Bringing the history of fashion up-to-date; towards a model for temporal adaption in translation

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Abstract

In cultural adaptation, the translator has a solid theoretical ground to stand upon; scholars have elaborated strategies that are helpful to this effect. However, there is little research, if any, to rely upon in the matter of temporal adaptation. The aim of this paper is to fill this gap.

The primary data used in this translational study consists of an English source text that was published in 2008 and the resulting target text, translated to Swedish in 2012. Hence, in order for the target text to function in its time, there was a four-year long time gap to fill with accurate and relevant data and in a style that would not deviate from the author’s original intentions; the target text needed to be temporally adapted. In what follows, I will suggest a set of strategies for temporal adaptation. The model is elaborated with strategies for cultural adaptation as a starting point and based upon measures taken to relocate the target text to 2012. The suggested strategies are time bridging, updating, adjustment and omission.

These four strategies make up the model that I put forward to bridge the theoretical gap that seems to prevail in the matter of temporal adaptation. However, considering that the data used in this study was relatively limited, the applicability of the strategies may be the scope of future studies.

Keywords: cultural adaptation; time adaptation; time gap; transcreation; updating; time bridging.
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1. Introduction

What does it take to translate a text? Is it just a matter of finding the adequate vocabulary and style and composing a grammatically correct text? No beyond that, translation is also about recreating the author’s vision and message to the target reader, in another culture and sometimes also in another time. The translator becomes the interpreter of this message and vision. There are many challenges that face the translator in this task; in order to provide the target reader with the same prerequisites as those of the reader of the source text, all aspects of translation need to be dealt with. The success in achieving this goal greatly contributes to the target reader’s reading experience and overall impression of the text and, consequently, to the successful mission of the translator.

An important component in a successful translation is a carefully executed cultural adaptation, that is, the relocation of the source text into the target reader’s culture. For the translator of a factual text, perhaps an equally important component is to bring the text up-to-date with present conditions, that is, to relocate it in time. This is a process that could be referred to as a temporal adaptation; examples of such an adaptation is the updating of a person’s age or the addition of a fact that was not known at the time of writing of the source text.

As we will see below, temporal adaptation may put the translator in a position where rather extensive text editing is needed, thus taking the target text one or several steps away from the source text. This adaptation becomes increasingly challenging the more time that elapses between the publishing of the source text and the translation; this challenge can be compared to the challenges in cultural adaptation, which arise when the culture of the source text differs substantially from that of the target text. Furthermore, the degree of difficulty in adapting the text to the present day also depends upon the nature of the text; for example, a cookbook might not need as much temporal adaptation as a factual text on Russian society. Thus, in order to make the relevant adjustments to the text, a careful analysis of any time-related issues is required.

The present study is based upon a translation of an English text into Swedish. The source text (henceforth ST), which will be presented in Section 1.3, conveys information that is of time-bound use to the reader, which is a typical characteristic of a factual text (Ingo 2007:225). During the process of translation it became evident that there was a need to bring the time-bound information of the target text (henceforth TT) up-to-date in order for the text
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to function impeccably in its time. It seems that adaptation has been studied mostly within a
cultural context, whereas temporal adaptation does not appear to have been dealt with to any
significant extent, if at all. This study is intended to bridge this theoretical gap, thus taking us
towards a model for temporal adaptation in translation.

In the present section I present the aim of the study together with method, material and
background theory; the results are presented and discussed in Section 2, followed by a
conclusion in Section 3.

1.1 Aim

The aim of this paper is to present a set of strategies for temporal adaptation based on existing
strategies for cultural adaptation and to demonstrate the applicability of these strategies to an
actual material.

1.2 Method

The data used for the present study was obtained in two stages:

1. Translation of an English text on the history of fashion into Swedish, with specific
   focus on temporal adaptation.

2. Identification and categorization of the strategies employed to time adapt the text.

The ST will be presented more in detail in Section 1.3. Comments on the TT are found in the
same section.

In the first stage, I consulted a variety of parallel texts\textsuperscript{1}, mainly sites on the Internet but
also texts found in for example fashion magazines, to ensure a language that would fit the
intended kind of text.

In the process of translation, it became increasingly clear that the main challenge
consisted in the need to bring the text up-to-date. Failure to do so would inevitably leave the
target reader with an impression of having read an out-dated text; thus the TT would not
function irreproachably in its time. To this end, I put extra emphasis on this aspect of the
translation. More specifically, I took the following approach.

- Firstly, every instance of references to recent events or prevailing conditions at the
time of writing of the text was identified in a systematic scan of the text.

\textsuperscript{1} Examples of parallel texts (among many): Internet: aftonbladet.se/sofismode/, hoom.se/mode/, modearkivet.se.
Fashion magazines: Styleby, Femina, Damernas Värld, Elle.
Secondly, each of the identified instances was carefully researched and analysed. The analysis aimed at clarifying questions related to the time gap between the ST and the TT. Was there a need to add new information or to adjust the text? Could something be omitted? Could something simply be updated? In this phase of the work I consulted an extensive number of sources, such as corporate websites, newspaper websites and research and data from the financial industry. Finding reliable sources proved to be an obstacle that rendered the task difficult in some cases.

Once the answers to these questions were obtained, the mission of updating the TT could start. This task needed to be executed with careful attention to the author’s specific style and also with the aim to keep adjustments and additions at a minimum level so as to deviate from the ST as little as possible.

As for the second stage in the collection of data, i.e. the identification and categorization of strategies used to time adapt the TT; I consulted the model for cultural adaptation suggested by Ingo (2007:127; see also Section 1.4.2 below). However, as this model, and indeed translation theory in general, seemed to be insufficient as a means of accounting for temporal adaptation, the idea of so-called transcreation was brought into the equation (see also Section 1.4.2). On the basis of these two existing approaches to cultural adaptation, I then developed a new set of strategies specifically aimed at temporal adaptation of text for translation.

1.3 Material

The ST used for this study is the first chapter in the book Fashion Brands – Branding Style from Armani to Zara by Marc Tungate; a journalist specialized in media, marketing and communication. The chapter, titled A history of seduction, gives the reader a review of the history of fashion starting in the 19th century and ending in the first decade of the 21st century.

The book, which was published for the first time in 2004, and for the second time in 2008, is primarily an exposé on the role that brands play in the marketing of fashion worldwide. It can be found in the bookstores' section for textbooks on marketing aimed at university level students. However, on the book jacket it is also presented as a “behind-the-scenes tour of the fashion industry” that can be read by anyone with an interest in fashion and marketing.
The ST is characterized by an easy and captivating style. It takes advantage of the fact that fashion is a business that is sensitive to the style of the day; the language used is fairly dense with anecdotes, quotes, metaphors and idiomatic expressions. It also carries traits of an article in a newspaper or a magazine; for example instead of stating the year of birth of a person, the author gives the person’s age. This style enhances the reading experience but it also makes the text more perishable; the information is valid for a limited period of time. It is also a text that, in terms of style, could be described as balancing in-between fact and fiction. Tungate tells a story where fashion plays the leading role; this story is built upon a dramaturgic timeline where the author starts in the present day, then takes the reader back to the 19th century and thereafter tells the history of fashion in a chronological order, ending in the present day.

As regards the TT, the text has been translated for a target reader with a general interest in the fashion industry, but it may also function in its original role, i.e. as a textbook for university studies. The main aim in the translation has been to safeguard the author’s journalistic style while making necessary adjustments to bring the text up-to-date.

1.4 Background theory

1.4.1 Ingo’s pragmatic aspect of translation

As a theoretical framework for this study, I have used the work of Ingo (2007), who suggests a model based on four aspects that need to be dealt with in order for the translator to produce a working TT. These four aspects concern grammatical structure, semantics, style and pragmatics. The topic of the present paper falls under the fourth of these aspects; that is the pragmatic aspect.

Ingo suggests that the author of a source text has written the text with a certain purpose, in a certain time, for a certain target group in a certain setting (2007:126). When the text is written, the situational factors of both the source culture and source language are considered and addressed by the author. In the transferral of the same text to a different language and to a different culture, the situational factors change. Some are no longer valid, some change and new ones have to be taken into account. Hence, the translator has to pay attention to both the situational factors prevailing in the production of the source text as well as those that are predominant in the target culture at the time of the translation. He or she must determine whether there are substantial differences in culture or other situational factors, such as for
example education, that give rise to a need to adapt the translation (Ingo 2007:126-127). The content and meaning of the target text should serve its purposes in the communicative situation in the target culture (ibid). The translator needs to consider adding or omitting facts or adapting the translation in order to make the text function pragmatically (ibid).

1.4.2 Translation strategies for cultural adaptation

As mentioned above, there are possible parallels between temporal adaptation and cultural adaptation. To set the theoretical background for the exploration of these parallels, this section gives a brief account of translation strategies for cultural adaptation.

The aim of cultural adaptation is to relocate a text written in one cultural setting to another. The challenge involved in this task may vary depending on how far from each other the cultures are. However, according to Ingo (2007:127) the tools that the translator in general has at hand are:

- Addition
- Adaptation
- Omission

The strategy of addition, first, is useful for example when a phenomenon needs an explanation to be comprehensible in the target culture (Ingo 2007:134). As an example, it would be necessary to add an explanation to the term “pension” when translating a text about the Swedish pension system for a target reader in Great Britain, since that term has no equivalent in the British pension system. The other way round, it is necessary to add explanations in a text about the British school system for a Swedish target reader in order to make the text comprehensible for someone with a Swedish set of reference frames.

The strategy of adaptation of the text, next, is useful when the content of the ST would be incomprehensible to the target reader in its original form because it concerns a situation that does not exist, or is less comprehensible, in the target culture (Ingo 2007:136). An example that is often brought forward from the work of Vinay and Darbelnet is a reference to “a game of cricket” which was adapted to “Tour de France” when translated for a French audience (Vinay and Darbelnet 1995:39). When translated for a French reader, the reference to cricket loses its referential value since cricket is not part of the French sporting tradition. If the purpose of the reference is to illuminate the value of cricket in a sports tradition, then it needs to be adapted to function in France. To a Frenchman, “cycling” – or “Tour de France” as suggested by Vinay and Darbelnet (ibid) – may carry the same value as “cricket” does to a
Briton, therefore it would be possible to adapt the text to the target reader’s reference frame by substituting “cycling” for “cricket”.

Finally, the strategy of omission is useful when the ST contains information that is of interest primarily to the reader of the source text. If we continue on the subject of the Swedish pension system, it might be unnecessary to include information on where to send an application to withdraw one’s pension, if the purpose of the TT is to inform a Briton on how the Swedish pension system works.

An extreme case of cultural adaptation is often found in the context of marketing. When translating texts for marketing purposes, it is crucial for the translator to pay attention to whatever cultural differences may exist between the source and the target cultures. There are several examples of literal translations of copywriting that have caused more than a giggle, one well-known example is the translation of an Electrolux ad to be used in the US in the 60’s, where the Swedish copy read “Inget suger som Elektrorlux”, which was translated to “Nothing sucks like Electrolux” (The Jargon File). In this case, the advertising agency overlooked, or simply ignored, the fact that the word “suck”, at that time, seemingly had a much stronger negative connotation in the US than in Sweden.

In order to avoid blunders such as the above, it has become popular to use a mix of translation and recreation, commonly referred to as transcreation (Triacom). The purpose of transcreation is thus to make the text work in the target culture and, at the same time, keep the core message and the punchiness of the original. As the term implies, transcreation is a translation method that leaves room for the translator to be more creative.

Even though transcreation is normally used to freely adapt the ST to another culture or to relocate it culturally and geographically, a parallel could be drawn to relocating a text timewise. When the translation takes place a number of years after the publishing of the ST, there might be a need to bridge over a time gap and more freely adapt the TT to the present day. In this case it seems likely that the translator’s commission will be broadened to include a creative writing process in order to fill the gap in time. If the goal for the translator is to produce a translation that keeps the stylistic level, tone and message of the source text, the temporal adaptation needs to be done carefully, in order not to interfere with the author’s original intentions.

As mentioned above, the ST used in this particular paper dealt with the history of fashion up to 2008. Considering that the translation was produced in 2012 it was not far-
fetched to assume that information needed to be added in order to comply with Ingo’s pragmatic aspect. As it turned out, these additions were beyond the scope of a regular translation; in one case, (as we will see in Section 2, Example 1 below) the adaptation resulted in an entirely new passage, with information about events that had taken place after the publication of the second edition – a type of transcreation. This is what I have chosen to refer to as a time bridge. In such a case the translator needs to be creative in both the analysis and the solution. At the same time, it is also important to remain loyal to the original style – which is given as an equally important aspect in Ingo’s model (2007:75) – in this creativity, adaptations must not stand out or disrupt the original flow of the text.

2. Results and discussion

As discussed in the previous section, the process of time adapting a text has parallels to cultural adaptation; a move in time can be seen as a parallel to a move in culture, as a relocation of the story in time. Ingo’s strategies for cultural adaptation (Ingo 2007:127; see also Section 1.4.2) proved useful in the categorization of data but were not entirely applicable. I therefore suggest a slightly different set of categories for temporal adaptation, based on, but not identical to, Ingo’s suggested measures for cultural adaptation. In what follows I will present a model for this kind of adaptation and illustrate its applicability with examples taken from the TT. The model consists of four strategies and the presentation is organized one strategy at a time in the following order:

a. Time bridging
b. Updating
c. Adjustment
d. Omission

In some cases, two strategies are used in the same sentence or paragraph; therefore the same excerpt of text might appear in more than one section. When this is the case, it is duly noted in the apparatus. It is also worth mentioning that the organizational structure of the results and the discussion, i.e. according to strategy, entails that the excerpts are not presented in an order that follows the chronological timeline in the ST.

It is evident that the ST is the result of extensive research; the history of fashion is an account of the past in the eyes of the author. The translator needs to be respectful to this research in the process of time adapting the TT and, as mentioned in Section 1.2, carefully
analyse the ST in order to identify instances in need of temporal adaptation. The time adapted TT must be based on careful research by the translator.

Furthermore, as we will see below, in some instances the author conveys his personal opinion. This needs to be considered and dealt with in the temporal adaptation since it is possible that recent events might have had an effect on this opinion of the author, a fact that is not known unless the author is consulted during the process of translating the ST.

In this particular case, the period to over-bridge was limited to four years. Some instances requiring temporal adaptation, regardless of strategy, could be dealt with by common knowledge of recent events; others needed extensive research, which in some cases was a challenging task. However, the challenges that meet the translator in the process of temporal adaptation are not only related to the length of the time gap but also to the intensity of time-bound issues in the ST and to the possibility of finding data that is considered relevant to bring the TT up-to-date without unnecessary deviation from the ST.

2.1 Time bridging

2.1.1 Definition

The strategy of time bridging is based on Ingo’s addition strategy (2007:134; see also Section 1.4.3 above). It is defined by a procedure that challenges the translator’s ability to freely recreate the style of the ST in new text passages and by its inherent divergence from the ST. When adapting in time, it is not only a question of adding information that might help the reader to better understand the topic as is the case in cultural adaptation. More accurately, it is a question of filling in what is missing in the content, bridging over the time gap between the ST and the TT during which events relevant to the overall comprehension of the text may have taken place. Thus, it is not merely a matter of insertion of an explanatory text; in some cases it involves creative writing that needs to comply with the author’s style and vision, a type of transcreation as discussed and described in Section 1.3.2 above. In order to distinguish the addition strategy in temporal adaptation from the addition in cultural adaptation and also to make the strategy more comprehensible by its name, I named this strategy time bridging.

2.1.2 Exemplification and discussion

As previously mentioned, the ST was published in 2008 and translated in 2012. Hence, there was a need to fill a time gap of four years in the production of the translation. Even though
the overall aim in the translation was to deviate as little as possible from the ST and adhere to
the author’s intentions, it is obvious that a time bridge of four years will indeed be the product
of the translator, taking the TT beyond the thoughts of the author.

The ST comes to its end in 2008 and the chapter dealing with the history of fashion is
finished with a concluding remark. The text in Example 1 was drafted to fill the gap between
2008 and 2012 with a wording that made it possible to keep the author’s final conclusion. In
this case the time bridging was made through means of a transcreation (Section 1.4.2).

By the time Tungate ends his text in 2008, the fashion industry is recovering from the
crisis that followed the terror attacks in 2001. The situation in 2012 is slightly different in
that, during the years 2008-2012, we have seen a financial crisis that has gradually
transformed into a debt crisis. The recovery that Tungate refers to in 2008 is history. Today’s
headlines news, at least in Europe, relate to the critical economic crisis facing many European
countries. It is most likely that consumer behaviour in many parts of the world is changing as
a result of these crises. Despite this, many fashion businesses are doing fairly well, with
increasing revenues and rising stock prices, and with China as “a key engine in the luxury
demand” (Bernstein Research). Given this, the passage that was created to fill the four-year-
gap reads as follows.

(1) No equivalent in ST.

a) Men den finanskris som inleddes 2008
och som sedan övergick i den skuldkris
vi fortfarande inte sett slutet på,
påverkar även modeindustrin.

b) Konsumenterna håller helt enkelt
hårdare i plånböckerna; de prioriterar
inte kläder och accessoarer.

c) Och även om börsnoterade företag som
LVMH, PPR och Inditex (Zara) visar
stigande aktiekurser och ökande vinster

d) så gäller det att knyta konsumenterna
till sig, att få dem att förbli lojalta med
varumärket även igenom kristiderna.

To conclude Example 1, this is the most extensive transcreation throughout the temporal
adaptation of the TT. The main purpose was to a) add information about the present situation
in the world economy, b) refer to consumer behaviour (which is an important issue in the ST
and in the concluding remark), c) refer to the financial situation in the fashion industry, and,
finally, d) connect this to Tungate’s conclusion (which is found in Example 9 below). In order
to safeguard Tungate’s journalistic style, the time bridge contains two sentences beginning with the conjunctions Men (but) and Och (and). To talk about an alternative solution in this case becomes rather speculative. Different translators would most likely come up with different solutions, depending on both the ability to interpret the factual context of the ST (and connect this to recent events) and to recreate the style and message of the author.

Like in many other areas such as business, sports, music, etc, the fashion world has its prominent figures, and this is very much what Tungate’s account of the history of fashion is about; famous brands and almost equally famous designers. We will now take a look at an example where Tungate’s view of fashion house Dior’s head designer, John Galliano, is put forward (Example 2). Tungate refers to the hiring of Galliano as Bernard Arnault’s\(^2\) most inspired move. However, Galliano attracted quite a lot of attention in 2011 due to some anti-Semitic statements and was consequently fired from Dior. A time bridging of the text, conveying recent facts on Galliano’s dismissal, was therefore deemed necessary, not only for this specific excerpt, but also for the following paragraphs in the ST where Galliano is mentioned several times.

(2) As far as Dior was concerned, Arnault’s most inspired move was the appointment of a charismatic designer named John Galliano.


The time bridge also contains a hedging in även om; the aim with this hedging was to clarify the contradiction between the inspired move and Galliano’s dismissal\(^3\).

A third instance of time bridging is illustrated in Example 3. The text appears in a paragraph that needed temporal adaptation in several steps; the rest of the paragraph will be dealt with in both Section 2.2 and Section 2.3 below. In Example 3 there was a need to fill a gap in time with respect to Cardin’s incomes from licences. Tungate’s information from 2008 stated an amount of €36 million per annum. However a more recent article (see also Example 7), pointed out that a number of licences had been sold between 2004 and 2011. It could therefore be assumed that the revenues generated from licensing had decreased. The more recent article, which was used as a reference when updating the text, did however not convey any detailed information about the size of the revenues. In order to bridge the gap in time, I

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\(^2\) Head of luxury firms LVMH and Dior

\(^3\) Note that this example also contains an instance of adjustment, namely the addition of kanske. This will be further discussed in Section 2.3.2 below.
used the information in the more recent article and inserted a new sentence conveying the information that even though some licenses have been sold there are still around 600 that continue to generate an income for Cardin.⁴

(3) The same article suggests that Cardin’s licenses continue to rake in around €36 million a year. With that performance he can afford to dismiss accusations that his brand name is no longer fashionable. I en tidigare artikel i samma tidning (‘L’homme d’affaires chercherait à vendre son empire’, 2 oktober 2004) uppgavs att rättigheterna till Cardinamnet fortsätter att kamma in runt 36 miljoner euro per år. Även om ett antal licenser sedan dess sälts till två kinesiska bolag återstår fortfarande runt 600, vilka ger Cardin intäkter. Med tanke på detta har Cardin råd att avfärda påståendena om att hans varumärke inte längre är inne.

As we have seen above, the strategy of time bridging may range from the complete creation of a paragraph to the insertion of a clause or a sentence. In my opinion, one of the most difficult challenges for the translator in temporal adaptation is to freely create a passage based on actual events and in a style that does not interfere with the message and style of the ST.

2.1.3 Assessment of time bridging compared to strategies for cultural adaptation

With a starting point in the set of strategies that Ingo suggests for cultural adaptation (Section 1.4.2), it became obvious that the need to fill a time gap required a slightly different approach. There are similarities to the addition strategy in the need to add new elements to make the text comprehensible in its time or place. However, in order to fill a time gap the translator needs to go beyond the thoughts of the author and freely create passages in the text. Thus, it is this need that lays the ground for the proposed strategy time bridging; this creative writing process also constitutes the main difference between addition in cultural adaptation and time bridging in temporal adaptation.

2.2 Updating

2.2.1 Definition

The strategy of updating has no equivalent in the set of strategies suggested for cultural adaptation. Updating is defined by a fairly uncomplicated procedure and a low risk of deviation from the ST. It is particularly useful when dealing with plain facts that are relatively

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⁴ Note that this example also contains an instance of adjustment, namely the reference to the newspaper article from 2004. This will be discussed in Section 2.3.2, below.
easy to verify and that are directly linked to the time of writing of the ST. Updating is used to adjust for example a person’s title or age, number of years since a specific event, etc. It could be argued that updating belongs in the strategy of adjustment (further described in Section 2.3 below). I however chose to look upon changes like these as an entirely separate category, the reason being that updating measures affect the text the least since there is normally no or little text editing involved, whereas adjustment entails a deviation from the ST as we will see below (Section 2.3).

2.2.2 Exemplification and discussion

In what follows I will highlight and discuss five examples of updating taken from the TT, starting with Example 4, in which Tungate refers to a book written by Teri Agins, Wall Street Journal fashion reporter. Tungate uses the year of publishing of Agins’ book as a point of reference for a general view on fashion and refers, in a journalistic style, to the number of years that have elapsed since the book was published.

(4)  *Nine years* on from the publication of Agins’ book, fashion has – inevitably – transformed itself again. Style has come out of the closet.

*Tretton år* efter att Agins bok publicerades har modet, oundvikligen, förändrats igen. Att vara stilmedveten har blivit rumsrent.

The ST is specific in its information that it has been *nine years* since the book was published; this was a fact that would not be valid in the TT and therefore entailed an update. In this case, a simple change of the number of years to *tretton*, allowed the TT to function as the ST. The year of publication was stated in another paragraph in the ST, which simplified the research procedure.

In Example 4, the updating required a simple change of a number of years. Another example of updating concerns a person’s age. In Example 5, Tungate mentions fashion designer Cardin’s age in his account of the designer’s wish to sell his business. Cardin was born in 1922 (Cardin) and is today, at the time of the TT, 90 years old. Cardin’s age could without problem be relocated to the time of the TT along the strategy of updating.

(5)  The future of the brand could depend on whether the designer, *aged 82* at the time of writing, succeeds in selling his business …

*Varumärkets framtid kan bero på om designern, i skrivande stund 90 år gammal,* lyckas sälja sin verksamhet …

It is obvious that the author’s style results in a text that is relatively vulnerable to the course of time. Tungate’s references to ages, periods of time, etc, lead to a text with a journalistic
flow; the reader does not have to calculate how old a person is or how long ago a text was published. The information is immediately accessible. An alternative solution in Example 5 would be to refer to Cardin’s year of birth (född 1922), in which case the author’s note at the time of writing could be omitted. However, in order to conform to the style of the ST, I chose to state Cardin’s age instead of assuming the responsibility of making the TT less perishable.

Yet another instance of uncomplicated updating is illustrated in Example 6. The ST states that Bernard Arnault is president of both Dior and LVMH two decades after 1984. In this case the data (two decades) could be verified straight against the ST. The time that has elapsed since Arnault’s acquisition in 1984 is 28 years, thus nearly three decades.

(6) Bernard Arnault was already on the rise in 1984, when he acquired Christian Dior. Two decades later, he is president of both Dior and LVMH. Bernard Arnault var på väg upp redan 1984 när han köpte Christian Dior. 28 år senare är han högste chef för både Dior och LVMH.

Given that it is now 28 years since Arnault acquired Dior, a possible rendering was to use a wording close to the author’s with the inclusion of the adverbial “nära” as in nära tre decennier senare. However, given the before mentioned style of the author, with precise time references, the most straightforward update of this data was to use the exact number of years as in 28 år senare.

The three previous examples of updating were reasonably uncomplicated; two of them did not entail any text editing, merely background checking of data and an update of the facts in the ST. In the third of them (Example 6), the updating could be done in two ways, either by an update to a precise number of years, or by an update that brought about a slight deviation from the facts, i.e. Nära tre decennier senare instead of 28 år senare: the former being a more literal translation and the latter an alternative more in line with the author’s general style.

However, all updating was not so simple. A slightly more demanding instance is illustrated in Example 7 (which is the passage preceding Example 5 above), where Tungate refers to an article in Le Monde, published in 2004. This article is central in Tungate’s account of Pierre Cardin and the Cardin brand. Based on the facts in the article, the author puts forward the diverging opinions of the seller, Cardin, and potential buyers regarding the value of Cardin’s business. Given that the article was published as early as in 2004, there was a possibility that the scenario in 2012 would be completely different. If Cardin had succeeded in selling after 2004, the facts in the article would no longer be relevant. In order to update the
text to present conditions, questions regarding Cardin’s efforts to sell needed answers. An article in the same newspaper (Le Monde) from May 2011 validated the facts that Tungate refers to in the ST. At the time of this more recent article, Cardin still wanted to sell and the current price tag was €1 billion. However, the article did not convey information about potential buyers’ reluctance to buy. Since the article was published in May 2011 and Cardin seemingly has not yet succeeded in selling\(^5\), I nevertheless chose to interpret this along the line that potential buyers still are hesitating.

Varumärkets framtid kan bero på om designern, i skrivande stund 90 år, lyckas sälja sin verksamhet – fast köparna verkar rygga inför köpesumman, vilken enligt franska dagstidningen Le Monde ligger på 1 miljard euro. ("Pierre Cardin prêt à vendre son groupe" 3 maj 2011).

Hence, in Example 7 the updating of the TT could safely rely upon a more recent newspaper article\(^6\), with the same, albeit updated, facts as in the ST. This might appear a fairly uncomplicated procedure, but was also a strike of luck. Had this article not existed, the answers would have had to be found elsewhere; and had Cardin succeeded in selling, the facts would have had to be revised. In both cases, it is likely that the choice of strategy for temporal adaptation would either have been time bridging or adjustment.

We will now look into an instance in need of updating that appears within a quotation. In Example 8, Tungate refers to fashion marketing consultant, Jean-Jacques Picart. In a quote Picart states that due to the fact that Dior now has 310 boutiques around the world, Dior cannot be seen as a luxury brand in the classic sense of the term.

\(^{5}\) The results on a search on Google show hits related to Cardin’s expressed wish to sell from the summer of 2011. No later information can be found. The Cardin website contains no information on changes in ownership.

\(^{6}\) It could be argued if an article that is almost a year old can be used to update a text in 2012. Against this I would argue that Tungate in his second edition chose to keep the reference to the article from 2004 and also that potential buyers apparently still seem to hesitate.
This is a statement that was made either in 2004 or in 2008, and for that reason it could be argued that the number of boutiques still is valid; the fact was correct at that time and still is in its context, therefore no temporal adaptation is needed. However, in this case, the target reader is unaware of when Picart stated this, the figure therefore needed to be verified. Yet, to simply replace 310 with the actual number of today within the quotation would not be correct because it would not be Picart’s own words. An alternative solution was to shorten the quote by lifting out the exact number of boutiques and instead refer to a less precise number. Since the number as such is not the most important information, but the magnitude is, one possible solution was to adjust the text along the line “mot bakgrund av att Dior har flera hundra butiker runt om i världen menar Picart att Dior inte kan ses som ’ett lyxmärke i den klassiska definitionen, alltså som något exklusivt’…” However, there was another challenge in this excerpt that also needed a validity check; this challenge lay in Picart’s capacity as fashion-marketing consultant and personal communications adviser to Mr Arnault. A Google search on Mr Picart validated the first capacity (fashion marketing-consultant within his own company JJP Conseil). The second role, as personal communications adviser to Mr Arnault could not be verified as easily. The final solution was to contact Mr Picart himself, who suggested an update of his capacity as adviser to Mr Arnault to “personal fashion communications adviser”. At the same time he confirmed that his quote regarding Dior boutiques would be valid with an update of the number of boutiques to “around 400”. Hence, I could proceed with an update of, firstly, the number of boutiques and, secondly, the title. Updating a quote may however constitute a more problematic challenge. If the person that is quoted is not available to confirm the quote, the strategy for temporal adaptation would probably be adjustment or – if the data is deemed to be of less importance or simply unverifiable – omission; all in the aim of avoiding conveying erroneous information to the target reader.

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7 It proved difficult to verify the number of Dior boutiques, figures found ranged from 200 to 400
8 Jean-Jacques Picart, JJP Conseil, e-mail conversation, 30 April-3 May 2012.
9 Mr Picart could not state the exact number of Dior boutiques, hence the more approximate “around 400”.
10 In Example 8, omission was considered in the case of Mr Picart’s professional relation to Mr Arnault, this will be further exposed in Section 2.4.2
2.2.3 Assessment of updating compared to strategies for cultural adaptation

During the process of time adapting the TT, I found that there were specific instances of adaptation that had no direct equivalent in the set of strategies suggested for cultural adaptation. These instances involved simple updates of facts that were easily verifiable; I therefore suggest a separate strategy for this type of adaptation, namely updating.

What I have shown above is how the strategy of updating can be applied. Unlike the strategy of time bridging, updating does not involve any creative writing; all the translator needs to do is carry out the research and thereafter update the TT with new data. The strategy has no equivalent in strategies suggested for cultural adaptation.

2.3 Adjustment

2.3.1 Definition

Of the strategies for cultural adaptation presented in Section 1.4.2, adaptation is applicable when there is a need to relocate phenomena in the ST to the target culture in order for the target reader to better understand the TT. In temporal adaptation, one could argue that the same needs to be done; that is, the text needs to be relocated to present day in order for the target reader to get a full, relevant and updated picture. Besides the time bridging and updating accounted for above, this relocation in time might involve changes of tense, addition of adverbial modifiers, hedging, etc. I have chosen to name changes like these adjustment in order to clearly distinguish it from its corresponding cultural adaptation strategy. Adjustment is defined by its variety; the tools at hand for the translator are of structural, grammatical or lexical nature.

2.3.2 Exemplification and discussion

During the process of adapting the text, hedging proved useful in dealing with events or facts that were less easy to validate or where the author expressed his opinion. In the latter case, events that have occurred in the time gap between the ST and the TT might create incertitude as to whether the author still withholds this opinion. One example of such an instance is illustrated below in Example 9, where I suggest a minor adjustment in Tungate's concluding remark on the magnetism of the fashion industry, which follows directly upon the time bridge from Example 1. At the time of writing, Tungate expressed that consumers need to take a break from fashion occasionally. Given the facts conveyed in the time bridge in Example 1, it
is not obvious that consumers need to take a break, but rather that due to the economic situation some have to. The solution in this case was to insert a hedging as in *eller kanske rent av måste*.

(9) Such is the magnetism of fashion. We need to take a break from it occasionally, but sooner or later we come back for more. And if they’ve been smart enough, our favorite brands are waiting for us.

För sådan är modets dragningskraft. *Vi behöver, eller kanske rent av måste*, ta en paus från det då och då, men förr eller senare kommer vi tillbaka för mer. Och då väntar våra favoritemärken på oss, om de varit tillräckligt smarta.

One might argue that it is possible to read in economic reasons in *Vi behöver*, however, given the fashionista’s penchant to obey to the rules of fashion, it is more likely that this need is a must rather than a matter of will-power, hence the choice to adjust the text.

Another tool in adjustment is a shift in perspective. In Example 10, the author refers to the terror attacks in 2001 as the horror that was to cause the fashion industry its latest nervous breakdown. When talking about an industry’s breakdown, we often move along the lines of economic downturns or failure. Exactly what Tungate has used as a source for this statement is not known and the possible corresponding figures of today can therefore not be consulted to verify if the statement still persists, i.e. that the breakdown referred to in the ST still is the latest. In fact, share prices for H&M and LVMH stocks were down around 2001 levels during the downturn in late 2008 (Avanza and LVMH respectively); I therefore deemed it necessary to adapt the TT to present days by referring to the breakdown in the ST as the first during the 21st century.

(10) The industry was therefore witness to the horror that was to cause its latest nervous breakdown.

Modeindustrin blev därför vittne till de ohyggligheter som orsakade dess första nervösa sammanbrott på 2000-talet

With this shift in perspective, there is still a connection between the terrors of 9-11 and the breakdown of the industry in the beginning of the 21st century. At the same time, the TT implies that there have been downturns after the one Tungate refers to.

The next example illustrating the adjustment strategy deals with the need to specify which events the TT refers to. In general, this is a need that grows the further in time we get from the events in the ST. In Example 11, Tungate refers to the turmoil in the wake of 9-11 and that the luxury brands have weathered this storm. The statement is made in the present perfect and refers to an event that, at the time of writing, had taken place quite recently11. In

11 A question that this paper has not looked into is whether the text was time adapted for the second edition, in
order to relocate the text to 2012, I chose to adjust the text through a change of tense to simple past and an insertion of a clarifying time adverbial as in *after terrorattentaten i USA*.

(11) And it’s not just the luxury brands that *have weathered* the storm. Och det var inte bara lyxmärkena som *red ut* stormen *after terrorattentaten i USA*.

Hence, adjustment can also be made through a change of tense and, as in this case, a noun modifier in the form of a postmodifying prepositional phrase, which specifies which storm the text refers to.

Moving on to Example 12, taken from the introduction of the ST, where Tungate shares his thoughts on the contradiction between the views of the experts in the fashion industry and the behaviour of the man on the street. In the ST, Tungate puts forward that the industry itself claims to be in crisis, but that the man on the street – at least in Paris – does not behave accordingly.

(12) Those who work in the fashion industry will tell you it’s in crisis, but on the streets there is little evidence to back up this claim. Modeindustrin har *fått sin beskärda del av senare års finans- och skuldkriser*, men på gatorna ser man inte många tecken på detta.

Tungate’s first statement is made with an inside-out perspective. It is those who work in the fashion industry that claim that the industry is in crisis. The second statement is a mere observation of Tungate. In order to keep the claim from the ST unaltered, there was a need to find several sources within the industry to endorse it. An alternative solution was to shift perspective and look upon the fashion industry from a reverse perspective, with objective data to support the crisis claim. For practical reasons I opted to work along this latter solution and let the bankruptcy of fashion house Lacroix in 2009 (The Economist) serve as evidence that the industry has not been immune to the financial and debt crises; the financial crisis that started in 2008 has, in fact, taken its toll on the fashion industry. However, given that Lacroix filed for bankruptcy in the beginning of the financial downturn, I chose to make the adjustment in perfect tense. As for Tungate’s statement regarding the man on the street in Example 12, I chose not to adjust it, the reason being the day-by-day increasing interest in fashion, evidenced in blogs, magazines, sales activities, opening of new flagship stores, etc.

Yet another instance of adjustment is illustrated in Example 13 below. In this excerpt, Tungate states that *Paris has been the byword for style* during a period of time ending with

2008. This reference gives rise to such a question.
the final episode of Sex and the City (SATC). Without an adjustment of this time reference, it would be possible to interpret this along the line that Paris’ status as a byword for style in fact ended with the final episode of SATC in 2004.

(13) From the days when couturier Worth designed dresses for Empress Eugénie, the wife of Napoleon III, to the final episode of Sex and the City – surely the most fashion-conscious television series of recent times – Paris has been a byword for style.

At the time Tungate wrote the ST, SATC ran in its sixth and final season. It was an impeccable reference to use as an end point for the time span that Tungate had covered in his account of the history of fashion. Nevertheless, eight years later there was a need to adjust the TT, as mentioned above. However, SATC’s importance on how we perceive the role of Paris in the fashion business could still be considered undisputed since few, if any, TV series have focused on fashion and Paris’ role in the fashion industry the way SATC did. In order to keep the ST’s reference to SATC, I chose to shift focus from the last episode to the impact that the entire TV series has had on the way we perceive fashion today, rendering fram till dagens inställning till mode vilken präglats starkt av Sex and the City. This shift in focus prolongs the impact of the TV series beyond the final episode. In addition to this, I also included a quick glance at Paris’ status as the capital of fashion, which in the end I saw no reason to change since, judging from the continued predominance of Paris fashion shows, Paris seems to retain its right to this title.

In the next instance of adjustment, Example 14, we need to recall the updating in Example 7 (Section 2.2.2) where an article in Le Monde had been replaced with a more recent article from the same newspaper. Even though there was a more recent article to refer to, the information in the article from 2004 did not lose its importance with the updating in Example 7; the article from 2004 conveyed information about Cardin’s revenues from licenses that the more recent article ignored. The solution was to keep the reference to the first article and insert the referential adverbial of time tidigare and change the tense from present suggests to simple past (passive voice) uppgavs.

(14) The same article suggests that Cardin’s licenses continue to rake in around €36

I en tidigare artikel i Le Monde ('L’homme d’affaires chercherait à vendre son empire', 2

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12 HBO TV series that ran for six seasons 1998-2004 (IMDB)
Kerstin Svanberg  
4EN31E - Linnéuniversitetet 2012

million a year. oktober 2004) uppgavs att rättigheterna till Cardin namnet fortsätter att kamma in runt 36 miljoner euro per år.

This solution is also clearly connected to the time bridging that was illustrated in Example 3, above.

I will now return to the excerpt of text used in Example 2, where I inserted a time bridge concerning Galliano’s dismissal from Dior in 2011. Given that this time bridge was inserted in direct conjunction with Tungate’s opinion of Galliano’s genius, and that any effects on the Dior brand due to Galliano’s dismissal are difficult to assess – at least at the moment – I judged that a softening of Tungate’s statement was necessary and therefore inserted a hedging in the form of kanske (Example 15).

(15) As far as Dior was concerned, Arnault’s most inspired move was the appointment of a charismatic designer named John Galliano.  

Thus, in the above example, two strategies are used in one sentence. The time bridge from Example 2 brought in new facts in Tungate’s history of fashion, Galliano’s dismissal from Dior, and the adjustment hedges a statement that could be questioned due to the fact in the time bridge.

The next example highlights a case where updating was the preferred strategy but proved difficult to apply. Once again, it concerns Tungate’s account of Pierre Cardin and his business model of licensing. In Example 16, Tungate gives a rough number (more than 800) of products that carry the Pierre Cardin name.

(16) A darling of the media, he followed Dior’s example by licensing his increasingly marketable identity, and today more than 800 products around the world bear his name.  
Han var medias gunstling och följde i Diors fotspår genom att sälja rättigheterna till sitt altmem vanfulla personliga varurnärke.  
Idag finns namnet Pierre Cardin på en uppsjö produkter av allehanda slag, runtom i världen.

Since the figure 800 proved difficult to validate\textsuperscript{13}, I chose to adjust the text by turning Tungate’s approximate statement even less precise and talk about en uppsjö produkter.

\textsuperscript{13} It is clear that figures concerning the Cardin name in most cases are mere estimates; there are contradictions regarding the number of licenses in newspaper articles and the number of products is never mentioned. This is supposedly an effect of Cardin being reluctant to give any figures officially (Elite Choice).
Furthermore, to emphasize the magnitude of this uppsjö, I also inserted av allehanda slag since the Cardin name is seen on just about anything from crockery to toilets (Elite Choice). It could be argued that this solution puts the target reader in a position where he or she is less informed than the reader of the source text. However, the TT does include information on the number of licences, which was brought in to the TT through a time bridge (Example 3). From this number the target reader may estimate the number of products. An alternative solution would be to update the information to at least 600, based on the number of licenses as stated in Example 3. However, in that case the solution would deviate even more from the source text since we are no longer talking about products but licenses; therefore this solution was opted out.

Finally, the last example illustrates a simple adjustment with respect to the time of writing of the ST. Example 17 is what precedes the time bridge in Example 1.

(17) At the time of writing, the ‘fast fashion’ brigade continues to announce healthy sales increases and new store openings.

Under åren som följde fortsatte lågprismodekedjorna att rapportera hälssamma ökningar i försäljningen och nyetablering av butiker.

Given the time bridge that brought the TT some four years forward, the reference to the time of writing is no longer valid, yet the facts are. I therefore chose to alter the adverbial of time to under åren som följde and change the tense of continues to simple past fortsatte.

2.3.3 Assessment of adjustment compared to strategies for cultural adaptation

If time bridging through transcreation and updating through changes of facts and figures are found on the opposite sides of the temporal adaptation spectrum, adjustment is the strategy that moves in between. Through structural, grammatical and lexical changes and based on a well-founded research, adjustments are made with the wording of the ST as a starting point. In the above we have seen different kinds of time adjustments such as change of perspective, hedging, insertion of specifying modifiers and change of tense, all performing the function of making the TT work pragmatically in its time.

This should be compared with the cultural adaptation strategy that is basically aimed at relocating the text to another culture through adaptation of the cultural referential framework. Hence, there is a need to distinguish between these two adaptation strategies; therefore I chose to call the temporal adaptation strategy adjustment.
2.4 Omission

2.4.1 Definition
We will now move on to the last strategy for both cultural and temporal adaptation, i.e. omission. As mentioned earlier, in cultural adaptation omission is a means of lifting unnecessary information from the text, in order not to burden the target reader with irrelevant data. I suggest the same strategy for temporal adaptation. However, in temporal adaptation the need might not be as apparent as in cultural adaptation and, furthermore, the motives for application differ.

As a basis for omission in temporal adaptation, I would also like to introduce some thoughts of Newmark on the subject of under-translation; Newmark puts forward that under-translating is justified if “an informative text is deficient in clarity” (Newmark 1988:80) and that the translator in such cases may omit words. I suggest that Newmark’s idea of under-translating, or omitting, is also applicable in temporal adaptation, perhaps not directly based on the deficiency in clarity, but rather on the possibility of verification, which may ultimately affect the clarity. Hence, the strategy of omission gives the translator the possibility to exclude information that is found in the ST; the strategy is applicable on time-bound information that is no longer valid or unverifiable and, therefore, impossible to update with more recent, relevant data.

2.4.2 Exemplification and discussion
In the process of time adapting the TT in this study, the omission strategy was only once considered, but never actually applied; instead the information was updated (Example 8). However, for the sake of demonstrating omission as a strategy, we return to Jean-Jacques Picart who was presented as a fashion-marketing consultant in the ST. He was also said to be the personal communications adviser of Bernard Arnault, the president of LVMH.

The background research verified the first title; Picart is active as fashion-marketing consultant within his own company (JJP Conseil). The other fact, that Picart is personal communications of Bernard Arnault, proved more difficult to verify. I therefore considered omitting who is also Arnault’s personal communications adviser. Another option was to present the information in past tense, but that would have implied that Picart does not have anything to do with Arnault today, which could have been even more erroneous than simply omitting the fact.
The reason why the information finally was not omitted was the contact that was established with Picart, who, as mentioned in Example 8, verified his capacity as Arnault’s personal fashion communications adviser\textsuperscript{14}.

2.4.2 *Assessment of omission compared to strategies for cultural adaptation*

In my opinion, in temporal adaptation, omission is the last resort; the main aim must be to safeguard as much as possible of the ST in the TT. Omission in temporal adaptation is of use when facts are unverifiable or when there is risk that an adjustment may lead the reader to make erroneous conclusions. Unlike cultural adaptation, where omission may be deemed necessary not to burden the target reader with information that is of no use, temporal adaptation rarely seems to involve such considerations. When time adapting, the main concern is to produce a functioning text that conveys true and actual facts. In this case, only one fact turned out difficult to verify. Until reliable data finally was found and the text could be updated, the main option was to omit this fact.

2.5 *Final remark*

In addition to the above, I would also like to highlight the need of making it clear to the target reader that the text has been time adapted, as a courtesy to the author. In this case, where Tungate is not consulted in the temporal adaptation, it would be inconsiderate both to him and to the reader for it to be understood that the entire text is Tungate’s thought and vision. This was attended to by adding *Översättning och bearbetning: Kerstin Svanberg*, beneath the author’s name.

3. *Conclusion*

Is it possible to time adapt a text in a translation commission? I would argue that it is, but the text as a whole, together with events that have taken place after the ST up to present day, have to be carefully analyzed before setting out on this endeavour. The translator has undoubtedly a responsibility towards the author’s vision, aim and style but also towards the target reader. The reader of the target text must never be in any doubt as to which facts that have been updated and which have not been. Temporal adaptation should be applied on the text as a whole.

\textsuperscript{14} Jean-Jacques Picart, JJP conseil, e-mail conversation, 30 April-3 May 2012.
The aim of this paper was to present a set of strategies for temporal adaptation based on strategies for cultural adaptation and to demonstrate the applicability of these strategies to an actual material. With the starting point in Ingo’s theories and suggested strategies for cultural adaptation together with the idea of transcreation, I have endeavoured to put forward a new set of strategies based on a categorization of measures taken in the temporal adaptation of the TT. In order to better describe the strategies and their application, I chose to name the strategies time bridging, updating, adjustment and omission.

The strategy of time bridging ranges from complete transcreation of text to mere insertions of transcreated clauses to fill time-gaps. In executing these transcreations, great care must be taken to safeguarding the author’s aim, vision and style. Nevertheless, these transcreations do result in a deviation from the ST, since what is inserted is completely new text created by the translator. It is also the strategy that is demanding the most from the translator to accurately recreate the style of the author.

The strategy of updating is used to time adapt facts that are easily verifiable, such as number of years, a date, a person’s age, etc. As opposed to the strategy of time bridging, updating does not involve any creative writing; the translator needs to carry out the research that is needed and thereafter proceed in the updating. This strategy entails little risk of deviation from the ST.

When neither time bridging nor updating are applicable to time adapt a text, I recommend the strategy of adjustment. Unlike the strategies time bridging and updating, the tools for the translator are mostly found in structural, grammatical and lexical changes to the text. In the above we have seen different kinds of adjustments such as hedging, insertion of specifying modifiers and change of tense.

In my opinion, the fourth strategy, omission, should be seen as the last resort when time adapting a text. The main aim in time adaptation should be to safeguard as much as possible of the ST in the TT. In this sense it differs from cultural adaptation, where omission can be deemed necessary in order not to burden the target reader with information that is of little or no use. Temporal adaptation rarely involves such considerations; the main concern is to produce a functioning text that conveys valid facts. If the information is not verifiable, omission is a possible solution on the condition that the said facts are not central in the message of the ST.

As far as it is possible to assess with the limited material in this study, these four strategies are sufficient to cover most needs for temporal adaptation on a general level. The
ST that was used in this paper was built around the time-line of the history of fashion; temporal adaption was necessary mainly in the introduction and in the final part of the text. It was also written in a journalistic style, with facts that were time sensitive, or perishable. It is possible that other strategies are needed in other types of texts; this is something that could be the scope for future studies.

Two central questions have arisen during the work with this paper. The first concerns the endeavour to time adapt as such. It is important to stress that the analysis of what needs to be time adapted should take into account whether there are parts that are central in the time adaptation; that is, if some parts are not possible to time adapt, the translator needs to address the question whether to time adapt at all. In my opinion, it would be unfortunate to time adapt parts and leave others as they were in the ST. This would inevitably make the target reader insecure about which facts are time adapted and which are not, and render a TT that is not completely functional.

Secondly an issue of both practical and philosophical nature; the element of transcreation that is involved in time bridging gives rise to questions such as where the translator’s task ends and where the editor’s starts. Is it possible that in the future, the translator’s role will evolve beyond the “narrow” task of transferral of one text from one language to another? Simply put, where and when do we go from translation to transediting?
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