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Abstracts

Workshops

Mind the gap

Anu Carnegie-Brown and Raisa McNab

STP Nordic is a UK translation company focusing solely on the Nordic languages. With 45 Nordic in-house translators, many of whom are recruited straight after graduating from MA courses in Translation Studies or Languages, and with a comprehensive internship programme, STP Nordic has been working closely with UK and Nordic universities for years to bridge the gap between the academic and the commercial translation worlds. In the UK, our activities are strongly linked to the training of UK language students in the Nordic languages, since STP Nordic is one of the few UK translation companies employing such linguists in-house.

As an active industry representative in the OPTIMALE (Optimising Professional Translator Training in a Multilingual Europe) programme, STP Nordic strives to help the academic network of European universities to carry out their three-year pan-European project with four aims and objectives: 1) to produce an extensive map of on-going translator training programmes in Europe; 2) to monitor market needs and professional requirements relevant to translator training; 3) to translate new professional competences into learning outcomes; and 4) to implement training the trainer sessions.

STP Nordic has been impressed by the keenness of its academic partners to hear about the translation industry's needs and to keep up with its current practices. According to a 2011 employer consultation, impeccable quality of work, service-mindedness and experience were high on the agenda of most European translation company employers, but more effort is required to get new language graduates to a place where they can start to fulfil these criteria. With a penetrating look at the future of the translation industry, this presentation outlines what a translation company expects from its new employees, what it gets and how it minds the gap.

Anu Carnegie-Brown

With an MA in English and Swedish Translation and Interpreting from the University of Helsinki in 1993, Anu Carnegie-Brown has built up a career in Nordic translation companies in Finland and the UK, working as an in-house translator, project manager, quality manager, HR manager and operations manager. Since 2001, Anu has been involved in the continual development of STP Nordic into the significant industry specialist it is today. Her main task as Operations Manager at STP Nordic is to nurture good working relationships with clients, in-house staff and suppliers. She is responsible for the company's human resources, including the recruitment and care of in-house staff and the acquisition of new freelance translators. She is also involved in various aspects of customer relationship management, marketing, business analysis and business finance.

Raisa McNab

Working as a freelance translator and, since 2003, as project manager and production & quality manager at STP Nordic, Raisa McNab has developed a strong understanding of the Nordic translation market both from the supplier's and the buyer's perspective. As Production & Quality Manager at STP Nordic, Raisa's main focus is in quality and process management and optimising the use of translation environment tools. Her tasks include training translators and project managers, supervising and developing production processes and maintaining the company's quality management system. She is also involved in various aspects of customer relationship management, marketing, business analysis and business finance. Raisa gained her MA in English and French Translation and Interpreting from the University of Turku in 2003, and has since kept close ties with the academic world with regular talks to students at translation departments in UK and Nordic universities.

Electronic language corpora: a ‘bicycle’ for the translator’s mind

Ruth Urbom

In this session, participants will be introduced to freely available online corpus search tools for accessing huge databases of natural language such as the British National Corpus and the Corpus of Contemporary American English, as well as various corpora in other languages and bilingual parallel corpora.

By using corpus resources to investigate usage norms and patterns that occur in natural language, translators can obtain empirical data on how words typically behave in context. This awareness of usage norms can enable translators to produce more natural-sounding translations. Corpus data can also provide evidence to support the choices translators make in their translations. A corpus supplements the translator’s own linguistic knowledge, serving as a ‘bicycle’ for the translator’s mind, to borrow a phrase from the late Steve Jobs of Apple Computer: <http://www.youtube.com/watch?v=j0m3sPU8sVU>

This session will focus on practical examples for practising translators working mainly into English. Both native and non-native English speakers will benefit. Participants will also learn to be aware of the strengths and limitations of various corpora and to critically evaluate the resources they use and the results they obtain.

Some attention will be paid to relevant theory, including the pioneering work of John Sinclair and the ‘lexical priming’ theory introduced by Michael Hoey.

Ruth Urbom is a freelance translator from German, Swedish and Finnish into English. She was employed for a number of years as a lexicographer and continues to use the corpus search techniques she learned in the world of dictionaries in her current translation work.

The driving forces and challenges impacting the implementation of machine translation at a language server provider

Kevin Spence

The following subject areas will be explained as part of this presentation:

What is machine translation? A brief introduction to the subject area.

Why implement machine translation? The reasons for implementation and the main stakeholders driving those implementations will be explained.

The different types of machine translation and why some are easier to implement than others

Information regarding the different types of machine translation and how they are being applied.

What are the barriers to effective machine translation implementation? An explanation of the main barriers to an effective machine translation implementation. This part of the presentation will cover issues such as cost, quality and resistance to change.

Example implementation scenarios to highlight the challenges in context. A number of example LSP Implementations will be described to demonstrate some of the issues explained in the context of working examples.

Kevin Spence will be leading this presentation, he is a Technical Project Manager with over 10 years’ experience working for Xerox. Kevin holds an International Business Degree from the Solent University. Having worked as a project co-ordinator and project manager, since 2005 Kevin has worked as a technical project manager leading numerous technical projects including Machine translation and CAT tool implementations.

The real world: Professional requirements in the Nordic translation industry

Anne-Marie Colliander Lind and Cecilia Enbäck

In this workshop we highlight which the characteristics of the translation industry in the Nordics are - who are the buyers, who are the suppliers. What are the working conditions, salaries, tools to be used and what are the general skills required for translators, terminologists and project managers wanting to make their living from the Nordic translation industry, as freelancers, as employees at translation companies or at end clients site. Is there a market for you?

Anne-Marie Colliander Lind (CEO, Inkcrease) is a recognized force in the European language industry landscape. She has spent the last 20 years helping multinational organizations solve their language issues by occupying executive sales and management positions at leading service, technology and market research companies.

Anne-Marie is the CEO of Inkcrease, a management consulting company based in Sweden, assisting companies in their growth and development strategies. She runs fundraising activities for Translators without Borders and organizes localization and technology events in the Nordics.

Cecilia Enbäck (CEO and partner, Translator Scandinavia AB) has almost 20 years of experience from the translation industry. When she started to work with Translator Scandinavia the goal was to produce 3,000 words per day, now she is CEO and one of the owners and the yearly output is about 10 million words. Cecilia is interested in international communication and as such has been deeply involved in the creation of the European Economic Interest Grouping TextMinded, who organises four European translation companies. Since 2011 she is also a proud co-organiser of the Nordic Translation Industry Forum.

Translation Quality Assessment (TQA): A functional approach to translation quality

Valentina Modeo Patti

Quality assessment is one of the most problematic aspect of the translation/localization business. There isn't an objective definition of "good translation" and different requirements must be taken into account during the assessment, e.g. customer expectations, target readership, usage etc. Additionally, the increasing pressure on fast deliveries makes the assessment task even more challenging.

In this session Xerox CDLS is going to introduce its TQA model, a Translation Quality Assessment process which has been designed specifically to meet the challenges related to assessing translation quality.

The model, based on recognised and widely used industry standards, has been designed for a multilingual localization environment specialized in delivering high volumes of translated literature for the automotive industry but it is flexible enough to be adapted quickly to other typologies of translation.

The model is based on the concept of "functional quality". A translation is good as long it's "fit for purpose", i.e. it meets the customer expectations and it's suitable for the target readership and the intended usage of the document.

According to the model, the assessment is carried out by expert translators who are asked to follow strict guidelines regarding error categorization and selection of the severity levels. A proprietary tool developed internally automates the scoring and feedback process which is an integral part of the model.

Automatic reporting and data gathering allow the supplier manager to identify and promote the translators who show the required expertise and to identify process gaps which might lead to recurring translation errors.

Valentina Modeo Patti holds a BA in Foreign Languages and Literatures from the Istituto Universitario Orientale of Naples (Italy). After 10 years as free-lance translator from English and German into Italian, she has joined Xerox in 2005 first as in-house translator, then as Associate Translator Team Leader and Quality Manager. Her tasks include recruiting and training in-house translators and supervising Xerox CDLS internal quality assurance process. As Quality Manager she has devised Xerox CDLS' current Translation Quality Assessment model.

Translating Bellman's songs into English

Silvester Mazzarella

A look at some of the pleasures and problems facing those who attempt to make singing translations in English of Bellman's epistles and songs.

No previous experience needed, but those who like a challenge could try making their own translation in advance of the first stanza of Epistle 4 'Hey musikanter ge valthornen väder', and/or the last stanza and chorus 'Säg är du nöjd min granne säg' from Song 21 (Så lunkar vi så småningom).

This workshop will link to the music performances at the conference.

Silvester Mazzarella is a translator mainly of fiction and biography from Swedish and Italian into English. Recent translations from Swedish include Boel Westin 'Tove Jansson: ord, bild, liv' (biography) and Bengt Ohlsson 'Gregorius' (novel).

The descriptive paradox, or how theory can affect practice

Andrew Chesterman

This talk will discuss and illustrate the potential tension between theory and the practice that it describes. Prescriptive theory will be mentioned only briefly. More attention will be given to what I will refer to as tacit theory, and its role in the practice of untrained translators. But the main focus will be on the descriptive paradox itself, as manifested in Descriptive Translation Studies. I will draw here on my own experience of how my explicit knowledge of translation theory has influenced my English translation of a Finnish novel (*Canal Grande*, by Hannu Raittila; not yet published in English). My main argument will also be illustrated by some examples from the history of English painting. Keywords are norms, universals, causality.

Andrew Chesterman was born in England but moved to Finland in 1968 and has been based there ever since, mainly at the University of Helsinki, where his main subjects have been English and translation theory. In 2010 he retired from his post as professor of multilingual communication, but continues to be active in Translation Studies, refereeing, writing, and giving occasional lectures. His main research interests have been in contrastive analysis; translation theory, translation norms, universals, and ethics; and research methodology. He was CETRA Professor in 1999 (Catholic University of Leuven), and has an honorary doctorate from the Copenhagen Business School. Main books: *On Definiteness* (1991, CUP); *Memes of Translation* (1997, Benjamins); *Contrastive Functional Analysis* (1998, Benjamins); with Emma Wagner: *Can Theory Help Translators? A Dialogue between the Ivory Tower and the Wordface* (2002, St. Jerome Publishing); and with Jenny Williams: *The Map. A Beginners' Guide to Doing Research in Translation Studies* (2002, St. Jerome Publishing).

Lauren Child creating and recycling characters

Riitta Oittinen

The characters (people, animals, objects) in a story are always depicted in one way or the other. In other words, characterisation is based on the verbal, visual, and aural information given in a story. A character has a certain kind of disposition and temperament and certain kind of looks; a character has a certain background, s/he speaks in a certain way and is given a certain name, which is why certain things happen to her/him.

In my presentation I'm concentrating on characterisation and intertextuality, created both verbally and visually, applying my views to translating picturebooks by Lauren Child, the well-known author and illustrator. Her characters are always interesting but by far not beautiful in any conventional sense. The main reason for choosing Child is that I have translated several of her books into Finnish, especially her stories about Charlie and Lola, which are very popular among Finnish children.

Using Child as an example, I study issues like characterisation, the relationship of the verbal and the visual as well as intertextuality, which is typical of Child's way of writing and illustrating stories.

Riitta Oittinen teaches at the university of Tampere, Finland. She holds a PhD in translation studies and her research is concentrated on translating picturebooks and the relationship of the verbal and the visual in translation. She also holds docentships at the universities of Helsinki and Tampere.

Practice, translation, history: A Report from the field of translation (studies)

Astradur Eysteinnsson

In Iceland's cultural system, literature has always been the most prominent aesthetic practice, a field which has been felt to integrate the native language, the local geography, and key mnemonic legacies of the nation's history. Icelandic literary culture has considerable historical depth and diachronic variations, but it is restricted in synchronic scope, if only because of the small size of the population and the limited numbers of practitioners, readers/listeners and centres of dissemination. This makes Icelandic literary culture an interesting "workshop" in which to trace the dynamic interchanges of the native and the foreign, of original writing and translation, of the ways in which the practices of translation connect or are out of joint with the critical and theoretical apparatus of the literary field, including the historical registration of literary pursuits.

Astradur Eysteinnsson is professor of Comparative Literature and Dean of the School of Humanities at the University of Iceland in Reykjavik. He has taught at the University of Iceland since 1987, but has also been a visiting professor in comparative literature and translation studies at the University of Copenhagen and the University of Iowa. His publications include co-translations of works by Franz Kafka and Max Frisch into Icelandic, several articles in the general area of literary, cultural and translation studies, and three books: *The Concept of Modernism* (Cornell UP 1990), *Tvímæli* (on translation and translation studies, University of Iceland Press 1996) and *Umbrot* (on literature and modernity, University of Iceland Press 1999). He has edited several books, including *The Cultural Reconstruction of Places* (University of Iceland Press 2006), and is the co-editor (with Daniel Weissbort) of *Translation – Theory and Practice: A Historical Reader* (Oxford UP 2006), and (with Vivian Liska) of *Modernism* (2 vols., International Comparative Literature Association/John Benjamins Publications 2007).

Corpora and the issue of Translation Universals

Anna Mauranen

Translation universals have been a highly contested research area, undoubtedly in part on account of many scholars' negative associations with the term "universal". Whether we wish to talk about translation universals, translation laws or general translational tendencies, corpus data have turned out to be extremely useful in the search of typical features across translations. A number of issues need to be addressed in designing and compiling a translation corpus –whether we want a comparable corpus, a contrastive corpus, or whether we reach out for a multilingual corpus. This talk discusses major translation corpus types in view of the kinds of results they can yield, with examples from the Corpus of Translated Finnish (CTF), which is a comparable corpus of translated and spontaneous texts in the same language, and the Finnish-English Contrastive Corpus (FECCS), which consists of texts and their translations.

Anna Mauranen is Professor of English at the University of Helsinki. Her current research and publications focus on English as a lingua franca, corpus linguistics, and modelling spoken language. She has also published widely on translation, contrastive rhetoric, and academic discourses. She is the leader of a corpus-based research project on spoken academic English as a lingua franca (the ELFA project), and a project on Global English (GlobE Helsinki). Her major publications include: *Exploring ELF: Academic English shaped by non-native speakers* (2012), *English as a Lingua Franca - Studies and Findings* (ed. with Ranta 2009); *Linear Unit Grammar* (with Sinclair 2006), *Translation Universals - Do They Exist* (ed. with Kujamäki 2004), *Cultural Differences in Academic Rhetoric* (1993).

Children's literature

Effects of multimodal translation: changing referential interplay and plausible reading paths between words and pictures in translated picture books. A Nordic case study of Dick Bruna

Sara Van Meerbergen

The starting point for this paper is Van Meerbergen (2010) where picture book translation is described as an international, target culture-oriented and multimodal translation practice. Van Meerbergen (2010) takes a descriptive and analytical approach (cf. Toury 1995, Hermans 1999) and develops a model for multimodal translation analysis of picture book texts by combining systemic functional linguistics (SFL – Halliday & Matthiessen 2004) with the visual grammar proposed by Kress & van Leeuwen (2006). The model for multimodal translation analysis is then used to analyse four picture books by Dutch picture book artist Dick Bruna and their Swedish translations. The analyses show that, while the translated picture books have the same pictures as their source texts due to co-production, pictures are often used in different ways as referential interplay between words and pictures changes in the translations. This also influences the so called 'plausible reading paths' (cf. Kress & van Leeuwen 2006) between words and pictures in source and target texts. In some cases pictures even assume different meaning potentials and are 'read' differently in source and target text.

In this paper the analyses from Van Meerbergen (2010) are extended to include even Danish, English, and Norwegian translations of the books by Bruna. It is also discussed in what way the translation of picture books can be compared to other forms of international and global translation and text practices such as parallel writing (Jämtelid 2007) and localisation (Pym 2004).

Sara Van Meerbergen completed her doctoral thesis in 2010 on the topic of multimodal translation analysis of Dutch picture books into Swedish. Currently she is working on a postdoctoral research project about postmodern Flemish picture books at the Department of Baltic languages, Finnish and German (incl. Dutch) at Stockholm University. Her research interests include children's literature, (postmodern Flemish) picture books, multimodal analysis, systemic functional linguistics and translation studies.

Pippi and the dreaming spires: Nordic children's literature and Oxford University Press

Charlotte Berry

This paper reveals how Nordic authors Astrid Lindgren, Jan Lööf, Irmelin Sandman Lilius, Cecil Bødker and Ingvald Svinsaas were published in Britain. Issues of text, author, translator and illustrator selection are considered, as well as OUP's publicity and media activities. OUP's current collaboration with the Lindgren Estate to retranslate and reissue Lindgren's fiction for children is also addressed.

OUP catapulted Swedish author Astrid Lindgren into the British children's literature market with Edna Hurup's translation of Pippi Longstocking (1954), having rejected the existing American translation and Ingrid Vang Nyman's iconic Swedish illustrations. The two subsequent British Pippi titles were translated in 1956-1957 by Marianne Turner, who went onto to translate Lindgren's Eric and Karlsson-on-the-Roof and Madicken, and the Norwegian Ingvald Svinsaas's Tom in the mountains. With Lindgren transferring her allegiance to Methuen and other British publishers, OUP revived their Nordic interests in the 1970s with translations by Joan Tate and

Marianne Hellweg of the Fru-Sola trilogy by the Finland-Swedish author Irmelin Sandman Lilius, and *The leopard and Silas and the black mare* by the Dane Cecil Bødker. This flurry of activity was followed up modestly by the appearance of two Swedish picture books by Jan Lööf in the 1980s.

Drawing heavily on original editorial files from the OUP Archives, this paper documents the editor's role in Nordic text, translator and illustrator selection, and the subsequent shaping of the source-language version into a product suitable for the British audience. Editorial correspondence with both author and translator is of particular interest. Often as the sole British publisher for these Nordic authors (reaching other markets in the English-speaking world), OUP also dealt extensively with media and other arts' organisations. In Pippi's case, these included play adaptations, radio slots and TV showings, as well as translations into Welsh and foreign rights into other languages.

With many of Lindgren's UK titles out of print, the Press started working closely with the Lindgren Estate in the mid 2000s to republish Lindgren's fiction titles. Based on oral history interviews with OUP editors, this paper concludes with a review of this project, which combines reprints of existing translations from OUP and other English-language publishers with new translations. Apart from *The Wonderful Adventures of Nils* by Swedish author Selma Lagerlöf, Lindgren is the only Nordic author to merit re-translations within the UK publishing scene, and OUP is one of few British publishers to consistently publish Nordic fiction titles for children.

Charlotte Berry read English Language and Scandinavian Studies at the University of Edinburgh. She then trained as an archivist at the University of Aberystwyth and since then has worked in this field, developing specialisms in literary, family and business collections. Charlotte is currently completing her PhD thesis, 'Publishing, translation, archives: Nordic children's literature in the United Kingdom, 1950-2000' at the University of Edinburgh.

Pippi's new stockings. The impact of illustrations on the reception of Pippi Longstocking as translated by Tiina Nunnally and illustrated by Lauren Child (2007)

Sara Van den Bossche

Pippi Longstocking is a striking, controversial figure. Her most subversive and unsettling features have always been susceptible to changes in the process of translation and were often toned down as Pippi crossed language frontiers. In some translations, she even became a totally different character altogether.

In 2007, the centenary of Astrid Lindgren's birth, Oxford University Press introduced Pippi in yet another version, newly translated by Tiina Nunnally and illustrated by Lauren Child. (Lindgren 2007) The book offers a completely new and fresh version of Pippi Longstocking and, remarkably, was not always received positively.

This paper will look into two matters. Drawing on previous research, it will firstly examine the interplay between words and pictures in this specific book edition of Pippi Longstocking. Any character's image is determined by its portrayal in illustrations, as was shown by Joseph H. Schwarcz, who argued that illustrators in fact "interpret" a text and can "[add] a message" to it. (Schwarcz 1982: 104) Moreover, Maria Nikolajeva suggested that some depictions of literary characters can take the book to another level: "words and images collaborate much in the same manner that is normally discussed in connection with picture books." (Nikolajeva 2011: 130) In this 2007 edition, the illustrations by Lauren Child indeed seem to add something to the actual text, almost transforming the book from a novel to a picture book. (Van Vlierberghe 2010) Therefore, the response to the book will be investigated as well. Readers often feel strongly about new depictions of familiar literary characters. In fact, one could argue that some depictions become more canonised than others. (Van den Bossche 2011: 62-64) As regards the new Pippi version, as one reviewer put it, "Is it all right to change an institution like Pippi?" (Giles

2007) This raises the question how the book and its images are being received in case of a drastic change in depiction such as this one.

The reception the book (both in academic and popular contexts) will be explored as well as the transgression of boundaries which this specific translation seems to involve – not only of linguistic frontiers, but also of generic borders. During the presentation, the final results of this analysis will be shown.

Sara Van den Bossche is a PhD researcher at the Department of Nordic Studies at Ghent University and is working on a doctoral thesis on canonisation processes at work in Astrid Lindgren's oeuvre in Sweden, Flanders and the Netherlands. She was granted the 2009 "Astrid Lindgrens Stiftelse Solkattens Stipendium". Together with Sylvie Geerts, she organised a conference on adaptations of children's books and edited the conference proceedings *Never-ending Stories – Adaptation, Canonisation and Ideology in Children's Literature* (to be published in 2013).

De-queering queers: Translating queer literature for children from English to Swedish

B.J. Epstein

It's firmly accepted that translations are an excellent way of bringing new ideas and new worldviews into another culture. Similarly, there's little argument about the fact that children's literature helps children to understand themselves and others through its representation of children's experiences, thoughts, and feelings. When children's literature is translated, however, it's a frequent occurrence that certain aspects of a text get changed to better suit what is considered appropriate for children in the target culture. Here I aim to analyse whether this is especially the case when it comes to traditionally challenging or taboo topics, such as sexuality and in particular non-heterosexuality.

In this paper, I will give some background on lesbian, gay, bisexual, transgender, or otherwise queer literature for children and young adults, and I will briefly compare such texts from English-speaking countries and from Sweden. Then I will analyse two English texts, *Dance on My Grave* by Aidan Chambers and *Sugar Rush* by Julie Burchill, and their Swedish translations in order to discuss how sexuality is portrayed in books for young people in the UK versus in Sweden and how sexuality gets translated. One major issue to be discussed is whether texts for children that feature non-heterosexuality get changed when they are being translated from a more permissive, liberal culture to a more conservative, traditional one, or indeed vice-versa, and if so, how this affects the reading of the texts.

B.J. Epstein is a lecturer in literature and public engagement at the University of East Anglia in Norwich, England, and is a translator from Swedish to English. She published a book on the translation of children's literature in early 2012 and in 2009 edited a collection of articles on translation in the Nordic countries, which was based on the first Nordic Translation Conference.

Translating Anglo-American popular songs into Scandinavian languages and cultures

Taking relevant case studies as a point of departure, this panel traces the historical development of the translation of Anglo-American popular songs into Scandinavian languages and cultures from around 1920 up until today. The cases span from Swedish crooner Sven-Olof Sandberg's relatively free adaptations of American *schlagers* (e.g. *Ole Faithful/Gamle Svarten*), via songs from Broadway musicals such as Jerome Kern's (*Show Boat*) and Frank Loesser's (*Guys and Dolls*) that have been domesticated in varying degrees for Scandinavian audiences, through 70s world hit *Seasons in the Sun* and its linguacultural meanderings in and around Scandinavia, to the songs of Bob Dylan, Sting and Janis Joplin that have, in more recent years, been offered tribute by Scandinavian 'singer-translators'.

Within and among the time periods represented (roughly the 1920s, the 1940s, the 1970s, and the 2000s, each covered by one member of the panel) there are two main axes of difference, namely

- 1) the translation situation, especially as regards
 - a. the selection of songs for translation (single, 'lightweight' hits or entire catalogues by 'serious' artists?)
 - b. the modes and media of presentation (who (performing artists) presents what (live shows, recordings) where (stage, radio, TV, etc.)?)
 - c. the identity of the translator (professional song translator or the artist him or herself?)
- 2) degree and type of domestication (complete re-writing, adaptation, localization or 'fidelity'?)

In addition to showing where the different cases position themselves along these axes (and 'subaxes'), each presentation will search for explanations of these particular positions within the relevant socio-historical context, taking into consideration factors such as rights and permissions policies, technological and media developments and the translator's/artist's creativity, as well as Scandinavian audiences' relationships with Anglo-American cultural products and their competence in regard to English as a foreign language. Evidence for conclusions will among other things be sought within the discourse surrounding the given song translations, such as correspondence, biographies, reviews, etc.; as well as within the actual translations themselves.

The contributions taken together will show interesting developments in the varying forms and purposes of song translation into Scandinavian. In addition to revealing the inevitable dialectic between developments in song translation and general trends in society, the panel also aims to take some steps in the direction of establishing song translation as a field of study in and of itself, demonstrating some essential theoretical foundations and a fruitful methodology.

Panel participants:

Johan Franzon, Ph. D., University teacher at the Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki

Annjo K. Greenall, Professor of English language and linguistics at the Department of Modern Foreign Languages (English Section), at the Norwegian University of Science and Technology

Henrik Smith-Sivertsen, Ph.D., Research Librarian at the Music and Theatre Department, The Royal Library (Det Kongelige Bibliotek), Copenhagen

Karin Strand, Ph.D., Researcher and archivist at the Centre for Swedish folk music and jazz research (Svenskt visarkiv), Stockholm

Translating the Nordic crime scene: Translators, readers, publishers

Crime fiction has become a major cultural export for the Scandinavian countries. Authors such as Henning Mankell, Stieg Larsson, Jo Nesbø and Jussi Adler-Olsen have dominated the bestseller lists throughout Europe, and subtitled TV-drama and film adaptations win large audiences and awards outside the Scandinavian countries. While Scandinavian crime fiction has attracted readers on the Continent for decades it is only recently, following the global success of Stieg Larsson's Millennium Trilogy, that Scandinavian crime (or Nordic Noir) 'invaded' the English language market. This recent and unprecedented success of foreign language fiction in the UK makes Scandinavian crime fiction a particularly interesting object of study for literary, cultural, media and, not least, translation studies. This panel will present different but complementary perspectives on the translation of Scandinavian crime fiction into English. We propose that in order to understand the success of this specific genre's translatability we have to regard translation in its widest conception. Therefore, the individual papers will discuss the properties of the genre and reader expectations, patterns of linguistic and cultural appropriations, the dynamics of the market for literature in translation, and the remediation and adaptation of Scandinavian crime fiction for TV and film. Examples will be drawn from a wide range of texts and authorships but with specific attention to Henning Mankell, Stieg Larsson, Jo Nesbø and Danish TV-drama.

The post-Larsson crime scene and its translators

Barry Forshaw

A duo of ground-breaking Scandinavian composers had an effect that was both seismic and revolutionary: Jean Sibelius and Carl Nielsen. So might a case be made for two authors inaugurating a similar shibboleth-shaking upheaval in the field of Scandinavian crime fiction? Henning Mankell and Stieg Larsson performed radical surgery on the genre and (like Sibelius and Nielsen) retain a key position. The Salander phenomenon has given birth to a healthy post-Larsson industry, and publishers are furnishing a slew of candidates. This paper will approach the current transnational publishing market and the English translations of Scandinavian crime fiction through the examples of the key writers (and film and TV) that have followed in the wake of Mankell and Larsson.

Nordic crime fiction in translation – once a minority taste – has become so commercially successful that it is necessary to stress both literary factors and the genre's foregrounding of political and socioeconomic observations. And there is another key factor: the language in which non-Nordic readers can access this material, facilitated by the skill of translators both highly adept and workaday. This talk will point out some of the principal problems in translating Scandinavian crime fiction focusing particularly on the relationship between authors and their translators: All books to be translated provide individual challenges and satisfactions: the one who provides most of both is Håkan Nesser. Henning Mankell uses language creatively to put over his message. But there is nothing innovative or experimental about his use of language. Nesser is much more of a challenge. Mankell's main 'message' – if there is one – is social and political. Jo Nesbo's 'internationalism' may be seen to pose different challenges to the translator, whereas Johan Theorin uses words absolutely specific to the island of Öland, and it can be tricky to find a suitable alternative in English. How do translators deal with the cultural issues relevant to these very diverse writers? And what happens when, for instance, writers such as Roslund & Hellström regard it as their duty to try to interfere as much as possible in the translation of their work? Finally, the talk will focus on Scandinavian crime drama (film and TV): what factors of translation and adaptation sustain the continuing success of adaptations such as the Wallander series, the Millennium films, *The Killing*, *The Bridge* and the Jo Nesbo adaptations?

Barry Forshaw's latest books are *Nordic Noir* and *British Crime Film*. Other work includes *Death in a Cold Climate: A Guide to Scandinavian Crime Fiction*, *The Rough Guide to Crime*

Fiction and British Crime Writing: An Encyclopedia, along with books on Italian cinema, film noir and the first biography of Stieg Larsson. His next books are *British Gothic Cinema* and a study of Thomas Harris and *The Silence of the Lambs*. He writes for various national newspapers and magazines, edits *Crime Time*, and broadcasts for ITV and BBC TV documentaries. He has been Vice Chair of the Crime Writers' Association, and has taught an MA course at City University on the history of crime fiction.

Found in translation – the linguistic transformation of Svenska Deckare into international crime

Anna Tebelius

This paper discusses translation shifts and patterns of translation behaviour in the English translations of Swedish crime novels. It will compare the translations of Maj Sjöwall and Per Wahlöö's Martin Beck series of crime novels with the translations of Stieg Larsson's Millennium trilogy and Henning Mankell's Wallander series.

Sjöwall and Wahlöö's immensely popular Martin Beck series were published in Sweden during the 1960s and the early 1970s. Considered pioneers of the genre the novels were steeped in the social critique that has come to define the continued international success of Swedish crime literature. The series about Martin Beck consist of ten books, all of which were translated into English within a year or two of their original publication date.

This paper will specifically look at these translations and how they may differ or coincide with the way in which Larsson and Mankell have been translated several decades later on.

The paper will analyse the impact the recent success of Swedish crime literature may have had on the translations of these later works. It will examine the manipulations done in the recent translations to "stream-line" the Swedish source texts to fit more neatly into the confines of the genre of the international bestselling crime novel, but also how this is balanced with an effort to satisfy perceived expectations about culture specifics and local colour. The target texts generally become faster; more grammatically correct and clear; more likely to be immediately consumed by the reader.

The paper will consider if this "stream-lining" is already evident in the earlier translations of Sjöwall and Wahlöö's books or if this is an occurrence that might be considered specific to the recent popularity of the Swedish crime novel.

Anna Tebelius is currently pursuing a PhD degree at UCL's Centre for Intercultural Studies, attempting to translate the experimental and intertextual writings of the Finland-Swedish author Willy Kyrklund. In addition to her academic work she is a practising literary translator of contemporary Swedish poetry and prose.

Adapting the 'People's Home': Henning Mankell and the translation of cultures

Jakob Stougaard-Nielsen

Many crime fans in Scandinavia and the UK will recognize the now iconic image of Sarah Lund's 'Faroese jumper', 'Danish jumper' or 'Icelandic sweater' worn by Sofie Gråbøl in the Danish TV-drama *Forbrydelsen/The Killing* ("Sarah Lund's Faroese jumper is the surprise star of BBC4's *The Killing*", *The Guardian*, 21/2/2011). As a cultural icon, the jumper has come to represent something inherently Scandinavian and contemporary to a British audience, while a Danish audience may associate the 'sweater' with a certain sense of nostalgia for a time (and a society) long gone. The example of Sarah Lund's jumper will introduce this paper's discussion of Scandinavian crime fiction and the translation of cultures.

The recent global success of Scandinavian crime fiction has opened up questions about how the particularities of Scandinavian cultures are translated, adapted and mediated across linguistic and cultural boundaries. Central to the reception of Scandinavian crime fiction in the

UK has been the degree to which the genre is seen to revise or indeed confirm stock images and perceptions of contemporary life in the Scandinavian welfare states. This paper will discuss to what extent Scandinavian crime fiction engages with the socio-political reality in the Scandinavian countries, how reviewers and readers in the UK have perceived and lauded the social criticism said to define Nordic Noir against crime fiction elsewhere, and finally the paper will use the translations and adaptations of Henning Mankell's Wallander novels as examples of diverging cultural perceptions of the changing realities of life in the Swedish 'People's Home' (Welfare State).

Jakob Stougaard-Nielsen is Lecturer in Scandinavian Literature at the School of European Languages, Culture and Society, University College London. He has published articles on Nordic crime fiction, Hans Christian Andersen and Henry James, and co-edited the book *World Literature, World Culture* (AUP, 2008) and *Scandinavica* special issues on Literature and Welfare (2012) and Nordic Book Publishing (2013). He is the founder of the London-based book club Nordic Noir: The Scandinavian Crime Fiction Book Club and is currently working on a monograph on Nordic Noir and the Nordic Welfare State.

The exotic North, or how marketing created the genre of Scandinavian crime.

Agnes Broome

Scandinavian crime fiction in translation has truly conquered the world in recent years, outperforming not only most other genres of translated literature but also competing successfully with its English-language counterparts. This development has seen Scandinavian crime go from being a minority language(s) participant, without any real internal cohesion, in a predominantly Anglo-Saxon genre to a central, more homogenized subgenre which from its central position exerts considerable influence on the genre as a whole.

This paper will explore the effects and consequences of this development by attempting to trace the creation and development of the Scandinavian crime genre from a sociological perspective. This will entail a closer look at some of the extra-textual factors that impact on the publication of translated fiction, at the levels of selection, production and consecration, as well as, significantly, at the level of marketing, i.e. the shaping and targeting of reader expectations. The works of several Scandinavian writers, both contemporary and from the recent past, will be considered with these issues in mind, revealing how both the availability in English of specific texts, in terms of selection, and the manner of their availability, in terms of marketing, are profoundly influenced by market considerations. The paper will furthermore show that these market considerations have, as Scandinavian crime has become established as a genre in its own right, gradually become ever more self-referential and tightly tied to expectations of this particular subgenre, accelerating, and perhaps unduly forcing, a perceived homogenization of production. The paper will specifically consider the way in which marketing tools, such as visual design, textual and authorial self-referencing and targeted event marketing, have been utilized to construct the Scandinavian crime genre through a process of identification and brand management. A brief comparative case study of the works of authors such as Stieg Larsson, Liza Marklund, Jo Nesbø and Håkan Nesser will serve to illustrate these processes with concrete examples.

Agnes Broome is a third year PhD student based at UCL's Department of Scandinavian Studies, where she researches the roles and functions of contemporary Swedish fiction in the UK. She also works as an academic and literary translator and has just finished translating August Strindberg's play *The Dance of Death* for the stage.

Ibsen: the new Penguin edition of Henrik Ibsen's plays

Since 2008 a body of British and Norwegian Ibsen experts has been working on the preparation of a new translation of fourteen of Ibsen's most important plays into English. The edition comprises new versions in verse of *Brand* and *Peer Gynt* and translations of Ibsen's last twelve plays, from *Pillars of Society* to *When We Dead Awaken*. The prose plays will be translated by Deborah Dawkin and Erik Skuggevik, Barbara Haveland, and Anne-Marie Stanton-Ife. The verse plays will be created by Geoffrey Hill on the basis of new translations by Inga-Stina Ewbank and Janet Garton. The general editor of the series is Tore Rem, and the four volumes will be published by Penguin, beginning in 2014.

The new translation is aimed primarily at students, academics and the general reader, and will hopefully also function as a reference edition for theatre people involved in producing the plays. It is intended as a reading rather than an acting edition, which pays closer attention to the original than do most modern acting editions. The aim is to use a modern and natural English, which is not so colloquial that it will soon date, and with a tendency towards fidelity rather than domestication. The text will attempt to retain as much as possible of the images, rhythm, pitch and beat of the original. Collaboration between all those involved is vital, and several meetings have been held with consultants and translators to discuss the principles of the translations and the progress of draft versions.

The Ibsen panel will consist of *Janet Garton* as consultant/translator, and *Deborah Dawkin*, *Barbara Haveland* and *Anne-Marie Stanton-Ife* as translators. All four will discuss their experience of working on the edition, and there will also be time for questions.

Papers

Sugastallagodiiga: Translating the Sámi language

Kaija Anttonen

Linguistics Panel

In this paper, I will draw on my 20-year-long experience as a translator of Sámi texts, both literature and other texts, into Finnish and English. The Sámi language has many special features that create problems for a translator. Of them, I will focus on verbs, the influence of Sámi oral narration, words dealing with nature, and word formation. As regards verbs, I will look at especially their tenses. The use of tenses in written Sámi language is influenced by the long tradition of oral literature in Sámi society. I will also have a look at verbs of the dual person, as Sámi has, in addition to the singular and plural forms, also dual forms (expressing that something is done by two persons). Here, the discussion will be based on both literal and other texts. The Sámi oral tradition has had an impact on both literature and factual texts. Particularly Sámi poetry draws on the briefness of expression that is so typical of North Sámi yoiking. In poetry, other typical challenges of a translator include the frequent use of alliteration, or the repetition of a particular sound, and word formation mechanisms that produce simple Sámi words that contain a great deal of information. The Sámi words dealing with nature are also of interest for a translator of poetry. This vocabulary is extremely rich in Sámi, containing, for example, tens of words for the different types of “snow” and hundreds of words that describe reindeer. Here, I will discuss a few of such words and how I have dealt with them in my translations.

Kaija Anttonen is a freelance translator of Finnish, English, Sámi, Swedish and Norwegian. She originally comes from Vantaa, Finland, but has lived and worked in Northern Finland and Norway for 26 years. She has translated a wide range of texts from legal texts and United Nations reports to plain-language books, literature and poetry. Her translations include books by such authors as Nawal El Saadawi, Aritha van Herk, Susan Griffin, Rauni Magga Lukkari, Rose Marie Huuva, Rauna Paadar-Leivo, Lars Monsen and Anja Meulenbelt.

Translation strategies, techniques and norms in Scandinavia: A study of three translators

Marcus Axelsson

On Translators Panel

The Scandinavian countries share a common cultural framework of reference and their languages are closely related. The translators in Denmark and Sweden are also positioned within literary systems that are similar in their function. The aim of this study is to focus on three Scandinavian translators' choices of strategies and techniques and the norms that govern their translational behavior. It is a case study that focuses on their translations from French and English into Danish, Norwegian and Swedish. The main question of the study is whether it is possible to talk about pan-Scandinavian translation norms or if there are specific translation norms for Denmark, Norway and Sweden?

The investigated material consists of three English novels and one French and their translations in the Scandinavian languages. The French novel is translated by all three translators, whereas separate novels are chosen for the English source texts. The study mainly positions itself within descriptive translation studies (see Toury 1995), but also takes a cognitive approach and could hence be related to Chesterman's (see 2009) translator studies. The study contains both a qualitative and a quantitative part. For the qualitative analysis a somewhat altered form of Lambert and van Gorp's (1985) model is used. The qualitative study also contains semi-structured interviews with the translators. The quantitative analysis consists of a source text – target text shift-analysis on the micro-level, where passages of around 1500 words are analyzed in all the five novels.

Results from a preliminary study show that the Scandinavian translators to some extent choose the same solutions to translation problems, but that idiolects and personal preferences to a great extent govern the choices that the translators make. The Norwegian translator is the one who is closest to the original and most source text-oriented, whereas the Danish translator has shown to be more creative in her choices. Results from the interviews indicate that the translators do not follow a specific translation philosophy or strategy in general, but that their choices of what translation strategies and techniques to use to a great extent depend on feeling and sometimes even “spurs of the moment”.

Marcus Axelsson is a PhD student at the department of Scandinavian languages at Uppsala university, Sweden. He has earned a B.A. in French (2000) and a M.A. in English linguistics (2002) from Karlstad University and a B.A. in Swedish (2004) and a teacher’s degree from Örebro university (2006). After a few years of language teaching at secondary level he earned a M.A. in Translation Studies from Stockholm university in 2011.

Plain language in Swedish translations of EU legal documents

Sara Bendegard

Non-fiction Panel

When Sweden joined the EU this was considered a threat to the tradition of plain language in Swedish legal and governmental texts, and a lot of effort was put into avoiding a return to older writing traditions. The goal for the Swedish EU-translation today is for the translations to differ as little as possible from texts written by Swedish public authorities. In spite of these efforts, several studies have shown that the translated documents are far from achieving the standards set up for domestic ones. The fact that the originals are not written according to these standards is of course one important factor, but could there also be others? In my PhD-thesis (expected defence January 2014), I study the translation (from English into Swedish) of legal documents at the Swedish translation units of the Commission, the Parliament and the Council. I take particular interest in how institutional, and interinstitutional, factors affect the target texts when it comes to plain language. My focus is on the translation event, and on how the demands for plain language are managed in the every day work procedures. The material for the study consists of interviews, field work notes (from visits and observations at the three units) and revised translations. From my analysis of these materials, I deal with questions such as what norms guide the translators work and how does the internal work place procedures, as well as the interinstitutional workflow, affect the texts?

In the paper I will talk about my findings, that indicate that the wording of the source texts is only a part of the problem. Other factors, such as the need for the target texts to be in accordance with previous Swedish translations, the relations between the translation units and the need to consider the wishes of the customer rather than the needs of the reader, also have substantial impact. In addition to this, the very concept of plain language seems to have adopted a somewhat different meaning than it traditionally has in Sweden, putting more emphasis on shortness and on terminology. A key question is whether the translations should be considered to be texts in a Swedish target system at all, or if they remain in an EU source culture?

Sara Bendegard is a doctoral student at the University of Uppsala, department of Scandinavian Languages. In her thesis she analyzes the translation of EU legal documents, looking at how institutional and interinstitutional factors affect the texts from a plain language perspective. Apart from my fil.mag. (roughly equivalent to a Master of Arts) in Scandinavian languages, she also has a Master of Arts in education. She has taught text analysis and writing at the University of Uppsala.

With its 'Lagerlöf in English' series Norvik Press aims to bring a selection of texts by Selma Lagerlöf to new audiences. In order to achieve this, Norvik has focused not only on producing high-quality English translations but also on finding innovative ways of creating and marketing a modern-looking series. This process involves an understanding of how social, economic and cultural aspects have an impact on the format, packaging, and design of a book (Squires 2009). In this paper I will examine the choices and mechanisms that led to the current look and design of the series. I will dedicate particular attention to the important role that two competitions – one for the series' cover design and one for a new set of illustrations for *Nils Holgersson's Wonderful Journey* – played in shaping and promoting the series. To what extent does the look of a book determine its success? I will answer this question by analysing this particular case study while also giving other examples of how Lagerlöf translations have been designed and marketed abroad at different points in time.

Elettra Carbone (BA, MA, PhD) currently works as Teaching Fellow in Norwegian at the Department of Scandinavian Studies, UCL, and as Editorial Assistant for Norvik Press Ltd, UCL. She completed her PhD in Scandinavian Studies at UCL in February 2011. Her thesis, 'Nordic Italies' examines representations of Italy in Nordic Literatures written between the 1830s and the 1910s. She also holds an MA in Comparative Literature and a BA in Scandinavian Studies with Management Studies, both from UCL. In the course of the past two years, Elettra worked as a postdoc fellow (Knowledge Transfer Associate) for UCL Advances (the UCL Centre for Entrepreneurship and Business Interaction), examining the challenges faced by small publishing companies specialised in the Humanities and exploring new potential ways of cooperation between small publishing companies like Norvik Press and the higher education sector. She has also published a number of academic articles related to the topic of her PhD thesis and has taught on various aspects of Scandinavian literature and culture at UCL.

Translating Ulf Eriksson

Ulf Eriksson is one of Sweden's leading postmodernist authors, and started writing back in the 1980s. He is also a critic and reviewer of Spanish and Latin American authors in the Swedish press. He has written eight novels, several collections of short-stories and essays, and a 450-page book of his collected poems appeared in 2011. His total oeuvre consists of 26 book-length works from 1982 to 2011, and he is in the process of writing a new novel.

Translating Ulf Eriksson's prose involves an exploration of several areas which could prove problematical, for instance:

1) Swedish geography. The associations involved with the high-rise city districts, some bleak, and their contrast with lake vistas and other rural phenomena have to be conveyed to a foreign readership that is maybe not aware of these stark contrasts in the Swedish landscape and cityscape. Stockholm itself (a city that informs most of Eriksson's novels and stories) is a paradox when the concrete high-rise blocks of Hötorget and Sergels torg are contrasted with the older parts of the city and indeed the fact that Stockholm is in effect built on several islands, so water is ever-present. To what extent is Swedish geography (and the Swedish climate) known by foreign readers and relevant to the reception of his novels by them? Can you have notes or an introduction for a contemporary novel?

2) The vocabulary and rituals of postmodernism. Intertextuality and allusion are key to Eriksson's work and the translator must be very aware of nods in the direction of authors ranging

from Virginia Woolf to (UEA author!) W.G. “Max” Sebald (who, in turn, wrote his doctoral thesis on Döblin, an author who examined the German capital, Berlin). A number of references to some European history, science, mathematics, and fine art also occur in Eriksson’s works. The translator must be able to pick up the appropriate allusions and use the right vocabulary. How much of the theory of postmodernism must the translator know? And how aware must the translator be of the European canon of literature beyond Scandinavia?

3) The Iberian and Latin-American dimension. To what extent does a translator from Swedish need to be acquainted with the literature of Spain and Latin America? Because of his own interests, Eriksson often alludes to specific authors from this area (e.g. Luis Mateo Díez, Mario Vargas Llosa, Juan Carlos Onetti), though Eriksson is also in the habit of making up authors, who then enter the fiction of his novels and stories. The geography and history of Spain and their connotations are as important as those of Sweden. As Scandinavian Studies and Iberian & Latin American Studies rarely overlap, allusions run the risk of being missed or misinterpreted, not least by English readers initially unacquainted with either discipline.

Eric Dickens was born in Dewsbury, UK, in 1953 and graduated from UEA in 1975 where he was studying Swedish and literature. Since then he has lived in several countries, including the Netherlands. Recently he has translated eight literary books from Estonian including three postmodernist novels, and is now examining literature written in Swedish, especially that which is metafictional or mixes genres.

***Betweenness* in Swedish and Norwegian**

Thomas Egan and Gudrun Rawoens

Linguistics Panel

The theoretical starting point of this paper is the contention that a form (lexeme/construction) in one language can function as a viable *tertium comparationis* for translations of that form into two other languages. Thus Egan (in press) in an investigation of how the concept of *betweenness* is encoded in English and French examined all tokens of the Norwegian preposition *mellom*, the most common Norwegian means of encoding this concept, in the Oslo Multilingual Corpus and compared the translations of these tokens into both English and French. The paper demonstrated that there was a considerable degree of overlap between the forms used to code *betweenness* in these two languages.

Our *tertium comparationis* for this paper comprises all occurrences of *between*, *among(st)* and *amid(st)* in the original English language texts which are to be found in both the English Norwegian Parallel Corpus (ENPC) and the Swedish Norwegian Parallel Corpus (ESPC). We begin by classifying all these tokens in terms of the semantic domain of the predications in question. Translations which resemble the original syntactically are labelled *congruent*; translations which differ syntactically are labelled *divergent*. Convergent translations are further subdivided according to whether they employ the most frequently used preposition (Norwegian *blant* and Swedish *bland* for English *among*, for example) or an alternative preposition. Our primary interest, however, is not in the correspondences between the English original and its translations into the other two languages, but in the correspondences between the two sets of translations. To this end, having classified all the tokens of English *between*, *among(st)* and *amid(st)* in the overlapping texts in the two corpora according to the semantic type of predication encoded by the preposition, the English originals are then set aside and comparisons drawn between the Swedish and Norwegian renderings of the various meanings. Statistical calculations are employed to establish whether the forms of translation of the various semantic classes differ significantly from those of the other classes, both within Swedish and Norwegian and across the two languages.

Thomas Egan is a professor of English linguistics at Hedmark University College in Hamar, Norway. His research interests encompass topics within the areas of corpus linguistics, contrastive

linguistics, cognitive linguistics and historical linguistics. He has made numerous conference presentations and published articles within these fields. He has also written a monograph on complementation (2008).

Gudrun Rawoens is a post-doctoral researcher in Scandinavian linguistics at Ghent University, Belgium. Her main research interests are functional linguistics, historical linguistics and cross-linguistic research with a particular focus on Scandinavian languages. She has also worked as a translator and has translated a number of children's books from Swedish to Dutch.

'Lagerlöf in English' (Norvik Press): Series background and progress

Helena Forsås-Scott

Lagerlöf Panel

In 2011 Norvik Press, a small not-for-profit publisher based at University College London, launched a series of new English translations of texts by the Swedish Nobel Laureate Selma Lagerlöf (1858-1940). *Lord Arne's Silver* (tr. Sarah Death), *The Löwensköld Ring* (tr. Linda Schenck) and *The Phantom Carriage* (tr. Peter Graves) appeared in June 2011, and *Nils Holgersson's Wonderful Journey* (tr. Peter Graves) is due out in December 2012. This paper focuses on the background and progress of the project from the perspective of the series co-ordinator. It explores questions such as: Why do we need new English translations of an iconic Swedish author such as Lagerlöf? How are the texts selected? How is the quality of the translations ensured? How is the series funded (translations, layout, printing, publicity, marketing)? The paper concludes with an outline of the reception so far and the plans for future volumes.

Helena Forsås-Scott, Professor of Swedish and Gender Studies, University College London, retired 2010. A Director of Norvik Press, London, and co-ordinator of 'Lagerlöf in English'. Co-editor, *The Encyclopaedia of Contemporary Nordic Culture*. Most recent book: *Re-Writing the Script: Gender and Community in Elin Wägner* (2009). Currently working on projects on Selma Lagerlöf and on Kerstin Ekman.

Retranslating the sagas

Jan Ragnar Hagland

Sagas Panel

The Icelandic sagas and many of the minor tales, the so-called *saga-þættir*, have, over the years, been translated into the Scandinavian languages mostly as individual or separate texts. This is true for translations into most languages. The entire corpus of Icelandic family sagas and tales was, however, translated into English and published as a whole in five volumes back in 1997. In 2011 a similar albeit somewhat less extensive publication was made in German. The contribution proposed here aims at a brief presentation of a joint project of translating all these texts into Danish, Norwegian and Swedish, the publication of which is scheduled to the second half of 2013. As a prelude to this splendid occasion it seems worthwhile to highlight some crucial challenges when it comes to translating texts such as these into Modern Scandinavian.

I shall confine myself to some issues connected to the task of translating sagas into Norwegian – a task which to a certain degree may be felt like balancing on the edge of a knife between, on the one hand an established or traditional style of sagas in translation and on the other hand a language so contemporary that it may be experienced as a breach of style. In order to keep within reasonable time limits the proposed paper will focus mainly on the problem of how to deal with what may be called anaphoric use of citation markers such as “Gunnar said: “, “Njall said: “ etc. – a very typical stylistic feature of in the source language texts. In addition the question of

how to deal with the recurrent shift of tense (present versus preterite form of verbs) in Old Norse narrative prose will be discussed.

Jan Ragnar Hagland, professor of Old Norse Philology, Norwegian University of Science and Technology (NTNU), Trondheim, Norway. Translator of Icelandic sagas and medieval law into Modern Norwegian, among many other texts the *Njál's saga*, the *Gisla saga*, the *Frosthuthing Law*.

Direct translation – is it the only option? Indirect translation of Finnish prose literature into English

Raila Hekkanen

Literary Translation Panel

In literary translation, direct translation is currently considered the golden standard. However, it is not necessarily the only option, particularly not in smaller languages where the use of indirect translation may greatly increase the available translator base and the number of interested publishing houses. In this paper, I will discuss the indirect translation of Finnish prose literature into English in the 20th century and briefly address the current situation. In the early 20th century, a considerable proportion of translations of Finnish prose literature were performed via Swedish translations retranslated into English by translators of Scandinavian languages who did not necessarily specialise in Swedish only but often also translated from other Scandinavian languages as well. The matter was repeatedly debated by Finnish authorities striving to promote the translation of Finnish literature abroad: while some considered indirect translations a useful way to reach a wider target audience, others suspected it would jeopardise translation quality. Indirect translation was also widely practiced in the 1940s, 1950s and 1960s, particularly with the historical novels of the Finnish author Mika Waltari. The reasons for this were many; for instance, there were problems in finding suitable translators able to produce the desired literary style in the English target version.

While indirect translation is today considered problematic with regard to translation quality – for instance among literary critics and institutions promoting the translation of Finnish literature – and financial incentives are in place to favour the use of direct translations only, Finnish novels have nevertheless been occasionally translated indirectly in the 1990s and 2000s as well. A brief look at the quantitative features of the resulting translations also shows that indirect translation may well result in an English translation quite on a par with direct translations – contrary to common expectations.

Raila Hekkanen took an MA in Modern Languages and an MSc in Translation Studies at the University of Edinburgh (2001 and 2002). She then completed her PhD thesis on the translation of Finnish prose literature into English in the UK in 2010 at the University of Helsinki (supervisor: Andrew Chesterman). Raila co-edited the Finnish Association for Translators and Interpreter's electronic publication *MikaEL* in 2009-2011. She is currently working as a full-time medical translator and has specialised in this field since 2006.

Chopping Norwegian wood to Finnish chips

Seppo Hovila

Inter-Nordic Panel

Some notes on strategies used in translating *Hel ved* by Lars Mytting to Finnish. Both Norwegians and Finns have a long tradition of surviving the cold winter by burning wood, so basically there are no drastic gaps in concepts that relate to logging, chopping, drying and burning firewood. But how far do the similarities go in firewood terminology? How to go around lexical

gaps? How to represent locations that do not mean anything to Finns? How to give tips for search engines?

Those were the easy questions that get chopped like dry birch with little branches. Then there remain some knottier ones:

How does Roy Jacobsen's preface with references to birkebeiner and a Norwegian wood sculptor hit Finns? Should we chop it? There's a beautiful poem by Hans Børli that appears in a few key places in the book, and in full at the end of the book. Jokke's beautiful winter song is the key to starting the wood burning season. Can it be saved?

Norwegian has a vocabulary rich in variants with their delicately diversified connotations. Is that possible to convey into Finnish, where richness lies in a system of word declinations and the endless possibilities of creating new words from easily understandable building blocks. Finnish uses also combination words (yhdyssanat) more than most languages, which might be used to convey some of that variety. Perhaps those nuances of Norwegian just do not translate without a loss in language richness.

I will present strategies for dealing with untranslatable phenomena, differences in culture, unreasonable demands by the publisher, and some other things pertaining to use of statistics, stories of industrial history, giving subtle hints to readers, etc.

Translation is not always possible, and definitely not necessary, but somehow the facts have to be conveyed in a way that serves the readers.

Seppo Hovila educated himself as a linguistic researcher, but soon found out that there are no such vacancies in Finland, and has worked as teacher, programmer, freelance journalist, program architecture consult, and now for eight years as a translator and linguistic reviewer. His future objective is to write little books on the history of things and words from a Finnish viewpoint. For that reason he is now learning Latvian and Polish.

Attitude in crime film subtitles

Karita Kerkkä

Media Panel

In modern Swedish crime films, the characters, including crime investigators, are not solely shown as hard-boiled professionals, but also as human beings with emotions and other expressions of attitude, mainly negative ones. Evaluative language is used in the film dialogue in order to characterise personalities and make a difference in the atmosphere between scenes with the focus on crime investigation and scenes with private life. In interlingual subtitling, one of the subtitler's aims is to transfer the different attitudes and personalities of the characters. At the same time, the subtitler encounters some technical constraints, e.g. lack of space, that restrict translators in their preferred translation alternatives and demand compressing the contents. Therefore, also some of the utterances of attitude may be reduced.

The aim with this paper is to study how the evaluative language is translated from Swedish into Finnish subtitles. The corpus consists of 1362 Finnish subtitles in four Swedish crime films on DVD. Subtitles are analysed by contrasting them with the Swedish source text dialogue. The analysis is both quantitative and qualitative. The method is drawn from Appraisal theory. Appraisal is a framework, based on M.A.K. Halliday's (1994, 2004) interpersonal metafunction, which explores the evaluative use of language (Martin & Rose 2008; Martin & White 2005). In this paper, the focus lies on analysing Attitude. When analysing attitude in texts, the Appraisal framework distinguishes between three major categories of attitude: Affect, Judgement and Appreciation. Affect concerns emotional dispositions, e.g. I am happy or angry. Judgement involves resources for assessing human behaviour, e.g. a skilful policeman. Appreciation, on the contrast, is concerned with evaluative language towards things and phenomena, e.g. a worthless investigation. This paper investigates how the film characters indicate positive or negative attitudes and how they are translated into Finnish. The aim is to provide a description of translation solutions that have been identified in the corpus. Furthermore, this paper will provide

quantitative information about how the utterances of attitude are dealt with in the subtitles, due to the need to compress the contents. The results will be discussed through a number of examples.

Karita Kerkkä is a PhD student at University of Turku, Finland, Department of Scandinavian Languages. In her doctoral thesis she studies Finnish subtitles in Swedish crime films. She is also a professional translator between Finnish and Swedish languages.

An epicurean translator: Positioning and interpositioning in the Danish translations of James Joyce's Ulysses

Ida Klitgård

Stylistics Panel

The three existing Danish translations of James Joyce's modernist novel *Ulysses* (1922) were produced by one and the same translator, the famous and infamous Colonel Lieutenant Mogens Boisen (1910-87). He claims to have produced more than 800 translations from English, German, French, Norwegian and Swedish, and translating *Ulysses* became a life-long obsession with him. He first translated the book in 1949 followed by a revised edition in 1970, where episodes 1-5 and 9 have been retranslated from scratch. Then followed a revised edition in 1980 and a final version in 1986. Such retranslation by the same translator is highly unusual, both in the history of retranslations itself and when compared with other international translations of *Ulysses*.

In this study I want to investigate what kind of voice/style Boisen applies, and what happens to this voice/style and the latent positioning of the implied reader (Hermans 1996; Schiavi 1996) in the first translation and in the subsequent translations. Through analysis of two striking passages with 'cultural embedding' (Hermans 1996) in the translation, I claim that Boisen not only performs a positioning of his reader, but also an 'interpositioning' as he comes between the author and the reader by exposing himself and his own private life in the last translation. In this way he, paradoxically, creates a kind of hybrid foreignisation of the translation which might have pleased Joyce.

Ida Klitgård is a scholar of Translation Studies and has published widely on especially James Joyce and translation, e.g. the monograph/Habilitation thesis, *Fictions of Hybridity: Translating Style in James Joyce's Ulysses* (2007) (<http://www.universitypress.dk/shop/fictions-of-hybridity-1448p.html>)

About translating Knut Hamsun's *Vagabonds* (1927) in the Dutch-speaking countries (1928 and 2012). Some reflections on translating as a social act. on translating as a social act.

Janke Klok

Literary Translation Panel

In *Constructing a Sociology of Translation* (2007) Michaela Wolf expresses her ideas about the importance of the research of the relationship between the different institutions and actors which are engaged in the process of translation. Wolf's starting point is to approach translating as a social act. In the social system where the translating takes place it forms an effective force. This statement represents a change in paradigm: the object of research shifts from the translation, the text, to the process that has led to a translation: translation streams, schools and strategies of translators and culture mediators and the relationship between actors and literary fields and/or systems.

In this paper I will illustrate and discuss the ideas of Wolf further in the light of the translating of Hamsun's *Vagabonds* (1927). The novel was introduced in the Dutch-speaking countries relatively early, in 1928, thanks to the translating activities of Annie Posthumus (1881-1964). The translating process of the text did not end with Posthumus' translation. This can amongst others be illustrated by the fact that a new translation by Marianne Molenaar (1952)

is going to be published at the end of 2012. The research that I will conduct in this paper, on the acts of these two translators - or cultural transmitters - on their networks or power circles, their position in the literary field, their translation strategies and the reception of their work, will shed more light on the human factor in the process of translation and the act of translating as an effective force. Methodologically I will use the theories of Even-Zohar, Bourdieu, Heilbron & Sapiro and Wolf. Bibliographical research on both actors and the reception of both translations will be taken into account. A comparing analysis of samples of both texts will give more insight in the translation strategies of both actors.

Janke Klok is Lecturer in Scandinavian Literature and Linguistics at the University of Groningen, where she completed her PhD *The Feminapolis in Norwegian Literature 1880-1980. Urban Novels by Skram, Undset, Sandel and Haslund – towards a new modernistic genre* (2011). Her publications on Scandinavian literature in the fields of literary transfer and gender studies include articles in *From Darwin to Weil. Women as Transmitters of Ideas* (2009), *Feminist Review. Urban Spaces* (2010), *In the Vanguard of Cultural Transfer* (2010), *Gymnadenia* (2011) and *The Invasion of Books in Peripheral Literary Fields* (2011). She has translated novels and poetry by classic and contemporary Norwegian authors, is co-editor of the series 'Wilde aardbeien' (2003-) and co-author of the biography 'Mijn vak werd mijn leven'. *Amy van Marken (1912-1995)* (2010).

Av or not av – and if not, then what?

Kerstin Lindmark

Linguistics Panel

Prepositions are a notorious source of confusion both for learners of a new language and for native speakers learning to translate into their L1. In the case of English and Swedish, the fact that many prepositions are cognates (e.g. over – över, after – efter) further complicates matters. While cognate prepositions generally share several semantic features, there are differences in their use, which is governed not only by the actual sense, but by conventions.

Translating cognates causes special problems: they can behave as false friends and cause (novice) translators to choose a cognate solution that does not conform to target language norms, or conveys the wrong meaning. Especially treacherous is the pair of – av. While of, representing 26% of preposition occurrences in the ESPC (English originals) and 20 or more different meanings (Garretson 2005), is used as a universal preposition, e.g. linking nouns forming one concept, Swedish av, representing only 11,3% of the prepositions in the Swedish ESPC originals (ibid.), cannot be used in this way. Neither is av used for expressing possession (Hammarberg & Koptjevskaja-Tamm 2003) and only some nouns can be used together with av to express part-whole relations; instead, either the genitive form of the possessor, one of a set of other prepositions, or a compound is used. However, the pattern “X av Y” does occur, although in other functions.

The present studies explore different types of the “N1 of N2” construction and their translation equivalents in beginners’ translations from English into Swedish. The material used is a corpus compiled of translation students’ and patent attorney trainees’ translations from English into Swedish, with their source texts.

Results from one study show that “N1 of N2” constructions do yield renditions that do not conform to target-language norms, that certain types thereof seem to do this more often than others, and that non-norm-conforming renditions occur more frequently in the patent attorney trainees’ texts than in university translation students’ texts, suggesting that linguistic awareness and text type play a role for the successful handling of “N1 of N2” constructions. Preliminary results from a second study indicate that the use of other prepositions than av by beginners deviates from their uses shown in The English-Swedish Parallel Corpus (Altenberg & Aijmer 2002) and does not necessarily result in norm-conformity, and that solutions using a target-language norm-conforming prepositional construction tend to result in a deviation from the meaning of the source string

Kerstin Lindmark has worked as a professional translator since 1987, specialised in but not limited to patents; translation teacher since 1995 (at university and in business); part-time PhD student in linguistics, writing about beginners' translations of cognate prepositions, especially "of" and "av" from English into Swedish, having compiled a multi-parallel corpus of university translation students' and patent attorney trainees' translations.

Close appositions in English and Swedish

Karin Lindqvist

Non-fiction Panel

In journalistic texts, close appositions occur frequently:

1. (the) bassist Tony Shanahan
 2. England's number one bassist Tony Shanahan
 3. Chairman of the Margate Town Team Robin Vaughan-Lyons (Daily Mail, 16 June 2012)
- Having examined this type of apposition in a corpus consisting of French and Swedish news paper articles, we have shown that its use is somewhat different in Swedish in comparison with French in cases where the first unit contains an expansion. In Swedish texts, it is quite unusual to find examples where the expansion is positioned between the head of the first unit and the proper name. I. e. cases like 4 are, in our corpus, rare, whereas examples like 5 are very frequent in Swedish:
4. chefen för säkerhetsbyrån Peng Guocai (Svenska Dagbladet, 16 July 2005)
 5. säkerhetsbyråns chef Peng Guocai

In French, on the other hand, the type represented by 3 and 4 is very frequent. The reason for this is that in Swedish, the normal position of the expansion is before its head noun, whereas in French, the expansion is frequently positioned after its head. The consequence is that in Swedish, there is very often a possibility to use the close apposition with the head of the common noun and the proper noun placed immediately next to one another. In cases where this is not possible, for instance when the expansion is a prepositional phrase or a subordinate clause, the close apposition is avoided and the so called "loose apposition" is chosen, i.e. an apposition where the two units, in written texts, are separated by a comma.

The aim of the conference is to examine how the English language behaves with respect to the use of the close apposition. Is it "allowed" to insert an expansion between the head of the common noun and the proper name? Using a journalistic corpus, we will examine the possible forms of the close apposition, compare its use with that of the loose apposition and to its use in Swedish, and to explore the implications of this investigation for the work of translators.

As has been understood, the study is more contrastive than purely translational. The reason for this is that the apposition, a construction capable of undergoing influences of the source structure, would be an inappropriate candidate for a study relying on translated material. However, the result of the study has implications on the work of translators.

Karin Lindqvist is a post doc researcher in French at the department of French, Italian and Classical languages at Stockholm University. Her thesis (2009) dealt with differences between written French and Swedish, more specifically with differences in use of so called free predicatives and appositions. In a new research project, she continues with the contrastive perspective, now focusing on close and loose appositions, but adding a translation perspective, examining differences in punctuation between French, Swedish, and now also English.

Three ways of dressing The Naked chef in Scandinavia

Yvonne Lindqvist

Media Panel

This paper deals with the translations of *The Naked Chef* (1999) by Jamie Oliver in the Scandinavian countries. It examines the socio-cultural conditions for and hypothesizes similarities in translation strategies adopted by Scandinavian translators, due to their common peripheral position on the global literary field. The paper sets out to investigate if there is a Scandinavian translation (sub)field with consensus in the understanding of translation norms within the non-fiction translation field? Initially the position of translated non-fiction literature within the Danish, Norwegian and Swedish literary and cultural fields is examined. These statistical studies forms background for generalizations about translation strategies in each of the counties. The empirical study in the paper consists of a comparison of strategies adopted by the three different translators of *The Naked Chef*.

The study presented forms part of a larger project, in which a multimodal translation analysis is developed, which also includes *Nigella Bites* (2001/2002), and Kylie Kwong's *Heart and Soul* (2003/2004). The theoretical framework for the study stems from Halliday's systemic functional grammar (1994), Kress & van Leeuwen's grammar of visual design (1996), Toury's descriptive translation studies (1995), Bourdieu's cultural sociology and the concept of a global translation field as studied by for instance Heilbron (2008) and Casanova (2005).

The multimodal approach is necessary in studying the translation of cookery books since pictures and photographs, i.e. the visual mode, is as important as the textual mode in this genre. It is obviously not enough to study the textual mode and how it is translated. The textual and visual resources interact very strongly in constructing the 'Persona' of the Chef in the studied books. It's very probable that during the process of translation – according to the translation strategy adopted and the conditions of the new cultural environment – these relations change. My hypothesis is that there are strong similarities in these changes in the 3 different Scandinavian countries.

Yvonne Lindqvist is an assistant professor at the Institute for Translation and Interpretation at Stockholm University, Sweden. Her thesis dealt with translation strategies for high and low prestige literary text, i.e. a comparison of the translation strategies of the Nobel Prize winner Toni Morrison and Harlequin romances from a Descriptive Translation Studies perspective and was presented within the Department of Scandinavian Languages in 2002. She has just returned to Stockholm University from a post. doc. scholarship at Örebro University. Her special interests are The Sociology of Translation and Multimodal Translation Analysis.

Translating literature between closely-related languages – the case of Norwegian romancier Johan Falkberget into Swedish

Ulf Norberg

Inter-Nordic Panel

Literary translation between closely-related languages poses specific challenges. While many would argue that linguistic and cultural similarities facilitate translation, others warn that closeness encourages overly literal translation, and adhesion to the source text. The specific characteristics of translating between closely-related (and perhaps even mutually intelligible) languages have not so far been treated extensively in translation studies, despite its frequent occurrence.

Johan Falkberget (1879-1967), who lived and worked in Røros in central Norway, was the "miners' author". His books revolve around the miners' lives and have appeared in numerous editions, as well as been translated into a number of languages, among these Swedish. Falkberget was one of the first Norwegian writers to use dialect in his novels. One of his Swedish translators was Per Nilsson-Tannér, an author from Jämtland, where the local dialect is very close to the

dialect of Rörös. This paper looks at the potential difficulties that arise when source and target language display such similarity.

Ulf Norberg obtained a dissertation from Uppsala University in empirical translation process research (*Übersetzen mit doppeltem Skopos*, 2003). He is a lecturer at the Institute for Interpretation and Translation, Stockholm University. He has published on the translation of dialect, translation of metaphors, literary translators' prefaces.

Audiovisual translation in general – and in Scandinavia

Jan Pedersen

Media Panel

This contribution aims to give a survey of Audiovisual Translation (AVT) in general and in Scandinavia in particular, both in its intralingual and interlingual forms. In interlingual forms of AVT, translation proper takes place, as one natural language is substituted for (as in dubbing) or accompanied by (as in subtitling) a translation into another natural language. In voice-over the translation is superimposed on the source text. Intralingual forms of AVT are forms of transfer of linguistic material within the same language, mainly for the use of people with hearing or sight disabilities. In these forms the language is not altered, but the semiotic code is, e.g. from spoken to written in subtitles for the deaf and hard of hearing or from visual to spoken as in audio description.

The focus of this contribution is on mapping how the various forms of AVT are used in the larger language communities of Scandinavia (i.e. Sweden, Norway and Denmark), which are known to be bastions of subtitling. Accordingly, this contribution discusses the various forms subtitling takes, and what Scandinavian subtitling norms look like. The contribution also discusses the concept of a “contract of illusion” that exists between subtitlers and the audience to the effect that what is read in the subtitles is pretended to be what is actually said in the dialogue, a form of suspension of linguistic disbelief, if you will.

Even though subtitling is the predominant mode, other forms of AVT exist in Scandinavia, and the situation for dubbing, voice-over and versioning in the three countries is also discussed. The relationship with these modes of AVT is also explained, along with a historical view of AVT in Scandinavia.

As AVT is closely related to media accessibility, this contribution also explains how challenges for visually and aurally impaired people are met in Scandinavian media. To this end, recent data from the national broadcasters are presented, which reveal that while subtitling for the deaf and hard of hearing has a strong position in the region, the situation for the visually impaired is more of a mixed success: Sweden has a long tradition of spoken, or audio, subtitles, but audio description is still in its infancy in Scandinavia.

Jan Pedersen was educated at the Universities of Stockholm, Copenhagen and Uppsala. He received his Ph.D. from Stockholm University in 2007 with a dissertation entitled *Scandinavian Subtitles*. Jan's research interests include translation studies, translation theory, audiovisual translation, pragmatics and comparative linguistics. He is president of the European Association for Studies in Screen Translation (ESIST), member of the European Society for Translation Studies (EST), the Nordic Network for Translation Studies (TraNor) and co-editor of the journal *Perspectives – Studies in Translatology*. He has also worked as a television subtitler for many years. Jan is currently teaching audiovisual translation at the Institute for Interpretation and Translation Studies at Stockholm University, where he also is Director of Studies.

In my paper, I will discuss the definition of the subject in Mellanspel (1993), the Swedish translation of Virginia Woolf’s *Between the Acts* (1941), in relation to the original. In Woolf’s novel, a central device is the use of the plural “we” as opposed to the singular “I” as the subject. In the story, this unified self is mainly defined by a shared cultural background, which is in turn represented by historical and literary reflections, most of them in “the play within the play,” the village pageant. The frame story, too, however, contains intertextual references, such as quotations from nursery rhymes or classical poetry. As part of the story, set in England in the summer of 1939, critics have often included the reader, especially as part of the audience at the historical pageant. To contemporary, English readers, the last weeks before the war are close in memory, while to the more recent they belong to the past – but still a shared past. In Woolf’s novel, the literary references often appear as fragments, and poetical lines are sometimes misquoted. These are examples of authorial strategies that serve not only narrative purposes but also cultural – readers in the domestic culture hopefully follow these references and notice the mistakes. How do the corresponding passages work in the target text? Can this unified self be defined in the translated novel? The Swedish Mellanspel was published half a century after the original, intended for readers who do not share the same historical or cultural background. English editions often contain endnotes for explanation. The Swedish version – the edition from 1993 is the only one – offers no such thing, and Ingegerd Wiking’s short translator’s afterword discusses nothing of this. Is the “we” still visible, beyond temporal and cultural borders?

Anna-Lena Pihl is on her second year as a postgraduate at Umea University in Sweden. She is writing a literary dissertation about Virginia Woolf’s novels in Swedish translation. Anna-Lena has also been an upper secondary school teacher in English and Swedish since 2000.

Old Norse, New Norse: *Heimskringla* in Norwegian.

Composed in the thirteenth century by Icelandic scholar Snorri Sturluson when the Norwegian ‘empire’ was at its height, *Heimskringla*, or the ‘History of the Kings of Norway’ gradually lost prominence as the royal court moved to Copenhagen and Danish superseded Norwegian as the language of learning. By the sixteenth century this key text was only accessible to those specialised in the old lore. However, a renewed interest in local historical writings generated by the arrival of humanism resulted in several translations of the kings’ sagas, most notably, Peder Claussøn Friis’s popular rendition of *Heimskringla*, *Norske Kongers Chronica* (1633). Such translations went some way towards developing national feeling by laying a historical basis for an independent state, but it was when Norway gained its democracy in 1814 that the work began in earnest and it became a matter of government policy to make the kings’ sagas and especially *Heimskringla* available to the people in new translations.

The first of two ‘Norwegian’ translations was published by Jacob Aall in 1838; and the second by P. A. Munch (1859-71), in response to N.F.S. Grundtvig’s recent Danish translation (1818-22), which was deemed to be ‘unsuitable for the average man in Norway’ and was ‘unorsk’. The problem was that in the early 1800s no one was exactly sure what ‘norsk’ was or if it even existed. The written language of administration and culture was unarguably Danish, or Dano-Norwegian, but linguists like Molbech and Rask pointed out that the only true Norwegian language was that which the country people spoke in their dialects. By the twentieth century, the two Norwegian languages, *landsmaal* (later *nynorsk*) and *riksmaal* (later *bokmål*), had strongly established themselves both vying for the position of ‘official’ Norwegian language and as part of their strategy, laid claim to the Old Norse canon by means of translation. This paper will explore

the history of translating *Heimskringla* in Norway and examine the extent to which these translations mirror the cultural, political and linguistic fortunes of that country.

Edel Porter (BA, MA University College Dublin; PhD, University of Leeds) is a lecturer in English Language and Literature at the Universidad de Castilla La Mancha, Spain. Her research interests include: skaldic poetry, and the translation, transmission and reception of Old Norse and Old English literature.

“Den mand vil forraade dig.” Mutual translators and Nobel competitors: Gunnar Gunnarsson and Halldór Laxness – an Icelandic Salieri-Mozart drama?

Martin Ringmar

On Translators Panel

Having gained full sovereignty in 1918, the young Icelandic state was eager to show off its cultural achievements. Not least in literature, where “a social demand” arose for a great contemporary writer who could match the mediaeval sagas and, perhaps, obtain the Nobel Prize. At the time several Icelanders wrote in Danish – foremost among them Gunnar Gunnarsson (1889–1975) – but this strategy was increasingly rejected (witness the interwar discontinuation of translation of Gunnarsson’s works into Icelandic). On the other hand, the obstacles to translation directly from Icelandic were formidable, which Halldór Laxness (1902–1998) was to experience. By and by, these two writers emerged as the main potential Icelandic candidates for the Nobel Prize (which Laxness received in 1955).

Gunnarsson’s translation of *Salka Valka* into Danish in 1934 was an important breakthrough for Laxness, not least since it provided a source text for further translations. In the 1940s he paid back by translating several of Gunnarsson’s novels into Icelandic. Gunnarsson, having moved home to Iceland, was now intent on re-establishing himself as a writer in Icelandic. His post-WWII original output remained limited, however, in comparison with both previous achievements and with Laxness’s ascending creative force. In fact, Gunnarsson spent his last 20 years (re)creating Icelandic “originals” of his Danish oeuvre. In this he seems to conscientiously have kept a distance to Laxness’s translations, all the while borrowing heavily from other translators’. (A common view in Iceland – valid or not – is that Gunnarsson’s own versions are no improvements.)

Abroad, Sweden was crucial with regard to the Nobel Prize, and here both Gunnarsson and Laxness had a well-connected advocate in Stellan Arvidson and Peter Hallberg, respectively, who acted as monographer and translator. From the extensive Gunnarsson-Arvidson correspondence we learn about the former’s growing bitterness towards Laxness and his promoters (reinforced by political antagonism). Until his death, Gunnarsson was convinced that the Icelandic “pro-Laxness lobby” had managed to prevent a joint prize to him and Laxness in 1955. Whereas this hardly holds good, it may well be that for many Icelanders Gunnarsson’s “Danishness” made him less suitable as Icelandic laureate. In a letter to Arvidson, Gunnarsson recalls that his wife had said to him after Laxness’s first visit to them in 1934: “This man will betray you.” Whether true or not, it is, perhaps, more telling that Gunnarsson is still brooding on it thirty years later. The stuff of which tragedies are made.

Martin Ringmar currently teaches Swedish at Lund University, apart from preparing a PhD-thesis on the Nordic translations of Halldór Laxness’s novel *Salka Valka*. Recent publications include articles on indirect (/relay) translation, retranslation, peripheral communication within a ‘Nordic translation system’ as well as on Laxness’s relations with his foreign translators.

In this paper I will present a study of literary translation from Swedish into English. The purpose is to find out if stylistic choices made in the source text are transferred into the target text. The material consists of extracts of about 30 pages from translations into English of 18 specimens of Swedish 20th century fiction. Nine authors and thirteen translators are represented.

Style in fiction is a wide research area. I have chosen to follow Geoffrey Leech in “focussing stylistic analysis first and foremost on the formal features of the text, letting these develop into a springboard for interpretation” (2007:120). In order to discover what formal features are relevant to study I began by noting all deviations from a word-for-word translation which are not obviously due to grammar or vocabulary restrictions in English.

The result of the investigation shows that sequence and segmentation are frequently subject to change. According to Leech & Short (2007:170) the three most important factors in the construction of a text are sequence, segmentation and salience. Sequence involves the order of clauses and clause elements. It is not uncommon in the investigated translations that clauses and adverbial phrases are moved from initial to final position or the opposite. Segmentation refers to sentence length. In my material short sentences are sometimes linked together and long sentences broken up into short sentence units. The consequences of these changes are discussed and evaluated. The position of adverbials, either in the form of clauses or clause elements, has an impact on both salience and point of view. The choice of short or long sentences serves different purposes, which is shown in examples, but invariably influences the reader’s perception of the text. It is argued that in the examples discussed there are no grammatical restrictions which motivate the translators’ deviations from the source text and that these deviations often detract from the stylistic value inherent in the source text.

Inger Ruin, Ph.D. in English linguistics, retired docent and university lecturer, English department, Uppsala University, Sweden. Research areas: Tense in modern English, linguistics and literature, second language learning.

Danish as a mediator of Faroese literature

Turið Sigurðardóttir

Inter-Nordic Panel

The first publication of Faroese oral poetry was in Danish and for a long time Danish served as mediator between Faroe and the rest of the world in regards to making knowledge about Faroese literature and culture as a whole available.

In the first half of the 19th century, Faroese was launched as a language of printed literature. Its introduction was in accordance with the thesis that the newer European print languages came into being through translation, usually with the Bible as its starting point. During a decade (1822-1832) the first three printed books in Faroese appeared. None of them was monolingual. The first was the gospel of Matthew in Faroese translation with Danish parallel text. It was followed by the ballads of Sigurd the Dragon Slayer in the Faroese original accompanied by a Danish metrical translation. The third printed book was the Saga of the Faroe Islanders in Faroese translation accompanied by the Old Icelandic original and a Danish translation. It is obvious that these books were the product of the Danish literary institution, their paratext is exclusively Danish with the exception of one that has a Faroese title page besides the Danish one.

The first books in Faroese opened a space of Faroese literature for potential readers of Faroese. But besides this they opened a door to Faroese literature for the outside world. Linguists and folklorists, primarily in the Nordic countries and secondarily in a wider circle, became acquainted with Faroese literature such as the ballads which dealt with Germanic material, known

from the Eddas and Niebelungenlied, as well as the Saga of the Faroe Islanders's account on the early history of the country.

Danish which had been the literary language of Faroe since the Reformation was the inevitable mediator when Faroese became a printed language in the early 19th century. Faroese has now for half a century been the official language of Faroe but, as stated in the 1948 Faroese constitution, all people are obliged to learn Danish and Danish can be used in communication between the authorities and the citizens. How has the development and growth of Faroese letters influenced the old role of Danish as mediator between Faroe and the world? In the present globalization, what is the position and importance of Danish translation of Faroese literature?

Turið Sigurðardóttir is professor in literature at the university of the Faroes. Teaches Faroese literature. Research interests: Literary translation, children's literature, history of literature. Recent publication (2011): *Føroysk bókmentasøga 1* [A history of Faroese literature until 1900], co-author: M. Marnersdóttir, *Sonderinger i færøsk-norske, norsk-færøske og færøsk-islandske oversættelser*, in: *Vestnordisk språkkontakt gjennom 1200 år*, ed. G. Akselberg & E. Bugge, 79-92

“The Best Advice”? Surveying translators’ approaches to slang and contemporary vernaculars in contemporary literature

Nichola Smalley

Literary Translation Panel

It is widely acknowledged that translating slang, regional dialect and other ‘non-standard’ language is among the most difficult tasks faced by literary translators. In his guide to literary translation, Clifford E. Landers goes so far as to say: “The best advice about trying to translate dialect: don’t” (p. 117). But texts featuring slang and dialect are frequently translated, from the Nordic languages as from many others. So how do translators navigate the task? In attempting to answer this question, comparison of different TL texts provides a valuable insight, although this may fail to address the question of how and why a translator chose a particular method. Surveying translators’ methods directly, through questionnaires, interviews and workshops, can substantiate the interpretations made through textual analysis. It is this approach that this paper discusses.

During autumn 2012, I will circulate a questionnaire among translators working into English, who have published translations of literary works that feature slang and/or idiomatic and idiolectal language. In order to ensure a sufficient data pool, I have selected translators working from a variety of languages, including the Nordic languages. Although it will be impossible for me to familiarise myself with all the source texts (some of the translations are from languages I do not read), I will read the English translations, selecting passages of particular interest to this study. The questionnaire includes a variety of questions regarding the strategies adopted to deal with non-standard language in their translation, their reflections on the process in hindsight, and how they decided on the strategies they employed. Some of the translators may be contacted for more in-depth interviews, based on their replies. In the light of initial conversations, it is expected that factors such as editorial considerations, language politics in the TL and SL, intended audience, the social profile/age of translators, and chance are likely to be reflected in the conclusions.

Depending on the progress of the interviews, this paper will deal with initial findings, or a more extensive profiling of the results of the questionnaire and interviews, focusing chiefly on findings relating to texts translated from the Nordic languages. In either case, the results will be contextualised with examples from the translated texts, and methodological discussion. It is hoped that the results will begin to demonstrate the short-sightedness of Landers’ assertion that the best approach to dialect and slang translation is avoidance.

Nichola Smalley is currently working towards a PhD entitled ‘Contemporary Urban Vernaculars in Rap, Literature and Translation in Sweden and the UK’, at UCL’s Department of Scandinavian Studies. In addition to her academic work, she is a practising literary and commercial translator.

Authors and Translators

Norway

Gaute Heivoll made his literary debut in 2002 with *Liten dansende gutt*, a short-story collection. His books include *Omars siste dager* (2003), *Ungdomssangen* (2005), *Kjærlighetsdikt på bunnen av elva* (2006) and *Doktor Gordeau og andre noveller* (2007) which was translated in a few languages. In 2003 Heivoll was granted the Tiden-prisen Prize.

His translator is Don Bartlett who finished his MA in Literary Translation at UEA in 2000. Since then he has translated Danish and Norwegian novels by authors such as Jo Nesbo, Roy Jacobsen, Per Petterson and Karl Ove Knausgaard.

Sweden

Ninni Holmqvist is a Swedish writer who made her debut in 1995 with *Kostym*, a collection of short stories. Over the years, she wrote one more collection (*Biroller*) and two novels (*Något av bestående karaktär* and *Enhet*). In 2010 she received the Ludvig Nordström prize for her work as a novelist. *Enhet (The Unit)* was translated to English by Marlaine Delargy. She lives in Shropshire.

Denmark

Morten Søndergaard made his debut as a poet in 1992 with the collection *Sahara i mine*. Subsequent works were awarded a number of literary awards. Søndergaard also works as a translator, sound artist and literary editor. Some of his experimental work on language and sound has resulted in musical and dramatic works and in exhibitions and installations. Søndergaard's most recent publication is *Processen og det halve kongerige* (2010).

His translator Barbara Haveland is a Scots-born literary translator living in Denmark. Translates fiction, poetry and drama from Norwegian and Danish to English. She has been involved in the 'Ibsen in Translation' project since 2008 and for this has translated *The Master Builder*, *A Doll's House* and *An Enemy of the People*. She has translated works by Danish and Norwegian writers including Peter Høeg, Ib Michael, Jens Christian Grøndahl, Øystein Lønn and Linn Ullmann. On the poetry side she has been involved in happy and productive collaborations with such Danish poets such Pia Juul, Nicolaj Stochholm and Morten Søndergaard.

Finland

Kristina Carlson has published 16 books in her native Finland. She is a highly popular children's author and her three novels have assured her a wide adult readership and huge critical acclaim. She has won The Finlandia Prize and Finland's State Prize for Literature.

Her translator Emily Jeremiah is a senior lecturer in German at Royal Holloway, University London, as well as an award-winning translator of Finnish literature. *Mr Darwin's Gardener* is the second novel she has translated with her Finnish-born mother, Fleur Jeremiah (Asko Sahlberg's *The Brothers* was the first; it appeared in 2012). Emily has also translated work by the poets Eeva-Liisa Manner and Sirkka Turkka.

Iceland

Yrsa Sigurdardóttir was already an award-winning author of five children's novels before starting the Thóra Gudmundsdóttir series of crime novels, all international bestsellers. She has also published two stand-alone ghost stories, the first of which *I remember you* is now available in the UK. She is a director at Verkís, one of Iceland's largest engineering firms, and lives with her family in Reykjavík.

Her translator Victoria Cribb lived in Iceland for a number of years, working as a journalist, translator and publisher. She has translated the works of Sjón, Gyrðir Elíasson and Arnaldur Indriðason, and is studying for a PhD in Old Icelandic literature at the University of Cambridge.