Johan Walles

Lost in Translation:
A study on the two English translations of
The Brothers Lionheart

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C-uppsats

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Lost in translation: A study on the two English translations of *The Brothers Lionheart*.

Johan Walles
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This study investigates the translation of cultural features in fiction. It is based on two translations into English of the Swedish book *The Brothers Lionheart* and its focus lies on proper names, place names, food, and dialect. A comparison between the two translations is also made.

The results showed that there were differences in the translation of proper names, place names, and food. While the overall differences for proper names, place names and food were very small, there were big differences in the way some proper names and food were translated. However, these cases were very few, and on the whole, the two translations resemble each other in most areas. As regards the translation of dialect, this was completely omitted in both translations.

Translation, culture, proper names, place names, food, dialect
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1 Introduction and aims

Culture in itself is described as “a society that has its own set of ideas, beliefs, and ways of behaving” (Macmillan English Dictionary for Advanced Learners, 2007). It is also described as “The distinctive ideas, customs, social behaviour, products, or way of life of a particular society, people or period” (Oxford English Dictionary online). According to translator Alejandra Patricia Karamanian (2003), culture consists of three parts of human activity: “the ‘personal,’ whereby we as individuals think and function as such; the ‘collective,’ whereby we function in a social context; and the ‘expressive,’ whereby society expresses itself.” Karamanian (2003) also says that culture is what language is made out of, and that language is what supports culture. This in its turn means that culture is infused in every text that has been written in every language, since language and culture are so tightly connected with each other, and are impossible to separate. This also means that culture and language influence the person who writes a text, and very possibly influence him or her in making certain choices, consciously or subconsciously. These choices can be in the form of references to a person, a written text, or a word which have a special connotation in the original language.

In this essay, I will examine two English translations of the Swedish author Astrid Lindgren’s novel The Brothers Lionheart, with a focus on the translation of cultural features, specifically proper names, place names, types of food, and occurrences of dialect. In doing so, I will compare the two translations and discuss the different strategies used by the respective translators.

2 Background

2.1 Translating proper names

A proper name is “a noun that names a particular person, place or thing and begins with a capital letter” (Macmillan English Dictionary for Advanced Learners, 2007). The Oxford English Dictionary (2008) gives the following definition: “…a name, consisting of a proper noun or noun phrase including a proper noun that designates an individual person, place […] tame animal […] and is usually written with an initial capital letter”. Note that the second description also includes tame animals, which is important, since most domestic animals also have names.

As far as translation is concerned, proper names have been translated throughout history, and translator Verónica Albin (2003) supplies examples with the names of royalty from the Middle Ages, such as the French queen Aliénor D’Aquitaine, who becomes Leonor de
Aquitania in Spanish, and Eleanor of Aquitaine in English. Albin says that the reason for this is that the translator has to do what is expected in the target culture, and also guide the readers so that they can understand the text. In more recent times, specifically in children’s literature, Klingberg (1977: 99ff) points out that it is unnecessary to translate the English name Jacob into the Swedish Jakob or the Swedish name Sven-Erik into Sven-Eric. Nevertheless, transcription (changing the name according to the phonetics of the target language (TL)) of a more complicated and uncommon name can be a desirable option. Names denoting characteristics also have to be translated, for example Vilhelm Vessla, which becomes Vilhelm (or William) Weasel. Names such as Nalle Puh/Winnie the Pooh and Snusmumriken/Snufkin with their specific tones and alliteration have to be judged individually when they are translated. Klingberg (1977: 105) also says that names of animals should be translated, or transcribed.

In an attempt to solve the problem of translating proper names in children’s literature, Lincoln Fernandes (2006) proposes a set of ten rules:

1. **Rendition**, which is when the meaning in the source text (ST) is preserved in the target text (TT). Fernandes uses the source language (SL) example *The Fat Lady* which is translated into *Mulher Gorda* in Portuguese (TL (a list of abbreviations can be found in the appendix)).

2. **Copy**, which is when the name is transferred to the TL without any changes, though this still may lead to different stress and pronunciation in the name, depending on the language. Fernandes uses the examples *Harry Potter* (ST) and *Artemis Fowl* (ST) which are translated into *Harry Potter* (TT) and *Artemis Fowl* (TT) in Portuguese.

3. **Transcription**, which is when letters in the SL name are changed to letters which sound most alike in the TL. Fernandes uses the example *Romillia* (ST) which is translated into *Romília* (TT) in Portuguese.

4. **Substitution**, which is when the SL name is changed to a TL name which has no relation to the SL name. Fernandes uses the example *Harvey* (ST) and *Harold* (ST) which are translated into *Ernesto* (TT) and *Eduardo* (TT) in Portuguese.

5. **Recreation**, which is when an invented name in the ST is recreated in the TL to achieve the same effect as in the SL. Fernandes uses the example *Mr Ollivander* (ST) which is translated into *Sr. Olliveras* (TT) in Portuguese.

6. **Deletion**, which is when a name in the ST is removed completely or partially in the TT, because it is not important to the story or too difficult to understand for the readers. Fernandes
uses the example *Gregory the Smarmy* (ST) which is not kept in the TT at all, effectively removing the character from the TT. Fernandes (2006) says that this particular name is of “little importance to the story’s plot development”.

7 **Addition**, which is when something is added to the name in the TL to make it more comprehensible or more appealing to the target readers. Fernandes uses the example *The Robin* (ST) which is translated into *Sr. Pintarroxo* (TT), *Mr. Robin*, in Portuguese, adding that the translation makes the robin into a he.

8 **Transposition**, which is when the word class is changed in the TL, but the meaning is kept. Fernandes uses the example *Artemis Fowl – The Eternity Code* (ST) where the noun ‘eternity’ is translated by the adjective *eterno* in Portuguese: *Artemis Fowl – Código Eterno* (adjective) (TT).

9 **Phonological replacement**, which is when a target text name “attempts to mimic phonological features of an ST name by replacing the latter with an existing name in the target language which somehow evokes the sound image of the SL name being replaced.” Fernandes uses the example *Myrtle and Jim McGuffin* (ST) which are translated into *Murta* and *Jorge Mendes* (ST) in Portuguese.

10 **Conventionality**, which is when there is an accepted translation of a name in another culture. Fernandes uses the example *Archimedes and Sicily* (ST) which are translated into *Arquimedes and Sicília* (TT)

(Lincoln Fernandes, 2006)

2.2 Translating place names

Just as proper names, place names are categorised as proper nouns. Place names are classified as “The name of a geographical location, such as a town, village, lake, hill, etc.” (Oxford English dictionary, 2008). According to Ian Hinchliffe (2005: 15-18), most geographical areas which are well known, such as rivers, countries and capitals, have established forms or translations in both Swedish and English, such as Österrike/Austria, Stilla havet/The Pacific Ocean, and Rom/Rome. However, Hinchliffe says that it is a different situation when it comes to translating Swedish geographical names such as Siljan, Västerbotten, or Vinga. In these cases, unless the translation makes it fairly explicit what type of place it is (such as Stockholm’s City Hall for Stockholms stadshus or the Kaknäs Tower for Kaknästornet) it is a good idea to elucidate: Lake Siljan, the province of Västerbotten, and the island of Vinga, to
make the meaning of the place more explicit and understandable in the TT. Klingberg says that a place name in the ST should be kept in the TT, unless there is an accepted name in the TT, or it can be translated by adding something to explain further what type of place it is (Skåne och Blekinge = the southern counties of Skåne and Blekinge). Names with appellatives (a geographical indication) should be translated (Brindlow Wood is translated as Brindlowskogen, and Hamngatan is translated as Harbour Street). Transcription is also a possibility (Archenland can be rendered as Arkenland) (Klingberg, 1977: 117-120).

2.3 Translating food

Susan Bassnett-McGuire (1980: 15) quotes that translation is “[…] a series of operations of which the starting point and the end product are significations and function within a given culture” (quoted in Mounin, 1963). Bassnett-McGuire (1980: 15) herself continues on this train of thought by saying that a word such as pasta is not the same in two languages, but “[…] has a completely different associative field”. In this case, another approximant has to be used, and Bassnett-McGuire (1980: 15) quotes Jakobson’s example of the use of the Russian word syr, where the approximate equivalent in English would be cottage cheese, which is an interpretation of an item which is impossible to translate and give a complete equivalence, since “there is ordinarily no full equivalence through translation” (quoted in Jakobson, 1959: 232-39). Bassnett-McGuire (1980: 19) also talks about translating the English word butter into the Italian burro. This is a translation, but they still do not signify the same thing. Butter signifies a high status (it is used on bread) while burro is used for cooking (in English, the product would be margarine) and does not carry the same status, which shows the difference of the function and value in the different languages. Barbara Schwarz (2004) very much agrees with this, and says that “[…] there are […] many terms and expressions which reflect the morals and values of a particular culture and have no true equivalent in the TL”.

Klingberg (1977: 153ff) also looks at how food can be translated and says that food contributes to the foreign environment, and should preferably be translated without taking the target culture into consideration, such as translating eating bread and cheese (SL) into åt ostsmörgås (TL) [ate a cheese sandwich]. However, when the food is unknown to the TL readers, it has to be judged if it can be replaced or kept with some form of added explanation or an explanatory translation, such as Aunt Gwen had made a Devonshire tea (SL) translated into Faster Gwen hade lagat till en hel måltid (TL) [Aunt Gwen had cooked a whole meal].
2.4 Translating dialect

A dialect is the way a language is spoken and how it “is used only in a particular area or by a particular group” (Macmillan English Dictionary for Advanced Learners, 2007). Translating dialect is an area which presents problems, even within the ST itself. Birgitta Englund Dimitrova (1997: 52) writes that dialects exist almost only in spoken language, and that the use of dialect in writing is restricted. Every time a dialect is used in a text, it is represented and written in a specific way for the work in question. Consequently, whenever this is done, the author has to choose which types of features that will be used in the text to mark that a character speaks a dialect. On the other hand, the writer also has to make sure that the features used in the text will not be incomprehensible to the reader. Englund Dimitrova also talks about three methods of how to portray a dialect in a text:

1: Different types of orthography (spelling), such as the alternate way of spelling the Swedish word säga as sāja and also the Swedish words något and någon as nå’t and nå’n respectively.

2: Changing the syntax of the SL (how words are arranged to make sentences).

3: Different lexical choices, which is when the author uses dialectal words instead of the standardized words, such as the dialectal Swedish word tya instead of the standard Swedish word orka. (Englund Dimitrova, 1997: 52)

In English, an example of a dialectal spelling would be wuz for was; and an example of a dialectal word choice would be glocken for starting to thaw (my examples). When it comes to translating dialect in literary texts, Englund Dimitrova looks at the English translation of the Swedish author Vilhelm Moberg’s book Din stund på jorden, which contains many examples of dialect in the ST. She says that the English translation does not show any signs of belonging to a specific dialect or a variety, and that in the instances where dialect features are kept in the English translation of the book, they are simply translated into a “[…] marked colloquial language” (Englund Dimitrova, 1997: 62). Englund Dimitrova notes that another strategy in the translation, in order to keep the dialect feature, is to change words that are spelled dialectally (orthographical feature) in the ST into dialectal word choices (a lexical feature) and a dialectal word order (a syntactical feature) in the TT to try to preserve a sense of dialect. Englund Dimitrova (1997: 62) also refers to other researchers who have had similar results in their studies: in translation, dialect is either ignored or colloquial markers are used. However, she notes that the problem of translating dialects does not exist in the same way in a bilingual society, and refers to the Finnish author Väinö Linna’s book Unknown Soldier,
which uses Finnish dialects in the ST, which are then translated into Swedish dialects spoken in Finland in the TT (Englund Dimitrova, 1997: 64).

3 Methods and material
In this essay, I examined how proper names, place names, food, and dialect are rendered in two English translations of Astrid Lindgren’s *Bröderna Lejonhjärta* (The Brothers Lionheart), a Swedish children’s book. My reasons for choosing *The Brothers Lionheart* are partly because the book is of reasonable length (about 250 pages in Swedish, with some illustrations), and partly because it is a children’s book, since children’s books are subject to more TL adaptation than other books (Shavit, 1986). This is done in order to make the features more accessible to the TL readers. I looked at two different translations of the book, one made in 1975 in Great Britain, and one made in 2004 in the USA. This will therefore be a comparative study of how cultural features are translated from Swedish into the two English translations, and how previous research on how to translate cultural features relates to my results. I also looked at the strategies used by the two translators. I collected the material by first reading the Swedish book and making a note of whenever a feature I had chosen to study occurred. I then read both translations and listed the corresponding translations of features.

3.1 Delimitations
It is possible that there were omissions in the two translations, i.e. the translators opted not to translate or ignored certain features. As pointed out in Fernandes (2006) and Englund Dimitrova (1997: 62), such omission is most likely to occur in the proper names and dialect areas. Omissions will also be discussed in the results section.

4 Results
4.1. Translating proper names into English
In the following discussion, I will identify and classify the options chosen by the translators of *Bröderna Lejonhjärta* in the light of Fernandes’ (2006) suggestions for translating proper names. I ended up with a total of 25 proper names for animals and people.

4.1.1 Rendition of the Swedish proper names
Rendition is when the meaning of the original proper name is kept in the TT. Table 1 shows which names are rendered in the two translations.
Table 1: Rendition of the Swedish proper names

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skorpan</td>
<td>Rusky</td>
<td>Scotty</td>
</tr>
<tr>
<td>Lejonhjärta</td>
<td>Lionheart</td>
<td>Lionheart</td>
</tr>
<tr>
<td>Harhjärta</td>
<td>Hareheart</td>
<td>Cowardheart</td>
</tr>
<tr>
<td>Duvdrottningen</td>
<td>The Queen of the Pigeons</td>
<td>The Dove Queen</td>
</tr>
<tr>
<td>Guldtuppen</td>
<td>The Golden Cockerel</td>
<td>The Golden Cockerel</td>
</tr>
</tbody>
</table>

As can be seen in Table 1, the first proper name is the nickname of the main character; in Swedish he is called *Skorpan* (Lindgren, 2007: 7), which is a piece of hard, dry bread, by his older brother. The reason his brother calls him this in Swedish is because:

“… han tyckte så mycket om skorpor, särskilt såna skorpor som jag” (Lindgren, 2007: 7).

This part is important, as will be seen. In the first translation, *Skorpan* is translated into *Rusky* (Lindgren, 1979: 6), which is a working rendition of the name, since a *skorpa* is a rusk in English. The *y* at the end of the name is a common way of creating nicknames in English, such as Davy for David, and Marty for Martin. All in all, *Rusky* in the first translation is a good example of a rendition. In the second translation, *Skorpan* is translated into *Scotty* (Lindgren, 2004: 9). The reason for this is explained in the same passage as above in the translation:

“… he loved biscotti, especially biscotti like me” (Lindgren, 2004: 9).

To a degree, this is also a rendition, since in the USA, where the second translation was made, biscotti means a hard type of biscuit, so the fact that the name originates from a type of food is reflected in the translation. However, the translator does not add anything to show how biscotti becomes *Scotty*, so this is something the readers have to work out themselves: taking away the first syllable, and replacing the *ı* at the end with a *y* (again, a *y* at the end of a word is a common way of creating nicknames in English). Also, without the explanation in the passage above, the name *Scotty* does not give any indication that the name originated from a type of biscuit, and consequently, the reader would not understand where the name came from without the passage above. This is not the case in the first translation, where the reader is always reminded of how the name originated when reading it. The reason for the difference in
the two translations is most likely a cultural difference within the two English cultures, since the *Macmillan English Dictionary* (2007) notes that a rusk is a typically British word, and is, therefore, perhaps more well-known to British readers, while, as noted above, biscotti is American. It is also possible that the translator of the second translation did not want the English readers to connect the name with the word *Russki*, a disparaging word for a person from Russia.

The name *Lejonhjärta* (Lindgren, 2007: 5) is one of two names which are translated in the same way, and it is rendered *Lionheart* in both translations (Lindgren, 1979: 5; Lindgren, 2004: 7), which keeps the original literal meaning intact, and the connotation of being brave, since a lion is considered to be brave in Swedish culture as well as in English culture. The name *Harhjärta* (Lindgren, 2007: 97) in Swedish is a wordplay on *Lejonhjärta* (*Lionheart*), the last name of the two brothers. The joke is that a character says that *Skorpan* is very scared and should be called *Harhjärta*, (a combination of *hare* and *heart*, a *hare* being an animal considered not to be very brave in Swedish culture) as opposed to *Lejonhjärta*. The name is difficult to translate since one animal is replaced with another, and the connotation of the name shifts from positive to negative. The first translation of *Harhjärta* is *Hareheart* (Lindgren, 1979: 75). This is not truly a rendition, since it loses the connotation that exists in Swedish, even though one animal is replaced with another and the literal meaning of the word is kept. In the second translation, the name is translated into *Cowardheart* (Lindgren, 2004: 92), which keeps the original meaning of not being brave, but the wordplay on animals is lost. Another way of translating the name might have been *Chickenheart*, since being chicken means being a coward, and the animal wordplay is kept intact.

The name *Duvdrottningen* (Lindgren, 2007: 50), the nickname of the character *Sofia*, is translated very similarly in the two translations. In the first translation, the name is rendered *The Queen of the Pigeons* (Lindgren, 1979: 40), which is a working rendition of the name. In the second translation, the name is translated as *The Dove Queen* (Lindgren, 2004: 48), which is also a working rendition of the name. There is not a big difference in meaning, though the word dove in the second translation has a more positive connotation than pigeon, and the second translation of the name is also closer to the Swedish wording.

The translation of *Guldtuppen* (Lindgren, 2007: 45) as *The Golden Cockerel* (Lindgren, 1979: 35; Lindgren, 2004: 46) is a similar case. Although the name is changed from *guld* (*gold*) into
golden, it can still be considered a rendition since the meaning is kept in the translations. It is also very likely that the translators did not wish to use the more modern word form cock, which has other meanings apart from also meaning a domesticated fowl, and therefore opted to use the longer and slightly older word Cockerel to avoid any misunderstandings.

4.1.2 Copying the Swedish proper names

Copying the proper name means that the name is transferred from the ST to the TT without any changes. A number of proper names are copied in the two translations, mostly the same names, though there are a few differences and choices that stand out.

Table 2: Copying the Swedish proper names

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl</td>
<td>Karl</td>
<td>Karl</td>
</tr>
<tr>
<td>Kalle</td>
<td>Kalle</td>
<td>Kalle</td>
</tr>
<tr>
<td>Grim</td>
<td>Grim</td>
<td>Grim</td>
</tr>
<tr>
<td>Jossi</td>
<td>Jossi</td>
<td>Jossi</td>
</tr>
<tr>
<td>Hubert</td>
<td>Hubert</td>
<td>Hubert</td>
</tr>
<tr>
<td>Tengil</td>
<td>Tengil</td>
<td>Tengil</td>
</tr>
<tr>
<td>Katla</td>
<td>Katla</td>
<td>Katla</td>
</tr>
<tr>
<td>Blenda</td>
<td>Blenda</td>
<td>Blenda</td>
</tr>
<tr>
<td>Veder</td>
<td>Veder</td>
<td>Veder</td>
</tr>
<tr>
<td>Kader</td>
<td>Kader</td>
<td>Kader</td>
</tr>
<tr>
<td>Mattias</td>
<td>Mattias</td>
<td>Mattias</td>
</tr>
<tr>
<td>Pjuke</td>
<td>Pjuke</td>
<td>Pjuke</td>
</tr>
<tr>
<td>Orvar</td>
<td>Orvar</td>
<td>Orvar</td>
</tr>
<tr>
<td>Antonia</td>
<td>Antonia</td>
<td>Antonia</td>
</tr>
<tr>
<td>Dodik</td>
<td>Dodik</td>
<td>Dodik</td>
</tr>
</tbody>
</table>

It should immediately be noted that the omission in two of the spaces is because the names were translated differently in the two translations; these omissions will be dealt with in the next section. The reason for keeping these names is most likely that the English readers can pronounce the names without too much difficulty, and also because the names that are copied do not have any significant meaning. As can be seen in Table 2, the name Karl (Lindgren, 2007: 5), the real name of the main character nicknamed Skorpan, is copied in both
translations (Lindgren, 1979: 5; Lindgren, 2004: 7). The reason for keeping the Swedish name intact and not transcribing it into *Carl*, the English spelling of the name, is most likely because the English readers will still be able to pronounce it in the correct way, since they can see that the spelling of the name is as close as it can be to the English way of spelling it, and that the letters c and k are pronounced the same way. Surprisingly, the name *Kalle* (Lindgren, 2007: 11) is copied in the two translations (Lindgren, 1979: 10; Lindgren, 2004: 13). *Kalle* is a nickname for *Karl* in Swedish, a nickname which does not exist in English. It is possible that the translators did not think changing the name was necessary, since it is clear from the context who the person being called *Kalle* is. Nevertheless, simply copying the name could lead to mispronunciation, e.g., /keil/. Another way of dealing with the name would have been to make *Kalle* into *Charlie*, a nickname for *Carl* in English.

Surprisingly, the name *Grim* (Lindgren, 2007: 32), the horse of the main character’s brother, is copied in the two translations (Lindgren, 1979: 26; Lindgren, 2004: 32), despite the fact that the name has negative connotations in English. The reason for keeping it is probably because it is a horse and not a human being, and it is accepted that horses in general can have more odd names than people. The name *Jossi* (Lindgren, 2007: 45) is also copied in the two translations (Lindgren, 1979: 35; Lindgren, 2004: 46). Although it is not surprising that the name is copied since it does not mean anything, this is also a case where mispronunciation by the English reader is a risk; the name could end up being pronounced like the English female name *Josie*, when the character is in fact a male.

The name *Hubert* (Lindgren, 2007: 49) is copied in the two translations (Lindgren, 1979: 39; Lindgren, 2004: 47), which is not surprising, since *Hubert* exists as a name in English, though it is pronounced according to English rules, which among other things means that the u is pronounced further back. The name *Tengil* (Lindgren, 2007: 56) is also copied in the two translations (Lindgren, 1979: 44; Lindgren, 2004: 53). It is understandable that the name was copied since it does not mean anything, and the risk of mispronouncing the name is minimal.

The name *Katla* (Lindgren, 2007: 56) is copied in both translations (Lindgren, 1979: 45; Lindgren, 2004: 54). The risk of mispronouncing the name is not very big, the biggest pronunciation change is probably that the first syllable *Kat* will be pronounced like the English word *cat*, which changes the /a:/ vowel from a Swedish vowel to an English vowel. The name *Blenda* (Lindgren, 2007: 74) is also copied in both translations (Lindgren, 1979:
Since the name is so similar to the English names Glenda and Brenda, the risk of mispronouncing the name is practically non-existent.

The names Veder and Kader (Lindgren, 2007: 92) are copied in both translations (Lindgren, 1979: 71; Lindgren, 2004: 87). This is not very strange since the names do not mean anything and do not need to be translated for that reason, but as with many copied names, there is the possibility of mispronunciation. The name Veder is pronounced with a long Swedish /e:/ which does not exist in English, and English readers, especially Americans, are very likely to pronounce the name as the word better, with the letter v instead of the letter b at the beginning of the word. The name Kader will definitely be mispronounced on the first vowel if the English reader is not familiar with Swedish phonetics, since the vowel a in Swedish in this case is a long vowel which does not exist in English. Therefore, the a vowel in Kader will be pronounced either like the a in cage or the a in cadet.

The name Mattias (Lindgren, 2007: 109) is copied in the second translation (Lindgren, 2004: 103), but not in the first translation. In this case, it is possible that the translator wanted to be more faithful to the Swedish text, and thought that the name Mattias could be pronounced by the English readers, and decided to keep it. It is, however, surprising that the name Pjuke (Lindgren, 2007: 138) is copied in the second translation (Lindgren, 2004: 127), but not in the first one. The combination of the two first letters in the name in English is not possible at the beginning of a word. It is possible that the translator wanted to be more faithful to the Swedish text in this respect too.

The name Orvar (Lindgren, 2007: 54) is copied in the two translations (Lindgren, 1979: 43; Lindgren, 2004: 51). The name does not mean anything, and it is not too difficult to pronounce for the English readers; although American readers will probably pronounce it more correct than British readers, since the British readers will most likely not pronounce the r's in the name. Antonia (Lindgren, 142) is copied in both translations (Lindgren, 1979: 110; Lindgren, 2004: 134), and this name is not difficult to pronounce for the English readers either, since it exists also in English. Dodik (Lindgren, 2007: 130) is copied in the two translations (Lindgren, 1979: 100; Lindgren, 2004: 122). Probably the only difference that will result in copying the name is that the vowel o in the name will be pronounced in the English way, but most likely nothing else.
4.1.3 Transcribing the Swedish proper names

Transcribing the names means changing letters to fit the TL pronunciation, thus making the names easier to pronounce. A number of names are transcribed in the two translations.

Table 3: Transcribing the Swedish proper names

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonatan</td>
<td>Jonathan</td>
<td>Jonathan</td>
</tr>
<tr>
<td>Fjalar</td>
<td>Fyalar</td>
<td>Fyalar</td>
</tr>
<tr>
<td>Pjuke</td>
<td>Pyuke</td>
<td></td>
</tr>
<tr>
<td>Pärk</td>
<td>Park</td>
<td>Park</td>
</tr>
<tr>
<td>Mattias</td>
<td>Mathias</td>
<td></td>
</tr>
</tbody>
</table>

Table 3 shows that the name Jonatan (Lindgren, 2007: 5) is transcribed into Jonathan in the two translations (Lindgren, 1979: 5; Lindgren, 2004: 7). Transcribing the name is understandable, since Jonathan is a common proper name in English. The name Fjalar (Lindgren, 2007: 32) is transcribed the same way in both translations: Fyalar (Lindgren, 1979: 26; Lindgren, 2004: 32). The reason the name is transcribed like this is that the combination of the first two letters in a word (the letters f and j) does not exist in English. To accommodate this, the letter j is changed to the letter y in English, which is pronounced as close as it can be to the letter j in Swedish. It is the same case for the name Pjuke (Lindgren, 2007: 138), which in the first translation is translated into Pyuke (Lindgren, 1979: 106).

The name Pärk (Lindgren, 2007: 168) is translated into Park in both translations (Lindgren, 1979: 131; Lindgren, 2004: 158). In this case, the translators do not wish to keep the Swedish specific letter å, most likely because it is unknown to the English readers; therefore, the translators removed the two dots (umlaut) above the letter to make it conform to the English alphabet and pronunciation. The name Mattias (Lindgren, 2007: 109) is transcribed in the first translation (Lindgren, 1979: 84) but copied in the second translation. The reason for transcribing the name as Mathias is most likely because that is the way it is spelled in English, which makes it easier to pronounce.
4.2 Translating place names into English

As with the proper names, I will use Fernandes’ (2006) list of how to translate names, since proper names and place names are both proper nouns. I ended up with a total of 13 place names.

4.2.1 Rendition of the Swedish place names

As with the proper names, I will start with the place names that are rendered, i.e., where the meaning of the original place name is kept.

Table 4: Rendition of the Swedish place names

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kvarteret Fackelrosen</td>
<td>Fackelrosen Block</td>
<td>Fackelrosen Block</td>
</tr>
<tr>
<td>Körsbärsdalens</td>
<td>Cherry Valley</td>
<td>Cherry Valley</td>
</tr>
<tr>
<td>Tulipagården</td>
<td>Tulip Farm</td>
<td>Tulip Farm</td>
</tr>
<tr>
<td>Vargklyftan</td>
<td>Wolf Gorge</td>
<td>Wolf Canyon</td>
</tr>
<tr>
<td>Katlagrottan</td>
<td>Katla Cavern</td>
<td>Katla Cavern</td>
</tr>
<tr>
<td>Karmafallet</td>
<td>Karma Falls</td>
<td>Karma Falls</td>
</tr>
<tr>
<td>Apeldalen</td>
<td>Apple Valley</td>
<td>Apple Valley</td>
</tr>
<tr>
<td>Mattisgården</td>
<td>Mathias’s house</td>
<td>Mattias’s farm</td>
</tr>
<tr>
<td>Törnrosdalens</td>
<td>Wild Rose Valley</td>
<td>Wild Rose Valley</td>
</tr>
</tbody>
</table>

Table 4 shows that the place name Kvarteret Fackelrosen (Lindgren, 2007: 15) is translated into Fackelrosen Block in both translations (Lindgren, 1979: 13; Lindgren, 2004: 16). This makes it difficult to place it in a certain category, since it is both a rendition and a copying of the place name, and therefore only partially translated. Keeping part of the Swedish name can be confusing for the English readers, since they encounter a word with an unknown meaning which they do not know how to pronounce. The straightforward rendition of the name would be something like Torch Rose Block, which is not a normal place name (though neither is the Swedish name), but it would make it easier for the English readers to understand.

Körsbärsdalens (Lindgren, 2007: 21) is translated into Cherry Valley in both translations (Lindgren, 1979: 18; Lindgren, 2004: 22). This rendition of the place name works, since nothing is lost in the translation. Tulipagården (Lindgren, 2007: 50) is rendered Tulip Farm in both translations (Lindgren, 1979: 40; Lindgren, 2004: 48). In this case the English readers may
in fact understand the English place name better than the Swedish readers would understand the Swedish place name, since *tulipa* is a Latin name, the common Swedish name for a tulip being *tulpan*.

*Vargklyftan* (Lindgren, 2007: 52) is translated into *Wolf Canyon* (Lindgren, 1979: 41) and *Wolf Gorge* (Lindgren, 2004: 50). According to the Oxford English Dictionary online (2008) there is no difference at all between a canyon and a gorge; they both have water flowing at the bottom with vertical sides of mountain or rock; thus, both are good translations of *klyfta*. *Katlagrottan* (Lindgren, 2007: 59) is translated into *Katla Cavern* in both translations (Lindgren, 1979: 47; Lindgren, 2004: 56). This is a suitable rendition of the place name, and it also tells the reader that the place is very big, since a cavern is a huge, dark, underground cave.

*Karmafallet* (Lindgren, 2007: 166) is translated into *Karma Falls* in both translations (Lindgren, 1979: 129; Lindgren, 2004: 156). This is a rendition of the name, although the number is changed from the singular in Swedish to the plural in English, since there is no corresponding singular form. *Apeldalen* (Lindgren, 2007: 242) is translated into *Apple Valley* in both translations (Lindgren, 1979: 187; Lindgren, 2004: 226). This is a straightforward rendition of the place name, though, as with *Tulip Farm*, the English readers might understand the English place name better than the Swedish readers will understand the Swedish place name, since *apel* is an older form of apple in the Swedish.

*Mattissgården* (Lindgren, 2007: 147) is translated into *Mathias’s House* (Lindgren, 1979: 113) and *Mathias’ Farm* (Lindgren, 2004: 137). In this case, the second translation is closer to the original, since *Mattias* does not own just a house, but also a stable, and a piece of land, making it into a farm. The first translation indicates that *Mattias* only owns a house and nothing else. Here there is an inconsistency since the translator of the first translation could very well have used farm instead of house, as she did in two other cases: *Knights Farm* and *Tulip Farm*.

*Törnrosdalen* (Lindgren, 2007: 55) is translated as *Wild Rose Valley* in both translations (Lindgren, 1979: 44; Lindgren, 2004: 52). This is partly a rendition, but it is also partly a recreation of the place name, since the roses in the Swedish and English are different. *Törnros* in Swedish is *Dog Rose* in English, while *Wild Rose* in English is *Finnros* in Swedish, so perhaps the translators felt that wild rose would be a better name for a valley than dog rose, since dog rose could have negative connotations.
4.2.2 Copying the Swedish place name

As with proper names, the place names can be copied unchanged.

Table 5: Copying the Swedish place name

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nangilima</td>
<td>Nangilima</td>
<td>Nangilima</td>
</tr>
</tbody>
</table>

As Table 5 shows, this is the only place name in the entire book which is copied, which is a bit surprising since it is very likely that the name in Swedish and English will be pronounced differently, especially the second to last vowel (the second i). In Swedish, the second i in this case is pronounced like the vowel /i:/ in the English, while the English pronunciation of the letter i in this particular place will most likely be /ai/. Also, the first a will be pronounced as an English /æ/, and not as a Swedish /a/, so even if the name had been to transcribed into Nangileema, to accommodate for the second i, it still will not be pronounced the Swedish way.

4.2.3 Transcribing the Swedish place names

As with proper names, transcribing the place name involves using a TT spelling that best reflects the ST pronunciation.

Table 6: Transcribing the Swedish place names

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nangijala</td>
<td>Nangiyala</td>
<td>Nangiyala</td>
</tr>
<tr>
<td>Karmanjaka</td>
<td>Karmanyaka</td>
<td>Karmanyaka</td>
</tr>
</tbody>
</table>

As can be seen in Table 6, the place names Nangijala (Lindgren, 2007: 6) and Karmanjaka (Lindgren, 2007: 56) are transcribed as Nangiyala (Lindgren, 1979: 6; Lindgren, 2004: 9), and as Karmanyaka respectively in both translations (Lindgren, 1979: 44; Lindgren, 2004: 53). To make the names easier to pronounce, we see the same approach to these place names as we saw in the proper names section: the letter j in the source text names is transcribed as y, since the y sound in the English is close to the j sound in the Swedish.
4.2.4 Recreating the Swedish place name

Recreating a name, as Fernandes (2006) puts it, is “when an invented name in the source language is recreated in the target language to achieve the same effect as in the source language” Only one place name is recreated, as can be seen in Table 7.

Table 7: Recreating the Swedish place name

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ryttargården</td>
<td>Knights Farm</td>
<td>Knights Farm</td>
</tr>
</tbody>
</table>

The reason I put this name under recreation is because it is not a straightforward rendition of the name, which would be Riders Farm or Rider Farm. It is not likely that the translators did not know what ryttare means in English; however, they chose to translate the fairly similarly spelled Swedish word riddare (knight) and rendered the place name from there. Knights can of course be riders, but since the Swedish place name does not specify the type of rider that denotes the farm, I’m putting it under recreation, since it deviates a bit too much from the original meaning.

4.3 Translating food into English

The following section includes all food items that are mentioned in the book. First I will discuss food which can be understood by both Swedish and English culture, then I will discuss food which needs to be explained further in the English translations. I ended up with a total of 13 occurrences of food for both sections.

4.3.1 Food that can be understood by both Swedish and English culture

As stated in the previous research, there may be types of food which are not known to the TL culture, and have to be further explained, but there may also be types of food which can be understood by the TL culture, and can be readily translated. Table 8 shows which types of food that can be understood by both Swedish and English culture.

Table 8: Food that can be understood by both Swedish and English culture

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
</table>
The drink *honungsvatten* (Lindgren, 2007: 11) is translated as *honey-water* in the two translations (Lindgren, 1979: 10; Lindgren, 2004: 11). The drink honey-water might not be used in English culture, but the concept of water mixed with honey can still be understood.

*Bröd* (Lindgren, 2007: 41) is translated as *a loaf of bread* in the two translations (Lindgren, 1979: 32; Lindgren, 2004: 39). The only change is the addition of the word *loaf*, which is the normal way of measuring bread in English, which also exists in Swedish (c.f. the Swedish *en limpa bröd*). *Mjölk* (Lindgren, 2007: 41) is translated as *milk* (Lindgren, 1979: 32; Lindgren, 2004: 39), an exact translation of the Swedish food. *Pannkakor* (Lindgren, 2007: 41) is translated as *pancakes* in the first translation (Lindgren, 1979: 32) and as *crepes* in the second translation (Lindgren, 2004: 39). These translations are very similar, but *pancakes* are probably a little closer to what the Swedish food is supposed to be, since *crepes* can contain some sort of filling.

*Kakor* (Lindgren, 2007: 68, 96) is translated as *cakes* in the two translations (Lindgren, 1979: 53, 74; Lindgren, 2004: 64, 91). Even though it is not mentioned what sort of *kakor* it is, it is very likely that *cakes* is what the food is supposed to be, and not cookies or biscuits. *Smör* (Lindgren, 2007: 41) is translated as *butter* (Lindgren, 1979: 32; Lindgren, 2004: 39), an accurate translation of the food. The same goes for *honung* (Lindgren, 2007: 41) which is translated as *honey* (Lindgren, 1979: 32; Lindgren, 2004: 39).
Soppa (Lindgren, 2007: 122) is translated as soup (Lindgren, 1979: 94; Lindgren, 2004: 116), a correct translation of the food. Fläsk (Lindgren, 2007: 146) is translated as meat in the first translation (Lindgren, 1979: 113) and as pork in the second translation (Lindgren, 2004: 137). The second translation is more correct than the first one, since it is a special type of meat that is being consumed, and not just any meat in general. Öl (Lindgren, 2007: 146) is translated as beer (Lindgren, 1979: 113; Lindgren, 137), a correct translation of the drink.

Getmjölk (Lindgren, 2007: 165) is translated as goat’s milk in the first translation (Lindgren, 1979: 127) and as goat milk in the second translation (Lindgren, 2004: 155). The difference is so small that it is not possible to say that one is more correct than the other one. The same goes for getost (Lindgren, 2007: 165) which is translated as goat’s cheese (Lindgren, 1979: 127) and as goat cheese (Lindgren, 2004: 155). Smultron (Lindgren, 2007: 165) is translated as wild strawberries (Lindgren, 1979: 127; Lindgren, 2004: 155), a correct translation of the food.

4.3.2 Translating food that needs further explaining

As noted in the background, food might need to be explained further in cases where it is SL culture specific. Only one such type of food was found in the book, but it is an interesting one, as can be seen in Table 9.

Table 9: Translating food that needs further explaining

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English Translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>fårfiol</td>
<td>spring-fiddle</td>
<td>a cold leg of lamb</td>
</tr>
</tbody>
</table>

When it comes to fårfiol, the Swedish food has a special name and is not known in English culture. Here, extra information might be needed. Fårfiol (Lindgren, 2007: 73) is translated as spring-fiddle in the first translation (Lindgren, 1979: 57). The translation of fårfiol into spring-fiddle is very strange, since the translator must have wanted to make a rendition of the food, but made a mistake when she read the Swedish name. The rendition of fårfiol is sheep-fiddle, but judging by the translation, the translator read fårfiol (sheep-fiddle) as vårfiol (spring-fiddle), and misread the first letter f for a v. In the second translation, fårfiol is translated into a cold leg of lamb (Lindgren, 2004: 69). This follows what Klingberg (1977: 153-155) says about translating food, since it provides extra information and describes what
type of food it is, although this could also be considered as a bit of an incorrect translation, since the animal changes from a sheep to a lamb.

4.4 Translating dialect/colloquialism into English

There is a continuum between dialect and colloquialism going from purely dialectal words to purely colloquial words, and everything in between which is not as clear cut as the extremities. There are quite a few dialectical and colloquial words used in the book, which will be defined as either dialect or colloquialism in the results. There are more than 100 occurrences of dialect/colloquialism in the Swedish text; but even with this high number, the analysis of the translation of the dialect in the two translations is very easy.

Table 9: Translating dialect/colloquialism into English

<table>
<thead>
<tr>
<th>Swedish original</th>
<th>First English translation</th>
<th>Second English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>mej/dej/sej</td>
<td>me/you/him/himself/herself/-</td>
<td>me/you/him/himself/herself/-</td>
</tr>
<tr>
<td>dom</td>
<td>they/them</td>
<td>they/them</td>
</tr>
<tr>
<td>di</td>
<td>they</td>
<td>they</td>
</tr>
<tr>
<td>lessen</td>
<td>sad</td>
<td>sad</td>
</tr>
<tr>
<td>ögonan</td>
<td>(his/her) eyes</td>
<td>(his/her) eyes</td>
</tr>
<tr>
<td>pån</td>
<td>for him</td>
<td>for him</td>
</tr>
<tr>
<td>broren</td>
<td>(the) brother</td>
<td>(the) brother</td>
</tr>
<tr>
<td>barna</td>
<td>(the) children</td>
<td>(the) children</td>
</tr>
<tr>
<td>säja</td>
<td>(to) say</td>
<td>(to) say</td>
</tr>
<tr>
<td>huvet</td>
<td>(my) head</td>
<td>(my) head</td>
</tr>
</tbody>
</table>

Table 9 contains examples of how dialect/colloquialism in the Swedish text is translated in the two English translations. When it comes to colloquial personal pronouns, they are not translated in the English translations. The colloquial mej (Lindgren, 2007: 7) is translated as me (Lindgren, 1979: 6; Lindgren, 2004: 43), and the colloquial dej (Lindgren, 2007: 6) is translated as you (Lindgren, 1979: 34; Lindgren, 2004: 42). In all these translations, the Standard English spelling is used. The colloquial sej (Lindgren, 2007: 6, 65, 138, 239) is translated as -/herself/him/himself in the two translations (Lindgren, 1979: 6, 51, 106, 184; Lindgren, 2004: 9, 62, 127, 223). The reason I also use the dash ( - ) here is that sej in one case is part of a reflexive verb in Swedish, but not in English.
Although the standard form de (they) is used occasionally in the Swedish text, the colloquial form dom, which represents both de/dem (they/them), and the dialectal di, which represents de (they) are the most frequently used. Dom (Lindgren, 2007: 168, 5) is translated as they/them in both cases in both translations (Lindgren, 1979: 130, 5; Lindgren, 2004: 158, 8) and di (Lindgren, 2007: 124) is translated as they in both translations (Lindgren, 1979: 95; Lindgren, 2004: 116), which again shows that colloquialism is not kept in the translations. Lessen (Lindgren, 2007: 6, 67), a colloquial spelling of ledsen, is translated as sad (Lindgren, 1979: 5, 53; Lindgren, 2004: 8, 64), without taking the colloquial spelling into consideration. Similarly, no attempt to render dialect is made in the case of the dialectal ögona (Lindgren, 2007: 54, 143) which is translated as (his/her) eyes in both translations (Lindgren, 1979: 43, 110; Lindgren, 2004: 52, 134).

The dialectal pā’n (Lindgren, 2007: 97) is an abbreviated form of pā han, an older form of the, nowadays, more correct Swedish form pā honom. In neither translation is the dialect maintained, the expression being rendered as the Standard English form for him (Lindgren, 1979: 75; Lindgren, 2004: 92). The same strategy is used in translating the dialectal form broren (Lindgren, 2007: 124) as (the) brother (Lindgren, 1979: 95; Lindgren, 2004: 116), and the dialectal form barna (Lindgren, 2007: 134) as (the) children (Lindgren, 1979: 103; Lindgren, 2004: 126). The colloquial sāja (Lindgren, 2007: 66) is translated as (to) say (Lindgren, 1979: 52; Lindgren, 2004: 64), and again, the colloquialism is omitted in the translation. The colloquial huvet (Lindgren, 2007: 28) is translated as (my) head (Lindgren, 1979: 22; Lindgren, 2004: 27), and the colloquialism is lost. I should also say that what Englund Dimitrova (1997: 62) says about the possibility of replacing SL dialectal orthographic features by either dialectal word choices (a lexical feature) or a dialectal word order (a syntactical feature) to preserve the sense of dialect is also ignored in the two translations.

5 Summary and conclusion
There are many proper names in the ST, but only three out of ten ways of translating proper names (Fernandes, 2006) are used in the two translations: rendition, copying, and transcription of the proper names. The five proper names that are rendered are the same ones in the two translations. Two are rendered the same, one almost exactly the same, and two are rendered differently. These latter two names were rendered differently because of cultural differences: one of them denotes a type of food in the source culture, and the other an SL
wordplay on animals leading to shifting connotations from the positive to the negative. Except for two names which are transcribed in the first translation and copied in the second translation, the proper names that are copied and transcribed are the same in the two translations, a total of 18. This means that the proper names translated the same way in the two translations amount to 18 out of 23, 5 being translated differently. Altogether, with a few exceptions, the translators follow what Fernandes (2006) suggests on how to translate proper names. The similarities in how the place names are translated are even bigger, since out of the 13 place names, 11 are translated exactly the same. These place names are translated using the methods of rendition, copying, transcription, and one more of Fernandes’ (2006) suggestions on how to translate names: recreation. Of the two place names that are not translated in the same way, the first place name has translations that are so similar in meaning that there really is no difference between them. As to the other place name there is a bigger difference in meaning in the two translations. The translators follow more closely what Fernandes (2006) says about translating names when it comes to place names than proper names.

There are 14 occurrences of food, and of these, 5 foods are translated differently in the two translations. In two cases, the difference is negligible; in one case, the difference is greater; and, in the final two cases, quite large. But despite these clear differences, the translations are more similar than different. The dialect in the Swedish text is not translated at all in either translation, so this is where the translations are the most similar. This also indicates that what Birgitta Englund Dimitrova (1997: 62) says about dialect not being translated most of the time is true, though further studies would be required to find out more about this. In conclusion, as regards the translation of cultural features, the similarities between the two translations outweigh the differences.

There is a time span of almost thirty years between the two translations. If I were to do another study, I would look at how translation has changed over time. In order to do so, I would use a book with translations made at least 50 years apart, and look at differences between the two.
References

Primary material


Secondary material


Klingberg, Göte. 1977. *Att översätta barn- och ungdomsböcker*. Mölndal. Lärarhögskolan i Mölndal,


Appendix

Here are the abbreviations used in the text:

SL= Source Language
TL= Target Language
ST= Source Text
TT= Target Text