Breaking down the wall of difficulty

Adapting a translation for new readers

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Abstract

This study is an analysis of a translation of the text "A Lotta Night Music: The Sound of Film Noir" written by Richard R. Ness. The study focuses on the adaption of film and music terminology as well as complex sentence structures for a new and broader target audience. The analysis was accomplished with the help of Marianne Lederer’s theory of deverbalization and re-expression. Furthermore, Vinay and Darbelnet’s methodology for translation was utilized along with Andrew Chesterman’s syntactic strategies in order to help clarify the restructuring.

First of all, concerning film and music terminology, the main issue of interest was how to best adapt the terms for the target readers. From the analysis of various examples of difficult terminology it was concluded that the strategy best used for the different terms depends on the presupposed knowledge of the target reader. Whether you borrow, translate literally or adapt is a matter of how much the target reader knows beforehand.

Secondly, as for the complex sentence structures of this highly academic text, the extensive, highly hypotactic sentences were extracted and broken down into shorter sentences while keeping the author’s message intact. In this way, the readability was increased and hence the text was adapted for a wider target audience. Moreover, the fact that readability increased was proven with the aid of LIX, a means of measuring the degree of difficulty of a specific text.

Finally, it has been determined in this study that, although this particular text is still highly academic, breaking down overly long sentences generally helps to increase readability without compromising the author’s intended message.

Keywords: Translation, sentence structure, terminology, adaption
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1. Introduction

"Throughout history, written and spoken translations have played a crucial role in interhuman communication, not least in providing access to important texts for scholarship and religious purposes” (Munday 2008:5).

Already in 46 BC, Roman philosopher Cicero commented on the necessity of translation to "overcome misunderstandings” (Munday 2009:2). Clearly, the importance of translation cannot be denied, especially when it comes to the English language since, according to the Oxford Dictionaries, about 400 million people are native speakers of English (Oxford Dictionaries, 2011). Furthermore, in 2050, a predicted 50% of the world’s population will be competent English speakers, a necessary development when English is “the language of globalisation – of international business, politics and diplomacy” (Economist, 2001). And one should not forget the Internet either. Making texts written in English accessible to readers of other languages is therefore crucial to the distribution of information.

The religious aspect in the initial quote may not be that important here, but providing access to scholarly texts is certainly in focus in this essay. However, there is a twist. Not only is this paper aimed at looking at the translation of a highly academic text from a source language into a target language, but also at analyzing the adaption of a specialized text, written for a narrow target audience, for a wider group of target readers. Margaret Tarner once attempted to make Charles Dickens’ “Bleakhouse” more accessible to more readers (Hillier 2004:34), and almost in the same way this paper strives to discuss how an adapted translation of a text, initially aimed at a rather narrow target reader group, can attract a wider array of readers. In line with what Tarner was attempting to achieve, John Steinbeck once said: "if you have two sentences choose the shortest, two words choose the simplest …” (Pricken över Livet, 2011). This philosophy is definitely worth mentioning in relation to the purpose of this very paper. In fact, in his discussion of "reordering”, Joseph L. Malone claims that in order for a reader to understand the message of the text it can be useful to restructure complex sentences (Fawcett 2003:49), and in the same fashion Rune Ingo claims that keeping the source text’s long sentences could actually mean disrupting common practice within the target language (Ingo 2007:74). That would definitely be undesirable in every aspect of translation.
The source text dealt with in this paper is heavily subordinated and thus difficult to read, and, moreover, it comprises specialized words from the subjects of film and music. Hence, two problematic areas immediately come to mind, namely sentence structure and terminology. Sentence structure is particularly interesting since this source text comprises sentences containing a great number of the insertions that Ingo sees as being much more common in English than in Swedish (Ingo 2007:74). Taking into account that the source text was published in a journal with a very limited core of readers, and probably also written under the presupposition that the target reader has quite a lot of knowledge in the subject, it is not hard to see why the author feels that he can maintain such a high level of academic language. Thus, the issue at hand becomes how to adapt a source text like this for a new target language and a new target reader. According to Andrew Chesterman, when the aim is of this nature, successful communication occurs when the information is represented in a structure that suits both "your intention and the readers’ expectations“ (Chesterman&Wagner 2002:42). When you have to break down a source text like this and resculpature it, if you will, Marianne Lederer’s theory of deverbalization and re-expression, where information in the text is the key aspect and the actual words come second, is suitable to utilize. Therefore, this theory will be the main tool for the analysis made in this essay.

2. Aim

The aim of this essay is to analyze how a specialized, academic text can be adapted for a larger target reader group when translating it from English into Swedish. In this study, I will focus on the adaption of the following aspects:

- Music and film terminology
- Sentence structure

3. Method

This section will introduce the method by which the material for this essay was obtained, and first and foremost, the source text (ST) had to be translated from the source language (SL) to the target language (TL) because, essentially, it was during this process that the information that is the basis for this qualitative study was accumulated. During the process of translating
this text, special attention was paid to the extensive, highly subordinated sentence structures, as well as to the music and film terminology included in the ST.

The translation was made with the aid of various dictionaries, both online and printed, to find the equivalent words, as well as thesauri to match the style of the words. Parallel texts were vital in order to analyze, for example, how different terms were used. It is important to translate subject-specific terms correctly, especially since the article in question is bound to attract readers with special knowledge, who would recognize faulty translations, which readers from the new target reader (TR) group perhaps would not spot.

As regards to the complex sentence structures, the information in these sentences was analyzed and subsequently the structure of the sentences was rearranged to make the reading of the target text (TT) easier and more fluent.

Moreover, the theoretical framework utilized for this analysis was founded on the writings of translation theorists Jeremy Munday (2008), Marianne Lederer (2003), Andrew Chesterman (1997), Jean-Paul Vinay and Jean Darbelnet (1995), Rune Ingo (2007) and Eugene Nida and Charles Taber (1974). Their work helped provide the necessary background for the analysis.

4. Material

This section deals with the material on which the discussion was based. The primary material used for this study was the article “A Lotta Night Music: The Sound of Film Noir”, written by Richard R. Ness, along with my translation of it. The article was retrieved from Project Muse, a homepage that provides ”access to current content from scholarly journals in the humanities and social sciences” (Project Muse, 2010). The article was one of many articles found in the “Cinema Journal” published by Johns Hopkins University in 2008. This journal comprises essays on a multitude of subjects, from a wide array of different methodological perspectives (ResearchGate, 2011). The article deals with the change in film music that accompanied the emergence of film noir.

Considering the length of the article, the body including 20 pages, and the restricted length of the present paper, the article could not be translated in its entirety and so two sections had to be omitted; “Fetishism and the Musical Presence of the Absent Female in Laura” and “Music for Marlowe: Murder, My Sweet (1944) and Farewell, My Lovely (1975)”. However, the author’s message was not sacrificed since the different sections mainly
consisted of various examples of the same issue. In addition, due to the restricted length, the footnotes have been omitted in the TT.

Turning to what type of text the article is, Katharina Reiss’ definition of *text type* (*Texttyp*) reveals that the article is mainly of the *informative* type (*inhaltsbetonten Typ*), and hence the TT should include all of the information and the translation should be in "plain prose", which is basically what is attempted to be accomplished here (*cf.* Reiss 1971:34,35; Munday 2008:72,73). This article was written in a highly academic language with long, hypotactic, and often quite complex, sentences comprising several sub-clauses and additional insertions within parenthesis, a trait much more common in English than in Swedish (Ingo 2007:74). Basically, a hypotactic text is to a larger extent built upon sub-clauses (Hellspøng&Ledin 1997:74), and this is certainly the case for this particular ST with a multitude of sentences containing two sub-clauses or more. Conversely, a paratactic text contains several main clauses appearing in succession (Fawcett 2003:96). As sentences containing sub-clauses are considered *complex* (Hillier 2004:26), and since the aim of this paper is to analyze the adaption of a difficult text to a larger TR audience, these complex sentences lend themselves perfectly to observation.

Regarding the TR, since the ST was originally intended for an apparently very knowledgeable group of readers, it could be assumed that the original TR was probably what Anthony Pym would refer to as a *participative* reader (Pym 1992:171 – 189), which is a reader to whom the text is "explicitly addressed" (ibid). Pym also brings up two other kinds of readers; the *observational* reader, who understands a text even though it is not aimed at him, and the *excluded* reader, who will not be able to understand the entire message since the language or the content is too difficult (ibid). The observational reader is of particular interest here since the aim is to extend the TR group, and since "one must attach greater importance to the forms understood and accepted by the audience for which a translation is designed" (Nida&Taber 1974:31). To attempt to include the excluded reader would probably be a stretch in this particular study, and so the observational reader is the best description of the TR for this TT; a reader who can understand the message, but who does not have the specific knowledge of the subject area.

5. Theoretical Background

Peter Newmark once stated that word-for-word translation is "the only valid method of translation" (Newmark 1981:39). However, considering the aim of this essay, when adapting
the ST for a broader target audience, a strictly literal translation process would not be sufficient.

Accordingly, Marianne Lederer’s *interpretive model of translation* is the key theory for this study. She divides her model into three basic steps of translating a text. Initially, she focuses on the *understanding* of a text where translators utilize their linguistic competence and general knowledge in order to acquire a full grasp of the ST (Lederer 2003:23 – 25). Secondly, in the next step Lederer brings up *deverbalization*, which, in essence, involves breaking down the original sentence and extracting all the information this sentence contains (ibid 115). Finally, the third stage is called *re-expression*, where ”the TT is constituted and given form based on the deverbalized understanding of sense” (ibid 35 – 42). In other words, the last step is where the extracted information from the original sentence has been analyzed and subsequently has been provided in the TT in a new syntactic structure (form).

Within this theory, “the transfer is supposedly through sense and not words” (ibid 13), and hence, once again, the information is the most vital part of the translation. So, although there are bound to be what Catford refers to as *structural shifts* – mainly involving changes in grammatical structure (Catford 1965: 75 – 82) – the integrity of whatever message the author is trying to convey must nonetheless remain there in the target text. Similarly, in “The Theory and Practice of Translation”, Nida and Taber discuss the ”priorit[y of meaning” and suggest that, in order to highlight the message, ”radical” restructuring is not only allowed but even ”highly desirable” (Nida & Taber 1974:13). However, since the English language has ”one of the most rigid word orders among the languages of the world” (Schmid 1999:45), deverbalizing and re-expressing the source text may prove more difficult than it appears. In addition, Ingo writes that simplifying the structure of the ST by dividing long sentences into shorter ones is one of the hardest tasks for a translator (Ingo 2007:228), adding more fuel to this.

For this particular aim, though, the advantages of utilizing Lederer’s theory outweigh the possible drawbacks. The translation should be dealt with ”first in terms of meaning and secondly in terms of style” (Nida & Taber 1974:12). Such a difficult text as this ST, with very long, highly hypotactic sentences has to be altered for it to be more readable to a larger group of target readers.

When the ST is restructured through translation it is abundantly clear that ”certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis” (Vinay & Darbelnet 1995:31). In *Comparative Stylistics of French and English – A methodology of translation* (*Stylistique comparée du français et de l’anglais*), Jean-Paul
Vinay and Jean Darbelnet have outlined a methodology for analyzing translation and come up with different methods divided into two categories: direct translation and oblique translation (ibid). One method upon which their theory of direct translation is built, helpful to describe the re-expression process here is borrowing, which is the taking of a word from another language without changing it (ibid). Using voice-over in a Swedish text, for example, would be referred to as borrowing.

Oblique translation, on the other hand, is characterized by the following methods:

- **Transposition**: The shift of a word class into another without sacrificing the original message (ibid 36). For example the transposition from a noun to a verb in the following example:

\[ \text{(1) In his analysis of the scores for Korngold's The Sea Hawk (1940) and Double Indemnity, for example, Royal S. Brown notes that 80 percent of the former contained musical scoring, as opposed to only about 51 percent for the latter.} \]

Han noterar att i ”Slaghöken” från 1940 har 80 % av filmen tonsatts av Korngold, medan det till exempel i ”En kvinna utan samvete” från 1944 bara är 51 % av filmen som ackompanjeras av musik.

- **Modulation**: This describes a shift in point of view (ibid). Here, Vernet has gone from being part of the object in the ST sentence to head as the subject in the TT sentence:

\[ \text{(2) The use of jazz and blues stylings in noirscores parallels the weakening of censorship that Vernet identifies in the content of these films.} \]

\[ \text{Vernet såg alltså den mildare censuren av innehållet i filmer från den andra noir-cykeln som stiltypisk för genren.} \]

Moving on, since one of the main concerns in this paper is analyzing how a translation can be adapted for a new TT group by changing the sentence structure, intertwined with the previous methods of Vinay and Darbelnet, some of Chesterman’s syntactic strategies will be of great assistance to further develop the use of these kinds of methods in this discussion:
• **Literal translation**: The closest possible translation of the source text (Chesterman 1997:Ch. 4).

• **Unit shifts**: For example, a word translated into a phrase. The different units are: morphemes, words, phrases, clauses, sentences and paragraphs (ibid). The single word *characteristics* translated into the multi-word noun phrase *utmärkande drag* is a unit shift.

• **Phrase structure change**: Shifts at the phrase level, for example change of tense in a verb phrase or change of definiteness and modification in a noun phrase (ibid). Here, the definiteness of the noun phrase has changed:

(3) Scores … are characterized by _tension_ between atonal techniques and the return of more melodic elements.

Tonsättningen … karakteriseras av _spänningen_ mellan atonala tekniker och återkomsten av mer melodiska element.

• **Clause structure change**: Shifts in the clause structure, for example a shift from active to passive, from finite to non-finite or from Subject-Verb-Object to Adverbial-Verb-Subject (ibid). The clause structure in the following example has changed form finite to non-finite:

(4) Roy Webb’s score for the latter film will provide a direct link to the second cycle of noirfilms that emerged in the 1970s _by drawing comparisons to David Shire’s score for the 1975 remake ”Farewell, My Lovely”…_

_Denna koppling kommer att göras genom att jämföra Webbs musik med den i nyinspelningen av ”Kör hårt, Marlowe!” från 1975, komponerad av David Shire._

• **Sentence structure change**: Sentence-unit structure change. This could mean a change between main clause and sub-clause, and between different types of sub-clauses (ibid). To exemplify, here the sub-clause in the ST has been translated into a main clause in the TT:
The music for noir films not only undermined the security of more conventional film scores through the incorporation of dissonance and atonality, but also through such destabilizing devices as the breakdown of traditional diegetic/nondiegetic distinctions and the use of unusual instrumentation and experimental recording techniques.

Dessutom använde man andra destabiliserande knep såsom ovanliga instrument och experimentella inspelningstekniker.

Hopefully, these methods can be of assistance when attempting to clarify how the ST was restructured in order to adapt to the new TR audience.

6. Analysis

Initially, this chapter will deal with the problematic area of how the film and music terminology was translated. Subsequently, the second main issue of this study will be focused on, namely the deverbalization and re-expression process. Finally, the difference in level of difficulty between the two texts will be compared with the help of LIX, an index of readability measuring the degree of difficulty of a text (LIX, 2011).

6.1. Terminology

As previously stated, this section will deal with the analysis of translated music and film terminology. This analysis is highlighted by examples from the ST and the TT, followed by a more theoretical discussion. To begin with, score is by far the most diversely used term in the ST, presented in a variety of different grammatical positions and forms. A direct literal translation would give partitur, or specifically for film: filmmusik. However, the versatility that the different contexts throughout the text offer provides an opportunity to use translation in a very creative way. As Susan Bassnett puts it: "the interlingual translation is bound to reflect the translator’s own creative interpretation of the SL text" (Bassnett 1991:80). The following examples display the wide variety of ways in which score was translated throughout the TT:
(6) ... and the changes noirscores demonstrated from *earlier film scoring practices*.

... och de sätt på vilka denna nya genre bröt mot *gamla normer*.

In this first example (6), the headword in the ST noun phrase is *practices*, and *film scoring* works as a premodifier. In the TT, however, since it is already implied in the context that these practices deal with film scoring, the premodifier has been omitted in order to avoid over-explicitness and repetitiveness. The reason for translating *practices* as *normer* here is that it deals with the standard way of scoring a film.

In example 7 below there is another change within the noun phrase.

(7) *Scores* for the nostalgic second noir-cycle …

*Tonsättningen* till denna nostalgiska andra noir-cykeln …

In this case, the headword in the ST is an indefinite noun in the plural, while the TT version is a definite noun in the singular form, hence making this a matter of what Chesterman would describe as phrase structure change (Chesterman 1997:Ch. 4). The change in meaning is rather insignificant but there is still a difference from a possible literal translation, which would have been *partiturer*. Putting it in the definite, singular form here, instead, provides a more idiomatic sense of the collective scoring for the second noir cycle, at least according to Språkbanken. A search for concordance found no matches for *partiturer* while there were matches for *tonsättningen* (Språkbanken, 2009).

(8) Roy Webb’s *score* for the latter film …

Roy Webbs *musik* till den sistnämnda av dessa filmer …

Regarding example 8, a literal translation could be argued for since *score* could clearly be translated as *filmamusik* here. However, the context already provides the reference to a film and therefore it becomes a matter of avoiding the repetition and over-explicitness that choosing *Webbs filmamusik till den sistnämnda av dessa filmer* would cause.
In his analysis of the scores for Korngold’s The Sea Hawk (1940) and Double Indemnity, for example, Royal S. Brown notes that 80 percent of the former contained musical scoring, as opposed to only about 51 percent for the latter.

Example 9 here is of another grammatical nature entirely. Here, the noun phrase in the ST has been transposed to a verb phrase in the TT. Yet again, the versatility of score lends itself to numerous structural solutions while the message is still intact. Possibly, innehåller 80 % av filmen musik could have been opted for, however that would not exclude diegetic music; music that is not scored for the film but rather is part of the actual plot. 80 % av filmen ackompanjeras av tonsatt musik avoids the diegesis issue and could perhaps provide another solution, but it would be quite excessive and long-winded compared to the chosen alternative. In the end, regardless of the various options, the final version here seems to be to the point and idiomatic.

Michael Small’s score for Klute, for example, makes use of a romantic theme played on flugelhorn that underscores the relationship between detective John Klute (Donald Sutherland) and call girl Bree Daniel (Jane Fonda).

Finally, in example 10, underscore could perhaps be misconceived as actually not being related to the meaning of scoring as such, since the word has another meaning, namely to underline something in a text; stryka under in Swedish (Nordstedts Ord, 2011 a). However, in this context underscore is the verb form of the noun underscore meaning underpartitur in Swedish (Tyda.se, 2011). Furthermore, opposed to the transposition from noun to verb in example 9, the verb phrase in the ST has been transposed to a noun phrase in the TT in this example. The main information conveyed is that a certain theme is playing in the background
when the relationship between the two leads is highlighted in the film. Hence, it could easily be argued that this theme works as a *leitmotif* (a theme often specific for certain characters) for the relationship, and so the translation to *ledmotiv* seemed appropriate here to avoid the difficult use of *underscore* as a verb in Swedish. In addition, since this word also means that you underline something, that could further indicate that this very leitmotif is used to, figuratively speaking, underscore the relationship.

Moving on, there are a number of terms regarding music theory in the ST, and translating them properly is vital to suit both readers proficient in music theory terminology and the new, broader TR group. According to Nida and Taber, technical language, such as the language regarding music and film used in this particular ST, is characterized by its "complicated vocabulary" and "… is intended for a very restricted audience" (Nida&Taber 1974:128). However, there is no need for oversimplification when adapting the terms since formal language, like the one used in both the ST and the TT, can "deal with equally complex subjects", even if the audience in general is "a wider one" (ibid). The terms brought up below display the difficulty of walking the line between adapting, and translating literally from the ST.

First of all, the term *ostinato pattern* was probably the most obscure musical term in the entire ST. Literally translated it is the compound noun *ostinatofigur* in Swedish. For this particular term, though, as it is sometimes the translator’s task to avoid terms in order to adapt to the new TR audience (Ingo 2007:228), it seemed more logical to opt for a more "oblique" path.

Subsequent to deciding on not to settle for a literal translation, with the help of Nationalencyklopedin, the actual meaning of the term *ostinato* was looked at closely. Apparently, it describes “a theme that is repeated throughout an entire composition” (Nationalencyklopedin, 2011 a). Thus, to adapt the TT to a wider TR group, *återkommande tema* seemed like an appropriate way of keeping in line with the information given, and at the same time making the term more accessible. The ST version here is a compound comprising two nouns. However, in the TT the noun *ostinato* is replaced by the participle *återkommande*, thus making this what Vinay and Darbelnet refer to as a transposition (Vinay&Darbelnet 1995:36). As regards to *pattern*, since it is included in the meaning of *tema*, it has been omitted. Example 11 below displays the final translation of this complicated term.

(11) … that is accompanied by a clanging *ostinato pattern* …
Two terms specific for film music are the adjectives *diegetic* and *non-diegetic*. Simply put, *diegetic* music is a musical element that is part of the actual plot, and which the characters in the film hear, and conversely, *non-diegetic* music comprises all the themes and background music (Nationalencyklopedin, 2011b). Looking back at the previous example it could perhaps be argued that these terms should be translated literally because there is no actual alternative synonym that would be more easily understood. However, the balance of knowing when to be very explicit and not is delicate, and although this is a case where the literal translation is definitely the smoother option it could probably not be assumed that the new TR audience is fully aware of these terms. Therefore, the first time we come across the term in the ST, a short and concise explanation was utilized and hence, throughout the remainder of text, the TR would recognize the meaning of the terms. The final result is displayed next.

(12) The few writers on noir films who have chosen to address the use of music in films of the genre have done so mainly in terms of *diegetic sequences* …

*Music cue* certainly caused quite a bit of quandary and there were a number of options to consider when translating it. Eventually, this is how it ended up in the TT:

(13) The opening music cue introduces dissonant elements that will become more prominent as Uncle Charlie’s true nature is revealed.

Obviously, this sentence has been restructured quite a bit in the TT but, essentially, what has happened here is that *cue* has been translated into *tema*. This term proved quite troublesome because there is no direct translation of it into Swedish. Borrowing the original was of course an alternative, especially since Swedish lends itself very easily to borrowing from the English
language (Ingo 2007:108), and Filmscore.se, for example, uses the term as a borrowing (Filmmusik, 2011). The issue with borrowing here, though, is the presupposition that the new TR group’s knowledge of the terminology is basic and since the TT is aimed at a broader TR audience the exact meaning of cue ought to be made clear by adaption. In the end, after extensive research, a forum on music offered the last resort, namely that cue almost works in the same capacity as a leitmotif (Studio Forum, 2011), hence tema. The premodifier music here further indicates that this is a musical element specific for the character of Uncle Charlie. Grammatically, the original compound noun phrase is now a single word, thus rendering this a unit shift (Chesterman 1997:Ch. 4).

Terminology unfamiliar to the translator naturally leads to difficulties. In the following example, standard torch number proved to be a major bump in the road. Several dictionaries were consulted but none offered a translation for torch number. However, Nordsteds Ord provided a translation for torch song, which basically meant sentimental kärlekssång (Nordstedts Ord, 2011 b), and so standard torch number was translated in the following way:

(14) … the first being the standard torch number from which the film’s title is taken

Det första är den klassiska balladen från vilken filmen tagit sin titel …

To clarify, a standard is a classic song being reinterpreted time after time, so the adjective attribute here was more easily translated than the actual compound noun. The same thesaurus also provided the translation for torch singer, which was schlagersångerska, although that did not seem to have any bearing in this context. Visibly, kärlekssång was not kept in the final translation since it appears too stiff and rigid in a modern text about music. Essentially, it is describing a love ballad and so balladen proved to be the best option. Thus, once again, the compound noun phrase has shifted to a single noun here, making this a case of unit shift (Chesterman 1997:Ch. 4).

Turning to film terminology, there were definitely some problematic terms in this area as well. First of all, the issue of translating opening credits and finding the proper Swedish equivalent will be dealt with. An exact translation of the compound noun opening credits was nowhere to be found in any thesauri, and so various dictionaries were consulted. According to the “Oxford Advanced Learner’s Dictionary”, the credits in a film is ”the list of all the people involved” (Oxford Advanced Learner’s Dictionary), and the “Longman Dictionary of Contemporary English” provides a similar definition, adding that the list is shown in the
beginning or the end of a film (Longman Dictionary of Contemporary English). With the help of this information along with the fact that “Nordsteds Ord” translates credits as eftertexter (Nordsteds Ord, 2011 c), the logical solution, in the end, clearly would be to translate opening credits as förtexter.

Furthermore, the term shot proved to be quite troublesome. This is how it was finally translated in the TT:

(15) The opening credits dissolve to shots of the seamier locations in a modern city as the music becomes darker and more aggressive.

Förtexterna går över till en scen där kameran sveper över de skummare delarna av en modern stad medan musiken blir allt mörkare och allt mer aggressiv.

There is a visible shift from the ST structure in this example due to several problems, one of them being that shots in the plural (or in the singular for that matter) was very difficult to translate with one single equivalent word. Initially, bilder was considered but the image that bilder projects is much too static to appropriately describe the ST message here. After consulting several dictionaries, kameratagningar eventually seemed to be the best alternative in terms of equivalence, however, that too lacked the exact connotations needed for it to work. The sense of the word kameratagningar is much too technical, more describing the actual work behind the film than the sweeping shots of the city. After much agonizing contemplation, it was decided that in order to produce the same message, a touch of creative interpretation was necessary. In the examples above, the headword shots has been translated into the noun phrase en scen with an indefinite article, and it has also been put in the singular. Also, the postmodifier in the ST, of the seamier was changed to där kameran sveper över. This shift was crucial to capture the sense of the camera sweeping over the rougher parts of the city in question, something that a single noun could not produce on its own. In essence, then, what the word shots expresses in the ST is now conveyed by en scen där kameran sveper över. Hence, there is yet another unit shift here from the one-word phrase in the ST to the multi-word phrase in the TT, and there is also a phrase structure shift from the plural to the singular form.

The translation of the English word lead, in the context of film, caused some difficulty due to its versatility in the TL. Three translations of the term that immediately come to mind are huvudkaraktär, huvudroll and huvudrollsinnehavare. With three synonyms that are so
similar in both denotation and connotation the choice between them may not seem that important. However, *huvudrollsinnehavare* appears to point more to the person playing the actual role instead of the character itself, which is in fact what is important here, as can be seen in example 16. Hence, we are left with two alternatives; *huvudkaraktär* and *huvudroll*. An easy way of comparing frequency between the two is of course to utilize Google, and here the difference in usage was immense with over one million hits for *huvudroll* and a mere 21 000 hits for *huvudkaraktär*. What really decides which alternative to utilize in the TT here, however, is the context. In the ST the author states that *a relationship develops between the two leads* and a relationship between two *huvudkaraktärer* definitely correlates better than the other option. Thus, although frequency is a good estimate, the context is always the most important factor. In grammatical terms, although a minor point, the single noun *lead* from the ST has changed into a compound noun in the TT, yet again rendering this a unit shift.

(16) The romantic theme only emerges as a relationship develops between the two *leads*, and even then it is used sparingly.

Det romantiska temat hörs först när ett förhållande börjar uppstå mellan de två *huvudkaraktärerna*, och till och med då används det sparsamt.

To sum up, the examples discussed here show how a simple word can lead to quite a bit of research and effort when deciding how to tackle it. In essence, it seems to be that what decides how to translate each respective term depends on the TR’s presupposed knowledge of the subject area and the context the term appears in.

### 6.2 Sentence Structure

First of all, this section discusses the adaption of sentence structure, and then the second subsection discusses the value of LIX.

#### 6.2.1. Adapting Sentence Structure

As stated several times earlier, the aim of this essay is to analyze how a translation can be adapted for a new and larger TR audience. In this section, the breaking down of the ST’s
extensive, hypotactic sentences will be discussed with the help of Lederer’s theory of
deverbalization and re-expression, as well as with aid of methods from Vinay and Darbelnet
and Chesterman. It is important to break long sentences into shorter ones if the aim is to
increase readability (Svensson 1989:25).

In the examples brought up in this chapter, the original sentence will be shown in its
entirety to make the analysis clearer, and of course the full TT version will be displayed as
well.

(17) While French critics of the 1940s and early 1950s, including Nino Frank, Jean
Pierre Chartier, and Raymonde Borde and Etienne Chaumeton, and later writers,
most notably Paul Schrader and Raymond Durgnat, worked to define the visual
and thematic characteristics of film noir, none of their writings give consideration
to the musical scores for these films.

På 40-talet och in på tidiga 50-talet arbetade franska filmkritiker som Nino Frank
och Jean Pierre Chartier mycket med att definiera noirfilmernas visuella och
tematiska särdrag och även senare skribenter, i synnerhet Paul Schrader och
Raymond Durgnat, fördjupade sig i ämnet. Ingen av dem tog dock hänsyn till
musiken i dessa filmer.

The original sentence here consists of a single, very long sentence. Naturally, the demand on
the reader’s ability to decipher the message among all these sub-clauses thus becomes
immense. Essentially, the information this sentence provides is that several French writers
have dealt with how film noir is represented in terms of themes and images but that none of
them discussed the noir music. The problem is that the main clause in the ST version is so far
back that the key information gets lost in all the French names, and all the years. In the re-
expressed TT version, the fact that none of these writers analyzed the music in film noir is put
in a sentence on its own with the adverb dock referring back to the previous sentence. This
way, the readers are helped by a natural pause, and they can focus on the second part of the
information in the second sentence thanks to what Lederer would call re-expression ((Lederer

In terms of grammar, a shift has been made at the sentence structure level here since the
initial adverbal sub-clause in the ST has been translated to a main clause in the TT. Hence,
the predicate moved to the beginning of the sentence making it easier to read, since Swedish,
unlike English, is based on the V2-rule stating that the finite verb should always come second,
syntactically, and as close to the subject as possible (Josefsson 2009:152). Although the
predicate is actually placed after the subject in the ST, the subject is so extensively long that
the predicate is caught in the middle of the sentence. Thus, it made much sense re-expressing this. In addition, the last sentence has been modulated since the perspective has changed here. In the ST, it is the writings that did not take up the music in film noir, but in the TT the point of view has changed to the writers themselves. In addition, there are two phrase structure changes in the second sentence where scores in the plural has shifted to musiken in the singular, and furthermore changed from the indefinite to the definite form (Chesterman 1997:Ch. 4).

Example 18 will further display how the ST was deverbalized and re-expressed.

(18) It is my contention here that just as the noirfilms represented a challenge to the sanctity and security of home and family that had been reinforced in many pre-war Hollywood productions, the musical scores for these darker works emphasized this sense of displacement by defying the tonal tradition of classical Hollywood film scoring, with its emphasis on melody and the dominance of a home tone.

Yet again, the single sentence in the ST has been translated into two sentences in the TT, leading to a sentence structure change. Basically, the information provided in the ST here is that it is the author’s argument that the music in film noir breaks away from the standard film scoring in the same way the films themselves move away from the traditional way of making film. This is the information in its deverbalized form (Lederer 2003:23 – 25). Since the sentence is so long, though, this sentence requires a high level focus and concentration, which rendered it suitable for division. The most significant difference is that the initial main clause in the ST has been moved to the second sentence in the TT because, when split up, it made more sense having it referring back to the image created by Hollywood pre-war productions (denna bild) as a basis for the latter part of the information, namely the author’s contention.

In the ST, many pre-war Hollywood productions is part of an adverbial, while it has been transposed to a noun phrase in the first sentence of the TT where it now takes the place of the subject. Also, the final sub-clause in the ST is slightly repetitive since that information has already been provided earlier in the text, and therefore it has been omitted and replaced by a noun phrase; den klassiska Hollywood-tonsättningen, referring back to the emphasis on melody and dominance of a home tone discussed in a previous section.
Moreover, there is a phrase structure change in this noun phrase as the ST version was in the indefinite form while the TT version is in the definite form.

Moving on, the following example will show an even more elaborate splitting of a sentence.

(19) The use of jazz and blues stylings in noirscores parallels the weakening of censorship that Vernet identifies in the content of these films, although in the first noircycle, such musical elements often were subtly incorporated within a more symphonic structure or relegated to diegetic scenes meant to demonstrate the decadence of the nocturnal urban environment.

Vernet såg alltså den mildare censuren av innehållet i filmer från den andra noir-cykeln som stiltypisk för genren. Detta återspeglas bland annat i förekomsten av inslag av jazz och blues i tonsättningen. Sådana musikaliska element fanns även i den första noir-cykeln, men då oftast diskret insmugna i en mer symfonisk struktur eller förpassade till diegetiska scener där de skulle symbolisera det dekadenta nattlivet i innerstaden.

In example 19 above, the single original sentence is not two, but three sentences in the TT. To begin with, the key information that can be extracted from this sentence is that the weakened censorship typical of noir films is reflected in the infusion of jazz and blues in the noir music. In addition, the author describes these infusions as being more subtle in the first noir cycle, which is an important part of the analysis.

What needed to be done here was to separate the key parts of the information given, and show them in a new light, so to speak, standing on their own. In the ST, the sentence starts off with focus on the use of jazz and blues influences in the film noir scoring, and their paralleling the weakened censorship in the films. However, to isolate the important fact that these stylings were stylistically essential to film noir, Vernet and his argument were put in focus and referred back to with the help of the adverb alltså in the beginning of the first sentence here instead. The point of view has changed slightly as well to Vernet thus making this a matter of modulation. Continuing, two parts of the information are left; the fact that jazz and blues stylings reflected this milder censorship, and the fact that they were more subtly infused in the first noir cycle. Hence, the second sentence in the TT example deals exclusively with the jazz and blues stylings and their reflecting what Vernet described as a milder censorship in film. Finally, the third sentence brings up the appearance of such stylings in the first noir cycle and the more discrete use of them, but in the TT it is provided in a new sentence. Visibly, the bulk of information the reader has to take in within the confines of the
original ST sentence is now hopefully made more accessible in shorter, more concise fragments in the TT.

Moreover, the noun phrase the weakening of censorship has definitely been put through a phrase structure change. The preposition is omitted in the TT version, and this is because the premodifying noun weakening has been transposed to the adjective mildare in the TT.

Example 20 is a further indication on the necessity of re-expressing the ST for the new TR audience.

(20) Rather than merely acting as a force to be brought under control by tonal resolution or evoking a sense of dystopia that goes against the norms of society (as Flinn suggests in her reading of the Detour [Edgar G. Ulmer, 1945] score, for example), I believe these dissonant elements in noirscores exist on an equal level with the consonant elements and assert their own control over the musical discourse.

I sin analys av musiken i ”Farlig omväg”, från 1945, anser Flinn att dessa dissonanta element enbart används för att framkalla en känsla av dystopi, något som går emot samhällets normer, och figurerar som en kraft i musiken som gång på gång till slut tas över av en tonal upplösning. Jag hävdar dock att de dissonanta elementen i noirmusiken existerar på samma nivå som de harmoniska elementen, och att de i den här genren förfogar över sitt alldagens egna utrymme i tonsättningen.

Once again, the ST sentence begins with an adverbial sub-clause, pushing the subject and the finite verb much further down in the text. In addition, there is a misleading insertion within parenthesis here with an important piece of information, possibly rendering the belief that the information is trivial, which it in fact is not. The disagreeing with Flinn is a major part of Ness’ argument and the contrast in opinion is necessary to point out. The information given here, then, is that Ness claims that Flinn is wrong in her analysis of the music in “Detour” where she states that dissonant elements in film noir only exist to highlight the tonal elements.

Ness’ belief here is obviously the most important part of the message and therefore it is highlighted in a sentence of its own in the TT, referring back to the first sentence with the help of the adverb dock. Apart from this, the change is not too significant in this sentence and so the first half of the key information has found its place. However, in the new first sentence, while the initial adverbial clause in the ST is now part of a direct object, the former insertion has shifted to an adverbial in the beginning of sentence one. Moreover, instead of existing in a sub-clause, Flinn is now the subject of the main clause in the first sentence thus pointing to a clause structure change. Clearly, there has been quite a change here in terms of structure but
the two parts of Ness’ message are still intact; the first sentence brings up Flinns contention, and the second sentence reveals Ness’ opposition towards it while at the same time being presented in a new structure adapted for the TR group. The structural change is important to make the text more accessible since shorter sentences render the text more readable.

Returning to what Ingo stated regarding insertions being more common in the English language, the parentheses have been removed in the TT to adapt to the TL practices. Further grammatical changes occur in the structurally changed phrase the musical discourse. In the ST the musical discourse is referring to the struggle between atonal and tonal elements in the “Detour” music, and that the tonal elements definitely have a place there. However, in the TT it comes out awkward stating that they förfogar över sitt egna utrymme i den musikaliska diskursen. Therefore, the headword was changed to tonsättningen with which the previous verb phrase worked better. This caused the noun phrase unit to change to a single word here too.

Another example, providing an example with a single sentence being translated into three separate sentences in the TT, will be discussed next.

(21) In the neo-noircycle of the 1970s and 1980s, however, jazz (characterized by the prominent use of horn solos in a number of the scores for these films) has been employed not only to evoke the erotic undercurrents of the genre and the character of the femme fatale, but also to generate a sense of nostalgia for films of the past (as demonstrated by John Barry’s saxophone-dominated score for Body Heat, which fulfills both of these functions).


Evidently, this is one of the sentences where Ness prefers to utilize parentheses for his insertions of information. As grammatically sufficient as they are, they make for quite an extensive sentence without natural pauses, rendering it very difficult to read. Thus, it was only natural to break this sentence down and restructure it.

The information the ST is conveying here is that, in the second cycle of film noir, jazz was used to create erotic undertones and a sense of nostalgia for past films. This was highlighted by the use of horn solos in many of the neo-noir films, especially in “Body Heat”, scored by John Barry. This is the key information in its "deverbalized form", ready for re-
expression. Initially, what has been changed here is that in the first TT sentence the fact that jazz had a new role in noir scoring in the 70’s and 80’s, and that this fact could be outlined through the "prominent use of horn solos in a number of the scores for these films", has been placed in a new sentence. Now, standing on its own, this new first sentence sets the tone, if you will, for the rest of the information. Subsequently, the second sentence deals with how the jazz was assigned a new roll in the neo-noir cycle, and finally the third sentence basically is the last insertion incarnate. In this way, although quite "chopped up", this overly long ST sentence has been adapted in a new form with higher readability, keeping all of the original information.

With this much restructuring, there are definitely bound to be a number of shifts from the ST to the TT. First of all, the insertion within parenthesis in the initial main clause in the ST is now a dependent sub-clause in the TT that is referring back to jazz’ new role. To connect the second sentence with the first one, this new main clause begins with an adverbial referring to the noir-era of the 70’s and 80’s, and hence there is a clause structure change to the form of an adverbial-verb-subject structure.

Furthermore, although this is verging on stepping over to terminology again, there is the issue of the term femmes fatales in the ST. It is borrowed from the French word for a woman controlling the men around her, first and foremost with the help of her sexuality, although used in the French plural form here (Nationalencyklopedin, 2011 c). A translation to an equivalent expression could perhaps be argued for, but a borrowing is probably the most suitable alternative. Accordingly, various Swedish parallel texts on homepages on the subject of film noir seem to settle for the same solution, for example in ”… dödligt möte med en av arketyperna för senare tiders Femme Fatale Jane Greer.” (Strange Things, 2006), and in ”… och hon en tvättäkta femme fatale … ” (Filmmedia, 2011).

Finally, the second to last sub-clause within parenthesis in the ST is now a new main clause in the last sentence of the TT, followed by the last sub-clause intact from the ST. The parentheses have been removed again to adapt to the TL as that insertion is now a main clause.

To summarize, all in all the very long sentences in the ST displayed her, along with the translations of them, should provide an overview of how a difficult text can be adapted for a new TR audience in the TL. As shorter sentences increase readability (Svensson 1989:25), the broken down sentences in the TT should make the text easier to read and hence help the intended TR audience here, which is of immense importance since the TR should always be considered when writing (ibid). Actually, there is a way of measuring the difficulty of the
texts mathematically, and the next section will give an insight to how this is done, and hopefully prove that the deverbalization and re-expression in fact increase readability.

6.2.2. LIX

As stated in the introduction to section 6, LIX (index of readability) is a means of measuring how difficult a text is. Firstly (A), the initial step of achieving this is by calculating how many words there are in the text (Björnsson 1968:66). Secondly (B), the number of sentences has to be counted; that means sentences divided by a full stop or a colon (ibid). Lastly (C), the number of long words (six characters or more) is calculated (ibid). When the variables are set, this is the formula utilized to calculate the LIX: \( \frac{A}{B} + \frac{C \times 100}{A} \). The reason for making a comparison of LIX between the ST and the TT discussed in this paper is to see if the TT, “mathematically”, has become easier to read than the ST, and thus adapted for a larger TR audience.

After going through the ST, the number of words proved to be 4968, the number of sentences was 147, and the number of long words was 1840. Hence, putting the different variables into the equation, the formula looked like this: \( \frac{4968}{147} + \frac{1840 \times 100}{4968} \). This equalled a LIX of 71 (70.8), a number that will soon be put into perspective.

The TT, on the other hand, had a slightly higher amount of words, 5125. One factor explaining this increase in amount of words could probably be explanations of various ST terms, and also the additional words necessary for making new sentences grammatical after the deverbalization. Not very unexpectedly, the TT had a higher number of sentences as well, consisting of 201 sentences. Lastly, the number of long words was slightly higher than in the ST as well with 2000 long words. A calculation of variables extracted from the TT showed a decrease in LIX with a result of 65 (64.5).

So far, all that these numbers tell us is that the LIX of the ST is higher than the TT, thus indicating that the TT is in fact easier to read. However, it is necessary to compare these numbers to a set table of how difficult they actually are. According to C.H. Björnsson, specialist literature is mostly in the area of 50-65 with very few texts reaching beyond that upper echelon (Björnsson 1968:102). Therefore, it is clear to see that the ST here is extremely difficult to read. Actually, Björnsson claims, for the "average Joe” to be able to completely grasp special literature such as this, the LIX should be no higher than 50, preferably staying around 40 (ibid). However, this TT is aimed at the observational reader who can obtain the message but who does not have the specific knowledge of the subject area (Pym 1992: 171 –...
189), and hence those numbers should not cause too much concern. Instead, assuming that the specific knowledge of the subject area is part of the difference of 6 percentage units between the texts, it seems fair to claim that the TR audience should be able to receive the ST message more easily.

It should be made clear that long texts like these two are rarely evaluated in their entirety, however, since they have been treated equally, and are used in perspective to each other more than anything else, LIX serves its purpose after all.

In summary, the TT is more easily read than the ST and this is to a large extent due to the larger number of sentences in the TT. More sentences equal increased readability and this is what was accomplished with the broken down sentences of the ST.

7. Conclusion

This study set out to analyze how a text can be adapted for a new, broader TR audience through translation, in this case from English into Swedish.

First of all, the actual translation had to be carried out in order to accumulate material for analyzing. Regarding the aim of this paper, complex sentence structures as well as music and film terminology were focused on, and, in addition, the difficulty of the two texts (the ST and the TT) was measured with the help of LIX.

The main issue with translating music and film terminology in this study was the balance of knowing how to deal with the respective terms. Is literal translation the best option? Is borrowing preferable for this very term? Should this term be adapted for the TR? After analyzing the various terms, it was determined that what strategy should be utilized depends entirely on the presupposed knowledge of the TR and the context in which these terms appear.

When long, informative sentences are restructured in the way they have been here, a wide array of shifts occur, mainly grammatical. With the help of Lederer’s theory of deverbalization and re-expression, the information in the ST sentences was kept intact as they were transformed for the adapted TT version. Since shorter sentences increase readability it became clear that the re-expressioned TT helped the new TR audience. In addition, LIX was used to prove mathematically that the TT was actually easier to read than the ST.

To conclude, from what has been highlighted in this study, it would appear that such a difficult text as this (observing that it is at an extremely high academic level) will never really
be available to the reader Pym refers to as the excluded reader, or even a large part of the participative reader group. At least not without sacrificing the integrity of the text. However, as has been displayed here, it is possible to adapt it to a larger TR group, keeping the entire message the author wishes to convey.
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