

is a clear illustration of a case where the translation strategy ‘equivalence’ has been used. The syntactic role of subject is the least complicated to translate into Swedish since the corresponding construction is basically the same.

The next example illustrates the translation of a N+to+INF construction:

In the above example, the infinitive clause serves as part of a noun phrase, specifically a noun complement. The translation strategy used, however, is the same as in the former example: ‘equivalence’, which in this case is realized by N+to+INF > N+att+INF. To-infinitive clauses functioning as noun complements were not very well represented in the ST, in fact, there were only three such occurrences. Biber et al. (1999:652-653) lists the most common nouns taking to-infinitive clauses and ability is one of these nouns. In the discussion of their findings, they claim that nouns taking to-infinitive clauses usually ‘represent human goals, opportunities, or actions (1999:653)’ and that these are well fitted for the purposes of news and they are not as common in academic or fictitious texts. Since the ST of this study is of an academic character, the low frequency of this construction seems consistent with the secondary literature.

All of the examples which have been presented so far have seemed simple enough to translate using the translation strategy ‘equivalence’. There are, however, some examples which deviate from the pattern. One of these is the following illustrating a V+to+INF which in the Swedish translation has become a prepositional phrase:

The English language does not allow a to-infinitive clause to complement a preposition (Svartvik & Sager 1996:121), Swedish, however, does. In this case, there is, in the TT, an
addition of the noun *konststycket* meaning *trick*, which formally makes the infinitive a noun complement. However, this is not an obligatory addition and, therefore, one could argue that it is irrelevant to the result. The preposition *med*, however, is obligatory and thus making the infinitive a complement of a preposition. The translation strategy used for example (15) is ‘structural shift’ with the motivation that the structure of the sentence has been changed.

There are a few constructions which have been translated into finite clauses, one of these has been included in the Adj+to+INF category:

(16) A performer who has grasped an extended piece of music in Schenkerian terms *may be able to bring* to his performance a higher degree of large-scale rhythmic or dynamic shaping (…) (p.4)  

En artist som har greppat ett, i schenkerianska termer, utvecklat musikstycke, *skulle kunna lägga* en högre grad av storskaligt rytmiskt eller dynamiskt formande till sitt uppträdande (…)

*Be able to* is sometimes called a *semi-auxiliary* verb phrase which is understandable when considering the semantic meaning of the phrase. It is apparent when observing the translation which in Swedish actually makes use of proper auxiliary verbs. This is an example of a ‘corresponding’ translation.

Another example of a construction which, in the translation, has become a finite clause is example (17):

(17) In this way the idea that *to perceive* something aesthetically *is to perceive it as an integrated whole* is axiomatic to the entire enterprise of aesthetics. (p.5)  

På det sättet är föreställningen om att någonting *som uppfattas* estetiskt egentligen *uppfattas* som en integrerad helhet axiomatisk för hela estetiken.

In example (17), the *to*-infinitive clause has the syntactic role *subject* in a superordinate *that*-clause. In Swedish, the infinitive marker *att* is the same word as the subjunction *that*, which, if example (17) had been translated literally, would have resulted in a very repetitive sentence (*På det sättet är idén att att uppfatta något estetiskt är att uppfatta det som en integrerad helhet axiomatisk för hela estetiken*). Therefore, the translation strategy used in this example is a ‘category shift’ on the level of syntactic structure, i.e. a ‘structural shift’ (Catford 1956:77). The *to*-infinitive clause has been modulated into a relative clause without changing the semantic meaning of the sentence. The other example of a *that*-clause has rendered a ‘nominalization’ in the translation:
At the same time, there is no doubt that to approach another culture’s music from an aesthetic point of view is to interpret it in an ethnocentric and therefore partial manner (p. 6).

The translation strategy in the above example is similar to example (18) in the way that the ST in both cases include that-clauses which literally translated would cause repetition in the TT. As a ‘nominalization’ is used in this case, the translation strategy seems to be a ‘transposition’ since there is a change of word class from verb to noun (Vinay & Darbelnet 1995:36).

The analysis of the to-infinitive clause has shown that the most common way to translate these into Swedish is into an att-infinitive clause by means of ‘equivalence’. There are, however, a few cases where this strategy is not to be preferred. The translation strategies applied for translating to-infinitive clauses and their distribution are shown in the following table:

Table 2.4 Translation strategies for to-infinitive clauses

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equivalence</td>
<td>36</td>
<td>75%</td>
</tr>
<tr>
<td>Transposition</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Structural shift</td>
<td>5</td>
<td>10%</td>
</tr>
<tr>
<td>Correspondence</td>
<td>6</td>
<td>13%</td>
</tr>
<tr>
<td>Grand total</td>
<td>48</td>
<td>100%</td>
</tr>
</tbody>
</table>

The study suggests that many of the most common constructions with to-infinitive clauses are similar in Swedish and English and the few differences that exist are usually special cases having to do with for example word choice. There is no one-to-one correspondence between type of to-infinitive clause, translation strategy and translation type.
2.2 The present participal clause

The present participal clause is the second most common non-finite clause in the ST and constitutes 36% of all non-finite clauses. Ingo (2007:182) points out the usefulness of the present participle clause for constructing imbedded clauses, but he also claims that the present participle clause leaves some things unsaid and requires interpretation from the translator. The results of the study will, as in the former section, be presented in the form of two tables. Table 2.5 illustrates the different constructions for present participle clauses in the ST, and table 2.6 shows the translation types of the present participle clauses in the TT.

Table 2.5 Types of present participle clauses in the ST and their distribution

<table>
<thead>
<tr>
<th>Type of Construction</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>P+ING</td>
<td>9</td>
<td>26%</td>
</tr>
<tr>
<td>V+ING</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>N+P+ING</td>
<td>14</td>
<td>41%</td>
</tr>
<tr>
<td>Adj+of+ING</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>Adv+ING</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>Ø+ING</td>
<td>5</td>
<td>15%</td>
</tr>
<tr>
<td>Conj+ING</td>
<td>3</td>
<td>9%</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>34</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

As table 2.5 illustrates, the most common construction for present participle clauses are the ones which are controlled by nouns (N+P+ING). The second-most common construction is a present participle following a preposition (P+ING). These construction types are followed by the present participle with no precceder (Ø+ING), the ones controlled by verbs (V+ING), by adverbs (Adv+ING), conjunctions (Conj+ING) and finally by adjectives (Adj+of+ING). The latter three types are too few to function as substantial data for making any generalizations. Consequently, they will not be discussed in this analysis.

In table 2.6 below, the different translation types in the TT are presented:
Table 2.6 Translation types for present participle clauses in the TT

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>P+att-INF</td>
<td>5</td>
<td>15%</td>
</tr>
<tr>
<td>V+att+INF</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>Finite clause</td>
<td>9</td>
<td>26%</td>
</tr>
<tr>
<td>Prepositional phrase</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>N+att-INF</td>
<td>12</td>
<td>35%</td>
</tr>
<tr>
<td>Relative clause</td>
<td>4</td>
<td>12%</td>
</tr>
<tr>
<td>Adj+INF</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td>Adv+INF</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td>34</td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

In comparing tables 2.5 and 2.6, it seems that even though there are seven types of present participle clauses in the ST and eight translation types for these in the TT, the most common way to translate the present participle is by using an att-infinitive clause. The most common present participle clauses in the ST are those following nouns. In all of these occurrences, the noun is followed by a preposition, usually of, but also for. According to Biber et al. (1999:654), nouns that take of + ING are very common in academic texts. The following example illustrates one of these cases:

(19) Until then perception had generally been regarded as no more than a transitional stage in the acquisition of knowledge, a means of arriving at ideas. (p.4)

Fram till dess hade sinnesupplevelsen endast ansetts vara ett övergående stadium i tillägnandet av kunskap, ett sätt att komma fram till upptäckter.

The Swedish translation of (19) shows that the construction of a non-finite clause following a noun is used in Swedish as well. The difference is that since the present participle is not considered a non-finite verb in Swedish (Josefsson 2001:50), the att-infinitive clause is used instead. This construction seems to be the ‘corresponding’ construction of the present participle clause. This claim is supported by the following examples:

(20) They distort the experiences that they are intended to represent, either through carrying false or unintended meanings with them or through leaving unexpressed the finer shades of what was intended. (p.1)

De förvränger de upplevelser som de ska representera, antingen genom att bära osanna eller icke avsedda betydelser med sig eller genom att lämna de avsedda betydelserna osagda.
(21) But in the case of music the problem of experience and its representation is so pressing and so specific that some theorists, like ethnomusicologist Charles Seeger, have questioned the degree to which words can be regarded as capable of expressing musical experiences at all. (p.1)

(22) This is not, however, a work of social science, attempting to avoid making culturespecific or ethnocentric assumptions and so aiming to achieve a validity that transcends cultural or aesthetic boundaries. (p.4)

In all of the above examples, the present participle clause is a complement of a superordinate phrase; a preposition in (20), an adjective in (21) and a verb in (22). The clauses have been directly translated using the ‘equivalent’ preposition, adjective and verb respectively. This was possible since the TT have similar ‘equivalent’ constructions in these cases.

There are, however, examples of cases where the att-infinitive clause does not seem to be the ‘corresponding’ construction for the present participle clause. The type of present participle clause in question is the one with no preceding controller (Ø+ING). Four occurrences out of the total five have in the TT rendered finite constructions. (23) illustrates a case such as this:

(23) Whereas in Western music the movements of a musician playing his instruments generally have meanings only in terms of the sonic result, in African music patterns of movement are in themselves a source of pleasure, regardless of whether they come to life in sound in their entirety, partly, or not at all. (p.5)

In (23) the translation strategy is a ‘category shift’, more specifically a ‘structure shift’ which Catford (1956:77) claims is the most frequent form of shift, which is also true about this study. The present participle clause has been translated into a temporal sub-clause. When analysing the ST sentence, it becomes clear that the present participle clause is a shortened relative clause complementing a noun (a musician [who is] playing his instruments). This seems to be the case in all other Ø+ING occurrences which have rendered finite translations. The one exception is the following:
Glenn Gould (ed. 1987:42) in fact believed that the critical responses of listeners who know nothing of music in technical terms ‘usually have an intuitive edge’ over those of trained musicians, who can always think of something to say in defence of whatever preconceived opinion they may have regarding anything that they hear. (p.2)

As (24) illustrates, the Ø+ING construction in this case has been translated into a prepositional phrase. This translation must be considered ‘valid’ since regarding is a word which either can be a shortened version of as regards or simply a preposition (Dictionary 1998:1561) meaning about. The translation strategy applied here is therefore ‘equivalence’.

As Table 2.5 shows, there are nine occurrences of a P+ING construction in the ST. Five of these occurrences have rendered ‘corresponding’ constructions in their translations (P+att+INF) as illustrated in (25) below:

(25) (...) for instance by studying sleeve-notes or reading books. (p.7)  
(...) till exempel genom att studera konvolut eller läsa böcker.

The four occurrences deviating from this pattern all make use of the same preposition in the ST: in. According to the Cambridge Advanced Learner’s Dictionary (2005:643) the preposition in when used with a present participle is ‘used to show when doing one thing is the cause of another thing happening’ (ibid.). The preposition is in Swedish does not have the same causal usage which means that a change is obligatory in the translation. In the following example, the causal meaning of in has rendered a causal subordinate clause in the translation:

(26) It was in achieving this completion and wholeness that the perception marked itself out as an aesthetic one. (p.5)

Det var eftersom sinnesupplevelsen uppnådde denna fullständighet och helhet som den utmärkte sig själv som estetisk.

The Swedish translation of (26) seems to have applied the translation strategy ‘structural shift’ when considering that the verb of the subordinate clause is finite due to the temporal aspect of the ST sentence, also, the word order of the TT sentence is different from the ST.

As in the section on to-infinitive clauses a table showing the different translation strategies used for present participle clauses in this study will be presented:
**Table 2.7 Translation strategies for present participle clauses**

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correspondence</td>
<td>18</td>
<td>53%</td>
</tr>
<tr>
<td>Structural shift</td>
<td>13</td>
<td>38%</td>
</tr>
<tr>
<td>Transposition</td>
<td>2</td>
<td>6%</td>
</tr>
<tr>
<td>Equivalence</td>
<td>1</td>
<td>3%</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td>34</td>
<td>100%</td>
</tr>
</tbody>
</table>

Considering the results presented in Table 2.7, the most common translation strategies used in this study were ‘correspondence’ and ‘structural shift’. This is a result of the fact that the present participle clause does not have an ‘equivalent’ construction in Swedish, however, considering the results presented in this analysis, the att-infinitive clause seems to be the closest ‘corresponding’ construction and it is used whenever the source language and the target language have similar syntactic structures (P+ING > P+att+INF, N+P+ING > N+att+INF etc.). The infinitive marker att replaces the preposition when functioning as noun complements as in (19) above. In cases when the translation does not follow the source text structure the change is often due to special circumstances entailed by context or special meanings of ST words.

### 2.3 The past participial clause

Table 2.8 illustrates the different translation types for past participle clauses in the TT and their distribution:

**Table 2.8 Translation types for past participial clauses in TT**

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relative clause</td>
<td>1</td>
<td>20%</td>
</tr>
<tr>
<td>The supine</td>
<td>1</td>
<td>20%</td>
</tr>
<tr>
<td>Prepositional phrase</td>
<td>1</td>
<td>20%</td>
</tr>
<tr>
<td>Simple present tense</td>
<td>2</td>
<td>40%</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td>5</td>
<td>100%</td>
</tr>
</tbody>
</table>

The past participle clause is fairly common in academic texts in English (Biber 2006:14-18),
however, the construction is not as natural in Swedish. There are five occurrences of the past participle clause in the ST and they are all *complements of nouns* (N+ED). Since there is only one type, no table showing this will be presented. The low number of occurrences makes the result inconclusive and comparison to other texts would be preferred to make any assumptions of how these constructions are most commonly translated. However, a few examples will be introduced for the purpose of discussion.

In example (27) the past participle clause has been translated into a finite relative clause:

(27) It is of course a general phenomenon, and not one confined to music, that words and images rarely if ever express quite what they are meant to. (p.1) Det är så klart ett generellt problem, och inte ett *som endast gäller* musik, att ord och bilder sällan, om någonsin, kan uttrycka precis det som åsyftas.

This translation is ‘valid’ since the ST sentence is really a shortened relative clause *and not one [that is] confined to music*. Ingo (2007: 182) presents some examples of the most typical ways to translate participal clauses into Swedish and the relative clause is one of these. This is consistent with the results from the study presented in table 2.4. The translation strategy applied for (27) is ‘level shift’ since reduced clause has been translated into an extended relative clause using different wording but conveying the same meaning (lexis > grammar).

Example (28) below illustrates the one case where the TT has made use of the equivalent *supine* form:

(28) And the same applies to any kind of functional music, whether intended for secular or religious ceremonial, for therapeutic purposes or as an accompaniment to work (p.7) Samma sak gäller för all funktionell musik, vare sig *den är tänkt* för sekulära eller religiösa ceremonier, för terapeutiska syften eller som ackompanjemang till arbete.

The supine form could be argued to be ‘equivalent’ to the English past participle but it is not used as a participle. The participle in Swedish can be considered to be its own word class and has an adjectival usage as an attribute or predicative (Josefsson 2001:51). However, in this verbal usage of the English past participle, the supine together with the copula *är* forming the passive voice, is the ‘corresponding’ form. The translation strategy applied is nevertheless ‘transposition’ since there is a shift in word class (Vinay & Darbelnet 1995:351).

The following example illustrates a case where the past participal clause has been
translated into a prepositional phrase:

(29) It is, after all, possible to get more out of most arts and crafts if one knows something about the techniques involved in them. (p.2)

Det är trots allt möjligt att få ut mer av de flesta hantverk om man vet något om processen bakom dem.

According to Ingo (2007:187) the prepositional attribute is very common in Swedish and as in the example above, it is usually expressed with a participial construction in English. This translation is therefore ‘valid’ even though a relative clause would have been an equally good alternative. This is an example of a ‘structural shift’ since the structure of the sentence has been changed (Catford 1956:77).

The remaining two past participle clauses have been translated into finite constructions using the simple present tense:

(30) Someone who knows nothing about these things may like one pot or dislike another, to be sure, but his appreciation and enjoyment are hardly likely to be as intense as those of the expert who understands the tradition within which the potter was working, or the constraints imposed by a particular body or firing technique. (p.2)

Säkerligen kan någon som inte är bekant med sådant tycka om en kruka eller ogilla en annan, men dennes uppskattning och njutning kan knappast förväntas vara lika intensiv som expertens, som förstår inom vilka traditioner krukmakaren arbetade, eller de begränsningar en viss form eller brännningsteknik innebär.

(31) Yung is referring to the importance of the motions described by the zither player’s hands as he plays – motions which do not correspond in a simple manner to the sound of the music. (p.6)

Yung hänvisar till vikten av de rörelser cittraspelaren gör med sina händer – rörelser som inte har någon direkt inverkan på musiken.

In (30) and (31) the translation strategy applied by the translator is ‘structural shift’ (Catford 1956:77). The Swedish translations are actually relative clauses without the subjunction som.

It is possible to exclude the subjunction in cases when the relative clause has its own subject (Josefsson 2001:128). Consequently, the same conditions apply as in (27).

As mentioned before, the low number of occurrences of the past participle clause in the ST has rendered an insufficient basis for analysis, however, the few occurrences which have been exemplified seem to be consistent with the secondary literature. It does seem that ‘structural shift’ is the most common translation strategy applied for these types of clauses, however, no real generalizations can be drawn due to the low number of occurrences.
2.4 The gerund

The gerund is a verbal form which does not have an equivalent in the Swedish language. The closest corresponding term is ‘nominalization’ (Josefsson 2001:168). Nominalization in Swedish is formed from the present participle and has the -ande/-ende suffix. The gerunds found in the ST had the following constructions:

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Article+ING+of</td>
<td>4</td>
<td>57%</td>
</tr>
<tr>
<td>Genitive+ING</td>
<td>1</td>
<td>14%</td>
</tr>
<tr>
<td>Article+ING</td>
<td>3</td>
<td>29%</td>
</tr>
<tr>
<td>Grand total</td>
<td>8</td>
<td>100%</td>
</tr>
</tbody>
</table>

The following table illustrates the distribution of translation types for the gerund in the TT:

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deverbal noun</td>
<td>3</td>
<td>37.5%</td>
</tr>
<tr>
<td>Nominalization</td>
<td>3</td>
<td>37.5%</td>
</tr>
<tr>
<td>Att-infinitive</td>
<td>2</td>
<td>25%</td>
</tr>
<tr>
<td>Grand total</td>
<td>8</td>
<td>100%</td>
</tr>
</tbody>
</table>

Out of the total eight occurrences of the gerund in the ST, there were three different types of translations. As with the past participle clause, the low number of occurrences make the result somewhat inconclusive. However, as in the previous section, the occurrences will be exemplified for the purpose of discussion.

Three of the total of eight gerunds found in the ST have been translated into ‘deverbal nouns’. One example of this follows below:

(32) Anybody who has had a training in Western art music should be able to follow the unfolding of a classical sonata form without too much trouble. (p.3)  
Någon som är skolad i västerländskt konstmusik bör utan större svårigheter kunna följa utvecklingen i en klassisk sonatform.
Since the gerund in my definition always has a nominal use, the translation into a noun is to be considered natural. One could argue that the translation strategy in this case is ‘transposition’ since there is a change of word class (verb > noun), but the question whether the gerund is in fact a verb remains. There is an equally valid reason for calling it a ‘gerundial’ noun (Huddleston & Pullum 2002:1187) or a ‘verbal noun’ as Quirk et al. calls it (1985:1291). That would mean that the translation strategy is ‘equivalence’ since it is then a literal translation.

The next example to be presented in this analysis is one where the translation of the gerund has resulted in a nominalization:

(33) Again, it finds little use for a great deal of Renaissance and Baroque music, whose interest lies in the playing, rather than the listening. (p.8)

Den är heller inte särkilt tillämpbar på mycket av varken renässansmusiken eller barockmusiken vars tjusning ligger i spelandet snarare än i lyssnandet.

(33) is a clear example of an ‘equivalent’ translation in which the sentence structure is kept in the TT.

The following example illustrates a case where the gerund has been translated into an att-infinitive following a preposition (utan):

(34) It may be impossible for the listener to grasp this musical object without an analytical reading of the score. (p.8)

Det kan vara omöjligt för en lyssnare att greppa detta musikaliska objekt utan att först analysera partituret.

In (34) there was reason to focus on the verbal aspect of the gerund. To analyze the score does in fact require reading it, therefore, that particular word can be considered redundant. Also, intuitively, the noun en läsning is not very common in Swedish and would perhaps read like a translation, which is something to be avoided. The translation strategy applied in this case is ‘structural shift’ (Catford 1956:77) since the noun phrase an analytical reading of the score has been translated into a non-finite att-infinitive clause att först analysera partituret.

The ambiguity of the gerund seems clear in the results of this study; it has been translated into both nouns and verbs. Interestingly there is no apparent difference in the translation of the experiencing of music as in (2) above (repeated below to simplify comparison), and the experience of music as illustrated in example (35) below. Is this an aspect which is missing in Swedish or does the form bring no real difference in meaning?
(2) They have done so on the grounds that there is a basic incompatibility between words and rational reflection on the one hand, and the experiencing of music on the other (p.1)

Detta har de gjort på grundval av att det finns en djupliggande oförenlighet mellan å ena sidan ord och rationell eftertanke och upplevelsen av musik å den andra.

(35) In saying this I am not denying that a musical education can open up new dimensions in the experience of music: it would be surprising if this was not the case. (p.2)

Med detta försöker jag inte säga att utbildning inom musik inte kan öppna upp nya dimensioner i upplevelsen av den: det vore förvånande om så inte var fallet.

The fact that the author has chosen to use these different forms indicates that there is a difference. Using the nominalization upplevandet in the former example might have rendered an awkward translation, which should be avoided, thus validating the translator’s choice. This example seems to support the claim that translations often become ‘flatter’ than their originals. Vinay & Darbelnet (1995:169) discuss the matter of ‘loss’ and ‘gain’ and stress the fact that ‘losses’ are unavoidable, but the translator has the possibility of compensating a ‘loss’ in one place with a ‘gain’ in another.

The translation strategies applied for gerunds are difficult to specify. Some are clear ‘equivalences’ (gerund > nominalization) and some are ‘structural shifts’ (NP > VP), but in cases where the gerund have been translated into ‘deverbal’ nouns (as in (32) above) the translation strategy is more difficult to identify. If a nominalization is the ‘equivalent’ of the gerund, what then is a ‘deverbal’ noun? Perhaps the answer is that there are several ‘equivalents’ to the gerund depending on the situation.
3. Discussion

In this section, a general conclusion of the results of the study will be presented together with a short summary and suggestions on further research.

3.1 Conclusion

The results of the study show that the translation of the non-finite clause is quite complex. Constituting 51% of all non-finite clauses in the ST, the *to*-infinitive clause is the most common of the four. When translating the *to*-infinitive clause, ‘equivalence’ seems to be the most common translation strategy to use rendering a translation using the ‘equivalent’ *att*-infinitive. In the translations of the *to*-infinitive clauses, ‘structural shift’, ‘transposition’ and ‘correspondence’ have also been used. The analysis shows that there are many different types of *to*-infinitive clauses and that there are a few different translation types of these clauses in the TT. It is, however, not possible to make any connections between the type of *to*-infinitive clause and the type of translation. The fact that there is no one-to-one correspondence is a result which could be a product of the limited material for this essay. The translation strategies for the translation of the *to*-infinitive clauses have been applied as follows: ‘Equivalence’ was used when the structure of the target language allowed a word for word translation. ‘Structural shift’ was used when ‘equivalence’ was not possible due to structural differences between the two languages. ‘Transposition’ was only used once in a case where a superordinate *that*-clause rendered an obligatory change in the TT. Finally ‘correnspondence’ was used when the TT translation made use of different wording than the ST but still conveyed the same message.

The present participle clause was the second most common non-finite clause in the ST. The *att*-infinitive clause seems to be used as the ‘corresponding’ construction whenever the target language structure is similar to the source language. Many of the uses of present participle clauses are similar to Swedish constructions and these have generally been directly translated. In other cases, ‘structural shifts’ are very useful changing for example word order or using finite constructions.

The past participle clause, constituting 5% of all non-finite clauses, represented the smallest group. The past participle clauses were all noun complements in the ST but rendered four different translation types. The translation strategies applied for the past participle
clauses were ‘structural shift’ and ‘transposition’. The low number of occurrences, however, make any generalizations unwise.

The last non-finite clause to be analyzed in this study was the gerund. The gerunds in the ST constituted 8% of all non-finite clauses. As with the past participle clause, the low number of occurrences make generalization difficult. However, the study would suggest that the ambiguity of the gerund will sometimes force the translator to make a choice whether to translate its verbal or its nominal aspect. Usually, however, the context will make this choice a simple one. The translation strategies applied for gerunds in this study were ‘structural shift’ and ‘equivalence’.

3.2 Summary
In this study, the interesting aspect of the translation of non-finite clauses from English into Swedish has been analysed. To conduct this study a translation of a text written by Nicholas Cook called *Music, Imagination and Culture* was made. The source text and the translation were used as primary material for the study; the non-finite clauses were identified and their translation analyzed with special consideration to translation strategy and sentence structure. The primary material was then compared with literature on translation theory and grammar. Vinay & Darbelnet’s (1995) theory on translation procedures were applied to the analysis as well as Catford’s theory on translation shifts. The different strategies were combined and the definitions altered to suit the purposes of this essay.

The analysis was presented in four parts; one for each of the non-finite clause types. The to-infinitive clauses and the present participle clauses were best represented in the source text which gave the results from these to parts higher relevance in the larger perspective. The past participle clause and the gerund had interesting aspects for discussonal purposes, however, the number of occurrences in the source text was too few to make any generalizations.

3.3 Suggestions on further research
This study has provided an insight to the problematic aspects on the translation of non-finite clauses. To further investigate the translation on non-finite clauses and to be able to make generalizations, a deeper analysis with more extensive material would have to be conducted.
due to the limited scope of this essay. A corpus based study including several different text types would make the analysis more conclusive. A contrastive study comparing both translation from English to Swedish and from Swedish to English could also give further value to the subject. It would be interesting to see if a deeper study could show clearer patterns in the connection between the two languages and their different usage of non-finite clauses.
4 References

Primary source:

Secondary sources:


AB: Borås

