

THE SEVENTH TEMPLAR :

An annotated translation of passages from a historical novel by Juha-Pekka
Koskinen

Master's thesis

by

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Tiivistelmä – Abstract Tämä työ on kommentoitu käännös Juha-Pekka Koskisen <i>Seitsemäs Temppeliherra</i> teoksen otteista. Työ suoritettiin kääntämällä otteet L1-kielestä L2-kieleen (suomesta englanniksi). Tutkimus pitää sisällään sekä kommentoidun käännöksen että analyttisiä työkaluja kääntämisprosessin mahdollisimman tarkkaan kuvaukseen. Tämä saavutettiin pääosin hyödyntämällä Hans Vermeerin skopos-teoriaa, Christiane Nordin funktionalistista lähestymistapaa käännösvirheisiin, Hilaire Bellocin hyvä käännöksen määritelmää sekä Andre Lefeveren laatimaa käännöksiin liittyvien ongelmien kategorisointia. Kommentoidun käännöksen yhdistämistä joidenkin teoreettisten ohjeistusten kanssa käytettiin käytännöllisen kääntämistyön ja teoreettisemmän lähestymistavan yhteentuumiseksi. Tämän kommentoidun käännöksen päätavoite on osoittaa kuinka kaunokirjallista tekstiä käännetään käytännössä L1-kielestä L2-kieleen, mutta myös toissijaisia tavoitteita määriteltiin. Nämä tavoitteet olivat etsiä yhteyksiä historiallisen romaanin lajimääritelmän, kirjan kirjoittajan henkilökohtaisen kirjoitustyylin sekä ongelmallisten käännöskohtien välillä, jotka jaettiin Lefeveren ja Nordin malleissa olevien kategorioitten mukaisiin ryhmiin. Joitakin yhteyksiä oli löydettävissä ongelmallisten käännöskohtien ja historiallisen romaanin sekä kirjailijan kirjoitustyylin piirteiden välillä, mikä merkitsee jonkinasteista yhteyttä näiden piirteiden välillä. Samat ominaisuudet, jotka ilmenivät ongelmallisimpien käännöskohtien kategorioissa, ilmenivät myös historiallisen romaanin lajimääritelmän sekä kirjailijan tyyllisten erikoispiirteiden määritelmässä. Tästä pääteltiin että nämä löydökset auttavat kääntäjää kiinnittämään erityistä huomiota alueisiin, jotka ovat kaikkein tärkeimpiä kirjailijan ja tekstin intentioiden säilyttämisen kannalta käännösversiossa. Tämä työ tuo esiin lisätietoa kaunokirjallisten tekstien kääntämisestä L1-kielestä L2-kieleen. Työ auttaa myös määrittelemään, mistä kääntäjien tulisi etsiä tekstin intentiota kun kyseessä on historiallinen romaani tai jokin muu kaunokirjallinen teos. Työ toimii siten apuna kaunokirjallisten kääntäjien tehtävien suorittamisessa.	
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1. INTRODUCTION

This project is the annotated translation of a Finnish writer's, Juha-Pekka Koskinen's, historical novel *Seitsemäs Temppeliherra* published by Karisto in 2007. The book consists mainly of written diary entries of the main character, Mikael Canmore, from the age of the 11th-century crusades, after the capture of Jerusalem for Christendom. These diary entries are examined by Mikael's granddaughter, Elvira, who is reading and restoring the diary as well as completing missing events that have been left out or destroyed. The translated and analysed sections of the book in this project are the diary entries of Mikael Canmore.

Juha-Pekka Koskinen was the first author in Finland to release the beginning of his published book as a downloadable PDF file for free viewing. The first few pages of *Seitsemäs Temppeliherra* in the PDF file were also released as a translated English version, which was translated by me for international marketing purposes (Koskinen 2007). The translation of this released PDF file in 2007 was created as the result of a negotiation with the author of the book and me, setting the tone (and the skopos) for the translation of the rest of the book. The book in question was chosen as fruitful material for the project because of several factors: the author's availability, recently published book of Finnish prose fiction (historical novel), the opportunity to turn the project into an actual marketable book and the possibility to get an accurate and confirmed (ability to confirm choices in translation when needed) stylistic framework for translating the book (skopos). The author of *Seitsemäs Temppeliherra* is my elder brother, which makes it possible to get information about choices made in the book more easily.

The main impetus for this project is the desire to understand and improve the way in which texts are translated from one's first language (L1) into one's second language (L2). This was achieved by making an annotated translation by using three tools in defining an effective translation. Firstly, the Skopos-theories of Hans Vermeer and Katharina Reiss as presented by Christiane Nord (2001) and the functionalist model used by Nord (2001) were used in determining the overall skopos of the material used. The skopos of the translated text influences the translator's decision making throughout the task as well as the choices made along the process. Secondly, an important viewpoint which applies to this study is Stuart Campbell's

(1998) and Nike Pokorn's (2005) observations on the process of translating into one's L2 language instead of the more common practice of translating to the L1 language. Thirdly, classical guidelines regarding making a good translation of prose text written by Hilaire Belloc (1931) and André Lefevere (1994) are applied. By making observations while translating the source text, the different areas where difficulties in translation were encountered were analyzed and categorized into segments, as were the possible compromises made when an exact phrasing in the target language was impossible to achieve.

The basic categorization of the translation problems solved in the process is based on Lefevere's (1994) findings of recurrent translation problems and Nord's (2001) categorizations of translation errors. Nord's (2001) categorizations were used as a broader framework in giving direction for finding interesting areas of translation errors and Lefevere's (1994) more specific categorizations of translation problems were used as a model for the specific translational problems found in this project. The categories used in the annotated translation section are based directly on the ones by Lefevere (1994), which are: *names, biblical and religious allusions, register and figures of speech*. The analysed samples were chosen according to how problematic they were at the time of performing the translation. After collecting a sufficient amount of data, the above-mentioned categories which described the data most accurately were used.

Functionalist theories emphasize meaning over strict form. Meaning and connotative nuances are especially important in the field of translating prose. In determining how the source text is to be translated, the first step is usually determining the "skopos" (that is, purpose and aim) of the text. The skopos was negotiated with the author when a previous translation task of the first pages of *Seitsemäs Temppeliherra* was carried out for general distribution (the downloadable PDF). The translation of these pages was done by me in 2007 before making the annotated translation in this project. These first pages helped in determining the main framework for the general skopos of the rest of the book. With the general skopos of the source text determined, by conversing with the author and gathering information from related literature, the translation regarding this current project of an annotated translation was carried out with the above-mentioned guidelines in mind. The fact that the author is my elder brother and therefore was more available for questions and discussions about his book was an important resource.

The aim of this project is to give insight into the practical tasks a translator faces when producing a translation of a prose text from L1 into L2. Also the relation of the text's genre as a historical novel and the author's style of writing will be compared to the most problematic passages encountered in translation. This will help in determining if there is correlation between the level of difficulty in translating certain passages and how much they represent the features of the historical novel genre and the author's style of writing. The theoretical frameworks used as the tools in the annotated commentary will hopefully help to bridge the gap between the more practical and work related project of annotated translations and the more theoretical translation analysis. Fusing the observations and experience of well known theorists of translation and translators with the observations which rise from this project will hopefully give a deeper understanding of the translating process when translating prose literature from L1 into L2.

This thesis is comprised of six sections of which this introduction is the first. The next section will introduce some translation studies, which are relevant to this project. The third section describes the research design including information about annotated translations, the skopos of the translation, categorization of the translation problems and research questions. The research questions lead us logically to the fourth section, which is the actual analysis and annotated commentary of the translated segments. This section is followed by a discussion of the results and findings derived from the analysis in section number five. The thesis ends with the conclusion as the final section.

2. TRANSLATION STUDIES

This chapter deals with the range of translation studies examined and utilized in the annotated commentary of the translation assignment, as well as a basic overview of translating prose and translation theory in general. An overview will be carried out first, followed by a closer look at studies and theories which apply best to this project. These theories include the Skopos-theories of Hans Vermeer and Katharina Reiss as presented by Christiane Nord (2001) and Hans Vermeer (1999), the functionalist model used by Christiane Nord (2001) and the classical guidelines regarding making a good translation of prose text written by Hilaire Belloc discussed by Susan Bassnett (2002) and André Lefevere (1994). Also the observations of Stuart Campbell (1998) and Nike Pokorn (2005) on the process of translating into one's L2 language are discussed.

2.1 Translating from L1 into L2

Translating texts with complicated connotations, nuances and idioms is more common when the translation task is performed from L2 into L1. This is the standard operating procedure, since it is considered to be easier to render foreign language into one with which the translator is more familiar in using and thus more adept to deal with complex lexical and semantic combinations. One of the problems in determining the competence of the translator's use of L2 in the case of translating prose texts is simply the fact that it is sometimes hard to determine whether the possibly poor quality of the translation is the result of poor L2 skills or the result of poor writing skills in general.

Stuart Campbell (1998) describes translating from L2 into L1 and translating from L1 into L2 as mirror images. Campbell (1998:57) argues: "In translating from a second language, the main difficulty is in comprehending the source text.In translating into a second language, comprehension of the source text is the easier aspect; the real difficulty is in producing a target text in a language in which composition does not come naturally." Campbell (1998:57) continues by stating that since there are hardly any balanced bilinguals all translational acts fall into one of the two categories. There is one practical problem in favouring translating into one's L2 which Campbell (1998:57) also recognizes; the fact of having only a few English

native speakers (by nationality and language proficiency) who understand Finnish (he raises this pair coincidentally as an example). At the same time it is said by Campbell (1998:57) that not having a native-like proficiency can be tolerated since accuracy in technical texts can be maintained because of the fact that they do not require stylistic finesse. Prose, however, is a type of discourse which relies significantly on the use of stylistic features and subtle nuances, such as use of allusions, register and the effect of different styles in a genre, to name a few. In my view, the understanding of the source text is at least as important, as the ability to create the target text in translation. If either one of the languages used in the translation process does not reach the academic standard of reading and writing (at the very least) then the process will be somewhat impaired and based on book knowledge. By book knowledge I refer to the constant verification of every single idiom, more difficult lexical/semantic item and cultural connotation. Here is an example: A translator has the basic skills of English and starts translating a famous passage by James Joyce. S/he is translating from English into Finnish, from L2 into L1, which is favoured by professionals according to Campbell (1998). According to this theory, there should be no real problems since the translator is a native speaker of the target language. The translated text would be the following utterance: “*If you see kay. Tell him he may. See you in tea. Tell him from me.*” This wordplay would most likely be entirely missed by a less seasoned English practitioner and the verse would just be translated as it is. The mastery of the L1 is of no use in finding the “code” in this famous phrasing. The point made is that the mastery of the L2 must be virtually at the same level of the L1 in order for the translator to provide quality texts. Even when translating from one’s L2 into the L1 there must be high level of competence in order to catch wordplays and deeper meanings. The capability of using one’s L1 only enables making educated guesses. I agree with Campbell on recognizing that translators of written language have to have a skill of writing and this point must hold especially true to those who translate prose texts. However, this skill cannot be taken for granted in one’s native language and neither can the degree of familiarization in one’s own cultural background.

Nike Pokorn (2005: x-xii) does not agree with the claim that translations from L1 into L2 are automatically inferior to those which are translated into the native tongue. This opinion is especially directed towards those who translate prose into their non-native language. Pokorn (2005: 1-23) states that the term “native speaker” is very

loosely defined, if it is defined at all, and that there have not really been many studies which take into account other factors that may explain awkward results in translations, such as the basic literary competence which is needed in all instances of translating prose literature. The term “mother tongue” is also questioned by Pokorn (2005: 1-23) since, for example, English has so many different varieties apart from the native British origin. Can Americans be categorized as having English as their mother tongue? The same question applies to people in India who have English as their most used language but who use a different variant than that of the standard British one. In the case of American English and British English, even the spelling differs on occasion. Also definitions of the term “native speaker” are challenged by Pokorn. He lists four traditional criteria for a native speaker in as follows.

In the first criterion Pokorn (2005: 6) presents it is stated that “A native speaker of L1 is someone who has native-like intuitions by virtue of nativity.” This implies that the stature of nativity is in itself proof for proficiency in L1, the mother tongue. There is an assumption that if one is born into a certain country, that person will naturally become an expert in using the language of the majority of people in that area. This will automatically assure mastery of the use of L1 for the individual in question.

The second criterion Pokorn (2005: 7) presents states that “A native speaker is someone who acquired L1 during childhood in an L1 speaking family or environment.” The stress here is that a native speaker has to be a child when acquiring the L1 and that his/her environment has to support the learning of L1 as well.

The third criterion Pokorn (2005: 7) lists informs that “A native speaker is someone who uses the language creatively.” This criterion is very clear in the sense that creativity is important in any kind of successful language use. Creativity in language use might entail for example building complex sentences and creating words that have no actual meaning but which can be understood by others using the same language.

The fourth and final criterion Pokorn (2005: 8) lists is “A native speaker is someone who has the capacity to produce fluent, spontaneous discourse in English and intuitively distinguishes between correct and incorrect forms of English.” The level of proficiency is more pronounced here than in the other three criteria where the mode of acquisition was more prominent. The native speaker is described as

someone who has an intuitive grasp of grammar and who can communicate fluently using the language in question.

Pokorn (2005: 6-23) then continues by pointing out the possible exceptions to the criteria. In criterion number one (Pokorn 2005: 6-7), the possession of nativity is emphasized as having a key-role in being a native speaker. The main focus is not on the proficiency of language use, but in the way of acquisition. A native-speaker status does not guarantee expert proficiency in a language. There may be other debilitating factors as well, including closed foreign-speaking minority groups (with little or no social network outside their minority group) which have members with a full native status, but who are not skilled in the official language of their resident country.

In criterion number two the stress is placed on environmental factors. According to Pokorn (2005: 7), exposing a child to a language environment does not guarantee proficiency in the language in question because of the possibility of disrupting issues like a move to another country and the loss of the possibility to use the language acquired earlier. By the very least, the language proficiency of the native speaker status will be decreased by changing the environment into a different one; depriving the use of the alleged L1 altogether. If the child and his/her family move to another country and the child acquires two languages while having the citizenship of both countries, can the child be considered a native speaker of both languages?

The third criterion stresses the ability to use language in a creative manner. Pokorn(2005: 7-8) agrees that creativity in language use is essential for a native speaker status, as well as for having expert proficiency in it. However, there is no reason why creativity in language use should be linked only to natives of that language. He mentions proficient users of the English language who are not native speakers by origin, for example, Joseph Conrad and Vladimir Nabokov. Of these two Joseph Conrad did not learn English until he was in his twenties. They are both considered to be creators of classic English literature. This would suggest very strongly against having to be a resident in a country and born there in order to have a “native speaker” status.

The fourth criterion Pokorn (2005: 8-9) deals with is the native speaker’s ability for fluency, spontaneity and the capability of being able to differentiate intuitively between right and wrong forms in the language. These traits are very difficult to define or even measure and Pokorn says that this is the very heart of the problem. He

states that the fourth criterion is very close to the most common linguistic definition of a native speaker and that it does not exclude people from outside the cultural scope of a language from having a native speaker like proficiency in a language. The term “cultural scope” refers to the environmental factors and the mode of acquisition of a language limited to a certain geographical setting. This applies to translators who are required to translate texts from L1 into L2 but who are not considered proficient since they cannot obtain a native-speaker status (by the traditional definition of having to prefer translating into one’s L1, that is, the native language).

In my judgement using a very abstract definition of no qualitative measurements for individual cases, translators who translate into another language than their original L1 have been unjustly underrated. Language competence is dependent on more than traditionally alleged criteria, which can be proven by cases of approved L1 into L2 (or L3, L4 etc.) translators who have the literary proficiency to carry out translations successfully. Unfortunately the only way to be assured of a translator’s competence in a language is to evaluate their work and this is not always possible. Even an evaluation does not guarantee a good translation since it is difficult to say who can judge or define a “good” translation. The only person that really matters when it comes to determining if a translator is proficient in a language is the one who reads the finished translation. The members of the target audience have to be content with the end product which in this case is the translated text.

2.2 Translating prose texts

Prose texts are considered different from text genres which are non-fictional in their form and complexity. This is why it is reasonable to take a look at the specific translation strategies and theories regarding prose fiction in particular. This section contains three theories/strategies which apply to the subject of translating prose. These include the guidelines for a good translation created by Hilaire Belloc as presented by Susan Bassnett (2002), the translation strategies for prose created by Andre Lefevere (1994) and the skopos theory by Hans Vermeer (1990 and 1999). The strategies of Lefevere (1994) will also be used as a tool in categorizing the actual translated examples. His views will be discussed more closely when the actual analytical categories are explained, which explains the somewhat brief look at his categories of translation problems in this more theoretical section.

2.2.1 Hilaire Belloc on translating prose texts

When approaching the particular area of translating prose texts, a more experienced writer is naturally someone who can also provide valuable guidelines in translating text of fictional, as well as informational nature. Belloc was a known writer of poetry, history, essays, politics, economics and travel literature. Susan Bassnett (2002: 116-117) presents and discusses the six guidelines emphasized by Belloc. These topics were originally described by Belloc in his book *On Translation* (1931) but Bassnett has connected them with more recent translational ideas and therefore it was deemed beneficial to use those referenced by Bassnett. The guidelines are now presented one by one and each one is discussed in relation to my translation project.

The translator should not “plod on”, word by word or sentence by sentence, but should “always “block out” his work”. By “block out”, Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself “before each what the whole sense is he has to render”.(Bassnett 2002: 116)

This guideline relates to the events, plot changes, character evolvments and general changes in the source text. The work as a whole has its meaning and message to the reader but also individual segments need to be considered because of the possibly different context in the translation situation. Changes in narration, plot line, story development and so forth must be taken into consideration when translating a text, especially prose. Prose texts are very dependent on the impressions that they are able to make on the reader and tend to influence the reader’s imaginary scenery by changing register by word choice and by the use of other stylistic tools.

The translator should render idiom by idiom “and idioms of their nature demand translation into another form from that of the original”. Belloc cites the case of the Greek exclamation “By the Dog!”, which, if rendered literally, becomes merely comic in English, and suggests that the phrase “By God!” is a much closer translation. Likewise, he points out that the French historic present must be translated into the English narrative tense, which is past, and the French system of defining a proposition by putting it into the form of a rhetorical question cannot be transposed into English where the same system does not apply. (Basnett 2002:116)

Translating idioms, as discussed in example 2, requires the knowledge of idioms in both the source language as well as the target language. Some of the most horrific examples of lost cultural and connotative meanings can be found when looking at

examples of translated idioms. Some examples might be the Finnish “Olen pelkkänä korvana” which someone might translate as “I’m only as an ear” instead of the suiting idiom “I’m all ears”. There are also some idioms which identical in the sense of word-for-word translation as in “Vierivä kivi ei sammaloidu” which translates into “A rolling stone does not get covered by moss”. Understandably the idioms which are similar in their use and wording in different cultures/languages add to confusion with some individuals who then might generalize it as a rule.

The translator must render “intention by intention”, bearing in mind that “the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic”. By “intention”, Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated literally into the TL. He quotes several examples where the weighting of the phrase in the SL is clearly much stronger or much weaker than the literal TL translation, and points out that in the translation of “intention”, it is often necessary to *add* words not in the original “to conform to the idiom of one’s own tongue”. (Bassnett 2002: 116)

The translation of the source language’s (SL) deeper intentions is in the core of my personal/professional way of translating literature. “Intention” here is the underlying process behind choosing a particular way of expressing something by means of textual choices. For example, emphasizing a certain words over others by means of italics raises the question how to maintain the emphasis in the translation and some consensus must be reached of what the author has intended when he/she chose to emphasize that particular word or phrase. By “deeper intentions” I personally refer to the act of establishing the same imaginary scenery that the author had in mind while creating the original text. If there are words in the SL text which are, if translated literally, understandable but are unable to create the atmosphere which has been the writer’s intention, it is required of the translator to further explain the intention by using possibly more words so the expression/phrase fits the intentional frame of the TL. One option is to choose another way of expressing an idea in the SL text by letting go of the original wording in order to relate the intention as closely as possible.

Regarding the annotated translation of this project, it was a great advantage to use a text which was written by my elder brother. This allowed more communication to take place between the translator and the author and thus making the desired intentions come through in the translated version much better. It could be said that

the mere fact that I am of close relation to the author gave me added insight about the way he thinks.

Belloc warns against *les faux amis*, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. *demandeur* – to ask, translated wrongly as *to demand*. (Bassnett 2002: 116)

This *faux amis* phenomenon hardly applies to translating from Finnish to English or vice versa, since they are not as closely related as French and English are. However, there are similar situations to which this rule inadvertently applies. Using word order to stress something can be achieved within a culture specific phenomenon. One of these instances is the convention of using the phrase “Proudly presents” in promoting movies. As the American, English-speaking culture has spread to Finland, it has become a convention to translate “Proudly presents” into “Ylpeänä esittää”. The problem here is that this switching of word order is not a common colloquial way of speaking Finnish as it is not in English either, but it has been established as a cultural based idiom in the English speaking world. That cultural aspect cannot be captured by “Ylpeänä esittää” and the translation just sounds like bad Finnish. The traditional way of presenting the title screen of a movie, for example, has been the Finnish/Swedish pair of “esittää/förevisar” in Finland. It is the cultural convention that is violated in the translation of “Proudly presents” into “Ylpeänä esittää”. This example cannot be included in the *les faux amis* by the strict definition but is more of a cultural-translational version of a similar phenomena. It was presented here in order to clarify how important it is to evaluate the cultural factors in phrases that seem to be adequately translated at first glance, but which ultimately are not the same in the source and target culture.

The translator is advised to “transmute boldly” and Belloc suggests that the essence of translating is “the resurrection of an alien thing in a native body”. (Bassnett 2002: 116-117)

This guideline relates to the need of making the SL text correspond to the idiomatic and cultural conventions of the TL. In order to keep the reading experience as equivalent to the original SL version as possible, it is necessary to adjust the TL

structure in order to fit the conventions which are appropriate to the cultural context and the sub-skopos of the relevant chapter or segment in the SL. By the term “transmute” Belloc most probably means the necessity to sometimes create a completely different wording or phrase when translating something that does not correspond with anything in the TL. If the translator is not equipped to do this, the result is a very awkward translation.

The translator should never embellish (Bassnett 2002: 117)

By embellishing Belloc most probably means the style of translators who add too much of their own creations into the text when it is not necessary from the viewpoint of getting the author’s points across efficiently. The translator should never invent anything that is not present in the storyline or in the general skopos and feel of the work in question. While it might be necessary to write passages in a different way in the TL than the original SL in order to convey a certain idea or connotation which is essential the translator should keep to the original “plan” as much as possible. Exceptions can be made but it can reflect on the whole work. At the very least the commissioner of the work (writer/publisher and so forth) should be consulted about any drastic changes and the resulting text in the TL should be explained along with the possible connotations and images that the renewed passages contain.

Belloc’s guidelines for a good translation were a valuable help when determining the overall translation philosophy for a successful translation. The fact that they are presented by Bassnett (2002) in her book on translation studies also points out that the ideas of Belloc have retained their relevance over time. The most important concepts applying to this project of an annotated translation lie within the definitions of what is important to preserve when transferring literature from one language to another. The form of the words is not the most important aspect in the translation but the message carried by those words and their intention. It is, however, important to remember that this does not give the translator the right to completely change the original text in the translation as s/he pleases. The finished translation of a text should still be recognizable as the original author’s work.

2.2.2 André Lefevere on translating prose texts

André Lefevere is a very interesting translator in the sense that he had an active career as a translator but he also wrote books on who to translate and developed some theories on how to master the craft of translating. He stressed the need to base theory on experience and deplored people who theorized about translation with little or no practical experience in the field. In his book *Translating Literature* (1994) Lefevere shares his insights on translating fiction.

Lefevere introduces some interesting categories of the problems of translating literature. According to Lefevere (1994: 19), these problems belong to the illocutionary level of language use, referring to the actual practical level of choosing the appropriate structures and words in the TL to describe the SL ones as accurately as possible. Lefevere (1994: 19) continues to point out that the source text's semantic information content has to be considered as well. The illocutionary level refers to the message conveyed by the words and semantic information content to the chosen forms of the words. Lefevere (1994: 19) concludes that very often the illocutionary level can be effectively translated while maintaining the strict semantic information content is much harder and that the translator should attach greater importance to the expectations of the target audience and not to the source text.

Lefevere (1994) lists numerous categories for different types of translation problems in his book. Out of these categories, there were four which were utilized in creating the categories for this project's analytical section: names, biblical allusions, register and metaphor. Each of these categories will be discussed in detail in section number four.

Lefevere's ideology for translating literature is very essential for this project since it focuses on the message and the target audience as the essential factor in a successful translation without forgetting the semantic information content. As a result of years of working in the field of translating literature, Andre Lefevere's theoretical views for translating prose are a very valuable addition to the theoretical and methodological background on this annotated translation project.

2.3 The skopos theory

The skopos theory (Vermeer 1990: 93ff) is a part of a theory of translational action. The skopos is the intended purpose of the source text and is very concretely present in the practical act of translating written texts. Skopos can be also described as a technical term for the aim or purpose of a translation. In writing/creating a text the author of the text is usually the one who would also be the ideal person to make a translated version of his/her work. When the author desires to release his/her text in another language, and has not got the required competence in the target language, s/he acquires the services of a person that has that skill, the translator. The translator is not the creator of the original text and does not necessarily even belong to the same cultural sphere as the writer. Because of this, the translator needs some guidelines and insight to preserve the original purpose or purposes of the text. This can be done only by either getting the author to provide the overall skopos of the work to the translator or by extensive research (if the author or commissioner is not available).

The main terms in the theory apart from *skopos* are *aim*, *purpose*, *intention* and *function*. The most relevant concept of these four concerning this project is *intention*. Vermeer describes (1990:93ff) that “Intention” (*Intention* or *Absicht*) is conceived as an “aim-oriented plan of action” on the part of both the sender and the receiver, pointing toward an appropriate way of producing or understanding the text. The term *intention* is also equated with *function of the action*.” We have already touched upon another definition of the term *intention* in the guidelines of Hilaire Belloc as discussed by Nord (2001), which had similarities with Vermeer’s one. Let us discuss this terminology in relation to the annotated translation project at hand.

The term “aim-oriented plan of action” is related to the creation of a source text and also to the production of the translated text. The writer of the source text has an aim in mind for the work s/he is creating. It might be a specific aim as in educating people on some particular subject or as vague as just entertaining people. A writer has a clear image in mind during the whole process what the general aim of the work is and this influences the action of creating the particular vision in mind. The translator should have a similar approach to translating a work. The author has to keep in mind the aim which s/he has for a text and also the way in which the reader will most likely understand it. So there exists a duality in how the text has to be

written in order to be true to the original plan and keeping in mind the receivers of the text who have to understand it without the author's insight. Because of the fact that the translator is in the role of both creator and receiver, the intention of the author must be viewed from two points of view. Seeing the text from the receiver's point of view is naturally easier since I have not taken part in the creation of the source text. As I have mentioned, the creator of the text is my sibling and because of this I have greater possibilities to confer with the author thus increasing the validity of the final translation.

Vermeer's terminology is quite similar to Belloc's earlier findings of the elements present in producing a good translation of literature and the term *intention* has been refined a step further. The term *intention* is linked to the driving force of action, action in this case being the decision to write instead of not writing, and furthermore, by writing having the idea of conveying some meaning by the words written to the receiver thus creating intention within the text. This is similar to Belloc's idea of considering a work as an *integral unit* which means that the work translated should be dealt with on a broader level than on a word-for-word basis. By acknowledging the need to regard the whole work as a large unit being translated is closely related to the later skopos theory by Vermeer. It is a fair conclusion that translating strategies incorporated now are basically refined versions of earlier translator's strategies such as Belloc and adaptable in translating prose fiction.

Finally, the core of the skopos theory is that every action has an intention and an aim. Written texts have been conceived with some kind of a purpose in mind, and on some level, a specific audience. These aims and purposes make up for the whole text's skopos and at least in the case of complex literary works, several sub-skopoi. The term skopos can have in this sense three meanings as Vermeer (1999: 224) lists:

1. The translation process, and hence the goal of this process;
2. The translation result, and hence the function of the *translatum* (resulting translated text);
3. The translation mode, and hence the intention of this mode.

What Vermeer (1999: 224) is describing is the different facets of the term skopos in relation to a translation process and its end product. Skopos can be seen as the process of translation, the end result and the mode in which the translation was

carried out. The translation process is the physical work done by a translator, the translation result is the actual text which has been transformed from its original language to another one and the translation mode is the way in which the translator carries out his/her translation. For the purposes of this project the most accurate meaning of *skopos* when describing the translation is the translation mode. If we regard the *skopos* of the source text as the main aim, goal and intention of the text, then what we need in order to produce a good translation is an adequate mode to fit the *skopos* of that source text.

There has been criticism (for example, House 1997:13) towards the *skopos* theory and one of these points of criticism applies heavily to prose literature in particular. It has been claimed that prose does not have a specific purpose and that only texts of an informative nature with a specific aim are in the realm of a determinable *skopos*. If this is regarded as a serious criticism it would mean that only informative type texts have any purpose and therefore meaning. Vermeer's *skopos* theory summarizes that action and aim cannot exist without each other, that is to say, if an action is initiated (for example, writing a book) then there must be some aim in mind. Also, without action there can be no aim or purpose. In the case of prose literature the aim might be to simply entertain or to share ideas. Whatever the aim/purpose might be it surely mirrors itself on the pages of a novel or any other piece of literary art.

With these distinctions in mind, it is safe to say that Vermeer's ideas of translation can be transferred into translating prose. The criticism of prose not having a purpose or an aim is not valid as discussed earlier. The strategies of Vermeer give the translator a sound basis from which to start evaluating how the translation should be carried out keeping the purpose of the source text constantly in mind after establishing it.

2.4 Summary of translation theories

This annotated translation has been comprised mainly with the translational theories of Belloc (Basnett 2002), Lefevere (1994) and Vermeer (1990, 1999) in mind. All of these theories have a common point of view, which is the preservation of the original meaning/intention of the source text. All three are slightly different viewpoints, which give a fuller theoretical foundation when combined.

Belloc (Bassnett 2002) provides guidelines for a good translation in general emphasizing the need to create the text again in the target language and still keeping in mind the original text and its form. Belloc refers to intention when he is talking about the weight of context and connotations of the source text, which should have priority when translating. Belloc's term "integral unit" also describes the idea of intention in the sense that when a book is regarded as an integral unit there must be a certain unifying factor in its creation. This factor is the element which the translator must bring forth in the finished translation.

Lefevere (1994) defines the problems of translation to be on the illocutionary level of language use. By illocutionary he means the ambiguous nature words and phrases have, which is a very important quality to transfer into a finished quality translation. The connotative properties of the text are very important in getting the correct mental image into the receiver's mind. Regarding this, it can be said that intention of a text according to Lefevere is best described by its ambiguous nature, which the translator must capture.

Vermeer (1990, 1999) describes the term *intention* as being linked to the driving force of action, for example, writing a book. This driving force of action entails within it the creation of meaning, which in turn leads to the text having a certain intention. One could say that Vermeer's definition of *intention* is simply that intention is the infrastructure behind the creation of meaning and vice versa.

The combination of these three translational viewpoints is the theoretical foundation for this annotated translation project. The main focus is in the successful preservation of the elements that consist of the three different and yet somewhat similar versions of intention/meaning by Belloc, Lefevere and Vermeer.

3. RESEARCH DESIGN

In this section the concept of annotated translation will be covered first. Following the description of the annotated translation process the data will be discussed by considering the book's negotiated skopos, topical background, the author and the book's genre and text type. Finally, there will be an introduction of the categorizations of the translation problems countered and of the questions this project will hopefully help to solve.

As this project is an annotated commentary of a translation process with applied categorizations of translation problems incorporated in the analysis, the theoretical framework is a tool for giving direction in determining the successfulness of the final translation and for finding a consistent way of evaluating the translation process. The initial stylistic framework has been determined by the earlier translated segment of the book *Seitsemäs Temppeliherra* (2007) with the principles of the skopos theory by Vermeer. Other models, which are used in the categorization of the translational problems, are the functionalist theories of Christiane Nord (2001) and notations made on translating literature by André Lefevere (1994). Lefevere's more detailed categorization of translation problems applying to prose literature has been adjusted to fit the broader categorization suggested by Nord.

The aim of this project has been to make an English translation of a Finnish book as accurately as possible and preserving the author's original intention portrayed in the source text as much as possible. The understanding of the choices made in this translation task require information about the novel in question as well as the author, the author's way or writing fiction and the intended readers of the Finnish original's translated version. These facts are needed in order to shed light on the final decisions made in preferring some translation over another. Taking a look at this information also enables one to get a better insight of the whole process of translation from the very preliminary stages to the finished translation.

3.1 Annotated translation

This project is based on the model of annotated translation. In practice, an annotated translation is based on notes and observations which the translator writes down while in the process of translation, concentrating mainly on problematic passages or,

depending on the approach, passages with interesting features relating to the topic of the project. The resulting log or diary of translated passages will then be analyzed in a descriptive manner. Although the analysis is descriptive in nature, it is reinforced with theoretical and practical observations of known translators and linguistics; in this project mainly by André Lefevere's findings on problems of translating prose literature. Vehmas-Lehto (2000: 6-7) points out that it is important for the translator to have some theoretical knowledge at the stage of translating the material and that without any theoretical knowledge it is more difficult to return to earlier observations and their analysis. Familiarizing oneself with approaches in translation theory makes it easier to organize the observations of the translated material into categorizations and decide what passages are essential for the intentions of the project in question. As Vehmas-Lehto (2000) states, annotated translations have not been too common in Finland, at least at the beginning of the third millennium. She also states that there has been speculation on the adequacy of the annotated translation as a master's thesis, but when the workload of both performing a translation task and relating it to relevant theoretical issues is considered, it can be said that an annotated translation as a thesis can be more demanding than a traditional thesis. Regarding the workload for translating a novel or even constructing the skopos of a work, it is safe to say that an annotated translation as a Master's Thesis is at least an equal to that of a traditional one.

3.2 The skopos of the translation

In order to comprehend the choices made during the translation process of this project, it is necessary to look closer at the variables which had an influence on it. This chapter explains and clarifies the basic logic behind determining the best way for translating the segment from the book *Seitsemäs Temppeliherra*, including the forming of the general skopos for the book in cooperation with the author. This chapter also explains the categorization of the found translation problems/issues as well as the models used for categorization.

We will first take a look at what is the function of the text in the translated book. The function of the text is in relation to determining its skopos and therefore it was needed in carrying out a successful translation. After determining the function of the book's text we will move on to the author of the book and take a look at how people

see his work as well as his own insights into his writing. Familiarization oneself with the stylistic properties of the author also add to a successful translation. The section finishes with a brief look at the general topic of the translated book in order to give an overview how the story of the book is constructed.

3.2.1 Text function

Seitsemäs Temppeliherra was designed to be a text of prose fiction fitting into the genre of historical novel and it was marketed by its publisher Karisto (2007), with the following blurb:

Seitsemäs temppeliherra on itsenäinen jatko-osa vuonna 2004 ilmestyneelle Ristin ja raudan tielle. Se on suorastaan puistattavan todentuntuinen kuvaus aikakaudesta, jolloin ihmishenki ei ollut minkään arvoinen. Juha-Pekka Koskisella on kyky punoa maagisen kohtalonomaisia tarinoita. (Karisto 2007)

At the most basic level, this means that the text does not have a traditional pragmatic function as in instruction booklets, news or other texts of a more informative function. Although the historical novel is the sub-genre of the novel, it does not mean that it is purely fictional (and this is a characteristic of the book that I feel was not emphasized adequately by Karisto in the book's marketing). To better understand the function of the book it is beneficial to look at the definition of the historical novel as a genre. Amy Elias (2001: 4-5) defines the historical novel genre as having these three characteristics in her numbered list:

1. Specific historical detail, featured prominently, is crucial to plot or character development or some experimental representation of these narrative attributes.
2. A *sense* of history informs all facets of the fictional construct (from authorial perspective to character development to selection of place)
3. This sense of history emerges from and is constructed by the text itself and requires the text to participate in and differentiate itself from other discourses of various generic kinds that attempt to give a name to history.

Specific historical detail is featured in *Seitsemäs Temppeliherra* very prominently as criterion number one of Elias' (2001: 4-5) list suggests. The book has characters that are historically known individuals as Bohemond, the Prince of Antioch. The second criterion of a sense of history is present in *Seitsemäs Temppeliherra*, for example, in the descriptive narration of the environment, in the way characters act and speak and in the way that characters perceive the world in which they live in. The sense of history is therefore present on the level of the mind, environment and interaction with others in the world of *Seitsemäs Temppeliherra*. The third criterion of the sense of history being constructed by the text itself is met also by *Seitsemäs Temppeliherra*. This can be seen by the stylistic choices made in how the characters communicate with each other, which makes them seem out of place in the modern world. This sense rises from, for example, the use of colourful figures of speech and religious allusions, which create scenery that is not from modern times.

All of these criteria fit *Seitsemäs Temppeliherra* as a book and thus it can be validly categorized as a historical novel and it can therefore be expected to follow the basic structure of the genre. The most crucial definition from the viewpoint of this translation project is criterion number two because of the illusiveness of capturing the sense. This will be discussed later in more detail.

Considering the three criteria of Elias (2001: 4-5) it seems clear that in a book that has been categorized as a historical novel, there has to be at least a hint of the informative in the formation of the text. The factors that give the text a more informative content are the facts related to the age of the crusades. In this light, it could be said that one function of the book is to inform people of the crusades without using a textbook or another purely informative format, but conveying information with the help of fictional characters.

At the very basic level *Seitsemäs Temppeliherra* was written in order to provoke thought and to entertain, as are most texts of prose. The function of the text is to summon vivid imagery in the reader's mind and as accurately as possible, portray the conditions which prevailed in the era of the 11th and 12th centuries with the aid of prose.

3.2.2 The author

In this section, the author of the book *Seitsemäs Temppeliherra*, Juha-Pekka Koskinen, is discussed from the viewpoint of other work he has done, of his personal view on writing and from the viewpoint of how critics and other people see his works. This is done in order to achieve an understanding of the author's style of writing, which, in turn, provides a keener insight for executing a translation of his work.

Koskinen has written three novels before *Seitsemäs Temppeliherra* which are listed chronologically with my translated names of the books as follows: *Ristin ja raudan tie* [The path of God and iron] (2004), *Viisi todistajaa* [The five witnesses] (2005) and *Savurenkaita* [Smoke rings] (2006). There is also a published compilation of the author's short stories called *Kirjailija joka ei koskaan julkaissut mitään* [Closet author] (2007). Some reviews of these books will be looked at in order to get a better picture of the author and his style of writing. All of the reviews and articles were written in Finnish and the versions seen in this section I have translated myself for the purposes of this project in 2009.

The author's first published novel *Ristin ja raudan tie*, which is a prequel of *Seitsemäs Temppeliherra*, paved the way for later releases. The first novel creates expectations in the readers in regard to the author's later work, and for this reason, the reviews of *Ristin ja raudan tie* are in an important position when regarding Koskinen's later work. Here are some excerpts from Tarmo Vilhunen's review from *Vantaan Lauri* magazine (2004):

The central character and the narrator of the story is Mikael Canmore, who joins the ranks of the crusaders as his master's, Sir Munro's, arms bearer. He is searching for his lost lover, which turns out to be the character based main storyline, which develops within the framework of the historical events. At first glance one might think that this is a soap opera fitted into a historical backdrop, but considering the fact that the whole idea of romanticism and chivalry derives from the times of knighthood, it fits nicely into the story.

Koskinen portrays the people living in the middle ages well. They are people who see visions of St. George and on the other hand are disappointed if a city under siege surrenders and peoples' lives are spared.

Even now, almost a thousand years later, similar exploits are taking place. It could be said that terrorism and the holy war in our age can be rooted back to the bitterness rising from the crusades.

It is hard to say whether Koskinen uses historical events as a parallel to modern times or if he is pondering issues of historical philosophy in the shape of an adventure story. Whatever the case might be, we are sure to hear more from him, because his first novel is such a convincing piece of work.

The review points to the romantic elements and the historical depiction of events in the book as being very successfully written. The comparison of the depiction in the book of people and their lives in the times of the crusades to the events taking place now hints of the book's historical depiction's successfulness. Vilhunen (2004) clearly appreciates the realism achieved by Koskinen since he draws similarities between a work of partial fiction and the reality of what is taking place at this later era we are living in. Vilhunen (2004) also mentions the possibility that Koskinen might purposefully create parallels between the times of the crusades and the modern day world.

The magazine, in which this review was taken from, is a religious, freely distributed magazine run by the parish of Vantaa city. Since the crusades are hardly a flattering subject for Christians, a positive review speaks for the author's capabilities as a writer. It is also logical to presume that a critic writing for a Christian biased publication is fairly well versed in the historical facts of the Crusades. However, this review does not really discuss the author's style of writing in depth, but provides more of an all-round impression of the book. It still demonstrates that Koskinen has an eye for details and has succeeded in making an impression on the Christian community with this book.

This review, as the ones following this one, is only the voice of one person. One must, however, remember that the reviewer/critic is not the main agent when it comes to deciding what books to review. The decision to review a work of literature usually rises from the management of the publication in question, who are attempting to assess what their target audience would prefer to read. In this regard, a public review in a commercial publication tries to mirror the expectations of the potential readers even before the review is published. This leads to the assumption that the readers of a certain publication will most probably agree with the review since it is written with those exact people in mind. It can be said, therefore, that there is no such thing as a subjective critic in the sense of a single individual voicing out his/her opinion. The criticism is mirrored partly from the target audience of that review and therefore is more of a collective conclusion.

Another review published in a larger and better known newspaper *Turun Sanomat* concentrates more on the stylistic properties of the writer. Here are some excerpts of that review made by Jari Lybeck (2004):

In the footsteps of Waltari

Koskinen must have gotten his fair share of comparisons between him and Mika Waltari.

Comparing these two cannot be avoided, because of the apparent similarity between the writers.

Mikael Canmore is clearly related to Mikael Karvajalka and Mikael Hakim.

Just like Waltari on many occasions, Koskinen has an intelligent young man as his main character (first-person narrator), who keeps getting confronted with the harsh realities of life. The main character's companion is a rugged realist, who despite of his hard exterior is kind-hearted deep within. The women are mysterious enchantresses or feisty commoners, who put the poor fellows back in line. All of these characterizations fit many of Waltari's characters as well as Mikael Canmore, Sir Munro, Mikael's lover Michelle and servant Anna.

The influence of Waltari clearly shows

V.A. Koskeniemi described Waltari's main works as historical frescos. There is something similar in *Ristin ja raudan tie*. The novel is almost stifled by its rich variety. Political shenanigans, war and other violence, eroticism and love are spread out in front of the reader as a poignant spectacle. Koskinen can tell a story. His use of language is flexible, full of variety and as entertaining as Waltari's. The influence of his paragon is obvious in the following excerpts: "Like a madman I stared at the darkening sky out of my window and felt how every moment slid through my fingers, cutting sharply like the blade of a sword.", "The acrid taste of bile shot into my mouth and I stared at Bohemond's gloating expression with a burdened mind.", "Her kiss made me tremble and my stony-hard heart melted into water."

This review clearly underlines the similarities between Mika Waltari and Koskinen as writers. It is stated that Koskinen's use of language is rich and full of variety and that his character portraits follow similar patterns than in Waltari's main works. It is also notable how the review points out the use of complex metaphors which are also somewhat of a trademark for both Waltari and Koskinen. Koskinen is commended of his ability to depict historical events in a fresco-like manner which Waltari also did in his most famous (historical) novel *The Egyptian* (1945).

Viisi Todistajaa (2005) was the following novel from Koskinen to be published and it continued with the use of a historical setting, telling the tale of Jesus from the perspectives of Judas, Maria Magdalene, Jacob the brother of Jesus, a spy working for the high priests Didymys and a Roman legionnaire Petrinax. The novel contains religious themes even more clearly than *Ristin ja raudan tie*. Jani Saxell (2006) finds similarities between *Viisi todistajaa* and *Ristin ja raudan tie* in his review in

Kiiltomato:

Even with his first book *Ristin ja raudan tie* (Karisto 2004), which depicted the crusades, Koskinen was laden with comparisons to Waltari. Waltari's cosmopolitan-humanistic historical epics were bashed by the cultured circles because of their "entertaining" qualities. This will probably be the fate of Koskinen as well. The traditional narration of the beginning of the novel, worn out metaphors and clichéd supporting characters bring to mind the

formulas of historical entertainment.

But what is so wrong about intelligent entertainment? I do not know if Koskinen necessarily falls behind in the appeal of his narration or in the timely relevance of his themes when compared to Raija Oranen's and Ilkka Remes' serial production bestsellers. Actually, the fact of the matter might be quite opposite.

The reference to the use of genre specific formula as clichéd is, in a way, a testimonial to the fact that Koskinen is in control of the tools of the historical novel genre to such an extent that they mirror classical elements in the great works of other writers of the genre, such as Waltari. Also the description of the entertaining quality of the narration must refer to the colorful use of language and metaphors in general, since they are trademarks of Waltari and Koskinen alike. In comparison with his first book, *Viisi todistajaa* plays more with the conventions of narration which come through clearly because of the five distinctly different narrators of the story.

The third novel by Koskinen is also a historical one, but it does not have as epic proportions as its two predecessors. *Savurenkaita* (2006) is located in the setting of the writer's town of residence, Hämeenlinna, and it tells a story of a tobacco factory, the man behind it and his family. The reviews of this novel do not add any information which has not already been discussed in the reviews of the earlier books (apart from plot specific differences). *Savurenkaita* (2006) differs from the other books mainly by combining relatively recent history with a touch of supernatural elements.

Having discussed the critical viewpoint of book reviewers, and thus the public image that Koskinen has as a writer, it is reasonable to also take a look at some interviews in which Koskinen gives some insights into how he perceives his own writing style and the main elements that have affected it.

Here Koskinen discusses his views on *Ristin ja raudan tie*, the prequel of *Seitsemäs Temppeliherra* at *risingshadow.net* (2006):

Ristin ja raudan tie is an epic historical novel in which the heroic tales of the crusades are told from the perspective of ordinary folk. It is a multilayered story about how a headstrong uncompromising attitude can be devastating in good and bad. The novel also contains many historical facts, more so than regular textbooks of history. Within the pages of the book I have tried to resurrect the medieval person's thoughts, the belief in miracles and the immediate way of expressing emotions like anger and love.

The author's depiction of his work matches in many ways with the views of the critics. The romantic element is there as he describes the novel as containing "heroic tales", and he also mentions that the book is "an epic historical novel" right at the beginning of his depiction. Both of these features are mentioned in the reviews of *Ristin ja raudan tie*. He also draws attention to the historical details in the novel, which are also mentioned in the reviews of the book. On the basis of this comparison of the author's vision for the book and how it is viewed by critics, it can be said that all of the elements needed for a good historical novel have been successfully created. These observations lead back to the similarities found by Lybeck (2004) and Koskinen responds to his connection with Waltari as follows in an interview at *risingshadow.net* (2006):

I have read my Waltari already as a teen and almost everything he has ever written can be found in my bookshelf. His phenomenal ability to bring characters into life, to mold three-dimensional worlds from two-dimensional paper and sustain an eventful storyline is unmatched. Waltari has taught me that a good story and good prosaic expression don't exclude each other.

Considering this statement it can be said that Waltari was an early influence on the writing style of Koskinen. However, the way in which Koskinen describes his role models in literature shows that Waltari is not his only influence by far. Koskinen continues his interview at *risingshadow.net* (2006) by giving a list of writers that have influenced him:

I have many role models in the field of writing. The biggest impressions on me were made by Italo Calvino, Roald Dahl, Mika Waltari, Tolstoi, Dostojevski, Hemingway, E.L. Doctorow and Raymond Chandler, not to forget John Steinbeck and William Faulkner. One can easily understand that by melting all of these different elements together, something new is bound to come out of it.

Waltari's name is mentioned by Koskinen, but it is only a name amongst others and it should not be overemphasized. However, all of these writers share an epic style of writing, although, their ways of storytelling differ from each other.

In the final excerpt from an interview with Koskinen he lists three books that he feels to have influenced him as a writer (Peltoniemi 2003):

Italo Calvino's *The nonexistent knight*, Dostojevski's *Crime and punishment* and Raymond Chandler's *Farewell, My lovely*. These three books teach everything about writing. Calvino shows that there is no reason for setting boundaries for the imagination if you can keep the world you have created logical. Dostojevski, on the other hand, shows us that one can depict

the storms raging inside our heads in an interesting fashion. His expression might not be as economical as modern readers would prefer but it clearly reveals what is lost in using the iceberg technique.

Chandler's way of taking the story forward speaks for itself. He grasps the reader with the very first lines without any unnecessary dribble. A story without a plot is as interesting as a dead dog no matter how brilliantly it might be written. The best stories are always born when the CDC-stew (Calvino-Dostojevski-Chandler) is successful.

Three observations jump out from the statement by Koskinen which define his goals as an author. Firstly, he wants to reach the boundary-free state which Calvino creates in his novels where the imagination roams freely. However, this does not imply a chaotic style of writing since there must be a logic even behind something that is fantastic. Secondly, Koskinen wants to use as many words in describing situations and events as is necessary and not to limit himself too much in his expression. This holds also true to his depiction of historical events and places. Dostojevski's novels are a good example of this style as his novels are quite long, but filled with interesting details. Finally, the way of establishing structure and capturing the interest of the reader by starting the events of the novel dynamically and maintaining a steady pace in plot development are trademarks of both Chandler and Koskinen. He realizes that the story and its plot are the first priority in order to keep the book interesting. There are certainly other definitions for an interesting work of fiction but since the ideas and writing style of Koskinen were the basis for creating *Seitsemäs Temppeliherra*, it is important to incorporate the priority of the plot into its translation.

This collection of book reviews on the work of Koskinen and his own words from his interviews, provide a framework for defining the stylistic choices also made in his novel, "Seitsemäs Temppeliherra", which is translated in this project.

3.2.3 The topic of the translated book

Seitsemäs Temppeliherra continues the story from where its prequel *Ristin ja Raudan Tie* left off. Mikael goes to see his son and his family and gives his granddaughter a diary which Mikael has written during his adventures. The granddaughter, Elvira, tries to fill in the gaps and make the chronicle whole so that her grandfather's story would be complete. This is the basic back story for the existence of Mikael's diary, which is the part of the book translated for this project. The whole book is 315 pages

long and Mikael's out of which the diary entries are 114 pages. The diary entries end on page 154. There are short sections between Mikael's diary entries in which Elvira reflects on the entries or tells about the next entry.

The basic story of the diary begins with Mikael spending time in the desert contemplating his evil deeds performed during the capture of Jerusalem. He has resided in a cave for three years. He then gets an epiphany that his nemesis and the main source of his worries, Bohemond, has to be killed and by Mikael's hand. This event leads Mikael on his adventure first to the gates of Jerusalem and then to seek out Bohemond and join him on his journey of war and conquest. Mikael is trying to muster up the courage and strength to kill Bohemond by staying beside him, manipulating and being manipulated. In the middle of all this Mikael gets a squire, Theobald, whose family has been violently killed by Saracens and who therefore hates them with all of his heart. Mikael is also faced with his wife who is one of the people that he has been hiding himself from in the desert because of him committing adultery and having a child with another woman during the Crusades. Bohemond decides to take care of the situation by killing the other woman and Mikael's bastard child thus adding to the hatred Mikael has for Bohemond.

The main storyline follows the relationship of Bohemond and Mikael, one of whom wants to use force and the other more lenient ways to get what they want. Their relationship gives a lot to think about regarding the actions and ethics/morality behind peoples' deeds. This raises the question whether the ends justify the means.

There are naturally more complex motives in the book but this short description will give an all-round idea of what the topic of the book is. Having a broad idea of the generic plotline makes reading the annotated translation somewhat easier and accessible.

3.3 Categorization of translation problems

The most interesting translation problems found during the translation of the segment from *Seitsemäs Temppeliherra* were categorized into four groups which are *names*, *biblical and religious allusions*, *register* and *figures of speech*. This was done in order to give structure to the analytical process and draw attention to topics which were particularly important in the translation of the book. The actual sections of annotated commentary and analysis of the translation were derived from the pre-

existing categories devised by Lefevere (1994). Nord's (2001) functionalist categorization of translation errors was used as a preliminary tool for finding interesting samples from the vast data collected. It could be said that Nord's (2001) model functioned as funnel and that Lefevere's (1994) categorization played the role of a sieve. As a result, the most interesting samples were selected for analysis. The following four categories had the most samples to fit their criteria in the data.

3.3.1 Lefevere's categorization of translation problems

In this section the analysed topics, which were most prominent in this particular translation project, will be explained and linked to those of Lefevere (1994) as mentioned earlier. The categories will be listed in alphabetical order as they are listed in Lefevere's (1994) book. Each of these four categories will be discussed from the viewpoint of the project. Also an explanation of how the final categories in this project have been derived from Lefevere's translational problems will be given.

Allusions are in the most basic sense referrals to other works or other culturally well known phenomena. They are used by authors to get their point through in a more specifically stylised fashion. Lefevere (1994) mentions four different types of allusions: biblical, classical, cultural and literary. In *Seitsemäs Temppeliherra* the style is sometimes archaic and religious due to the Christian type of fundamentalist way of conversing in the times of the Crusades. Some biblical allusions are present in the way in which the main character conducts his speech at occasions. These allusions are mainly used to show the state of mind and a preaching way of engaging in dialogue at times. The main focus in this project was directed at *religious and biblical allusions* due to their significant role in partly creating the *skopos* of the book.

The second category by Lefevere (1994) is *metaphors*. Lefevere (1994: 37) describes metaphorization in a following way: "Concepts that do not normally belong together are linked in such a way as to increase the illocutionary power of the passage, preferably without overly straining the reader's credulity or sense of propriety." Metaphors are somewhat difficult to transfer from a language that differs quite a lot from the respective TL. As an example from *Seitsemäs Temppeliherra* there is a passage: "Ääni liihotteli tasangon halki kuin yötä pakeneva perhonen.", which was translated into: "The sound fluttered across the plains like a butterfly

fleeing the night.” The sound in question was a whinny of a horse, which needed to have a wavy quality in it. This was why the verb “flutter” is used in the metaphor since it seems to describe the quality of the sound better. There are also other changed word choices like the word “halki” which is translated into “across” because of the combined gentleness and darkness of the metaphor. The figure of speech in the example can be considered a simile by strict definition, but since the definition of various figures of speech is very debatable and is dependable on the reader’s viewpoint, other figures of speech can be fitted under Lefevere’s concept of translating metaphors. For the reason of ambiguity in the terminology and Lefevere’s broader concept of metaphorization, however, the section containing metaphors is labeled *figures of speech*.

Names are used by the author to reveal something extra about the characters and places in which key events take place. Lefevere refers to actual names of people (as in first names and surnames) and their meaning in determining what sort of a character they represent. I have personally found that the use of certain professional titles and names for geographical locations (for example hill versus mountain versus cliff and so on) to name a couple, have important roles in making some passages work in a book. When it comes to translating them and conveying the intended meaning of the author, it has to be considered whether the names have specific meaning in the SL language directed to the cultural sphere of the SL natives or is there something in the name that is somehow universal. For example, in *Seitsemäs Temppeliherra* the main character’s surname is Canmore. This is the original name in the Finnish version. The name has an obvious meaning of the character’s qualities as a person; how he perceives himself as a person and how others perceive him, more or less. In this case, there is no need to make adjustments when translating into English because the meaning is already there.

The fourth and final category is *register*. Language is used in different situations and therefore language must adapt itself into these situations by varying ways. Register can be defined in prose literature as being something outside mere lexical choices. Register is constructed by choices of cultural and social concepts. As an example Lefevere (1994) describes a situation where it is necessary to greet the queen of England and a mere “Hello, queen!” simply will not suffice. This is naturally because of the conventions connected to conversing with royalty. Lefevere (1994: 58) describes register as “discrepancies between utterance (the use of

language) and situation (the particular context in which language is used)". This description shows that Lefevere's definition of register is a lot broader than the more traditional one.

The sub-categories regarding register in this project are registers of characters, letters and narration. The register of characters looks at the way in which main characters conduct themselves and how their personalities in the text manifest in the book. The register of letters section examines how letters written by people in the book have been documented in Mikael's diary. The final register type looked at is the register of narration where the narrative portion in Mikael's diary is examined. The further explanation of the applied terminology is found in the chapter with the actual analysis.

3.3.2 Nord's functionalist categorization of translation errors

In order to create a translation which is as accurate as possible, the translator must be conscious of the types of common errors that occur in translations. By recognizing passages which are laden with meaning, seeming to have an importance, but which cannot be translated word-by-word without seriously damaging the intention of the author or the text, the recognition of the possible error helps preventing the execution of the error. Both the skopos theory and Nord's categories are of a functionalist nature and therefore it seems suitable to utilize Christiane Nord's (2001: 75-76) categorization to some degree. The four categories will be discussed next.

Nord's (2001: 75) first category is *pragmatic translation errors*, which she describes as caused by inadequate solutions to pragmatic translation problems such as lack of receiver orientation. Nord (2001: 76) describes pragmatic translation errors as errors that cannot be seen from the target text itself without comparing it to the source text. She continues that the produced text is fluid but has factual errors due to a faulty translation. In *Seitsemäs Temppeliherra* a pragmatic translation error might be translating the word "miekkä" as "dagger" although "miekkä" is actually a sword. If a person read the text, they would not necessarily notice the difference without looking at the source text.

Nord's (2001: 75) second category is *cultural translation errors*, which she describes as being due to an inadequate decision with regard to reproduction or adaption of culture-specific conventions. She continues that cultural translation

errors are related to the question of whether conventions should be adapted to target-culture standards. As an example from *Seitsemäs Temppeliherra* the name of the city of Antioch could be left in its Finnish form of “Antiokia”, which could be considered a cultural translation error. Since “Antioch” is the commonly used name for the city used in English speaking cultures the name “Antiokia” would not be fitting.

The third category Nord (2001: 75) presents is *linguistic translation errors*, which are caused by an inadequate translation when the focus is on language structures. She then elaborates that linguistic translation errors are often due to deficiencies in the translator’s language competence. A linguistic translation error could basically be any type of grammatical error in language structure.

The fourth and final of Nord’s (2001: 76) categories is *text-specific translation errors*, which are related to a text-specific translation problem. Text-specific translation errors relate to the special features that are present in a translated text. A text-specific translation error in *Seitsemäs Temppeliherra* could be, for example, using contracted verb forms as “won’t” or “can’t”, which have been omitted due to the stylistic features in the text.

As this project is an annotated translation, a too rigid categorizing method will hinder the end product of analysis and that is not the desired result. Applying Nord’s categorization of translation errors to some degree in the process of translation merely indicates that an awareness of these categories provides a constant reminder of what kind of errors can occur during the translation process and therefore lessens the possibility of such errors occurring. To give an example of the usefulness of the categories in determining the procedures for translating *Seitsemäs Temppeliherra* into English, here are some examples of possible areas related to the book, in which there might be a possibility of committing the errors in question.

There are some religious references in the book, including biblical references, which means that the translator has to be aware of the cultural significance of them to those who live in cultures where Christianity is a commonly practiced religion. By inventing completely new translations for passages, which are widely referenced in other instances and therefore have “set” translations, the cultural conventionality of the passage is lost as well as the connotations and any illocutionary affect it might have on the reader of the target audience. An error in this type of translational task might be considered as a cultural translation error according to Nord’s categorization. Another example would be using abbreviations in this particular translation task

despite the fact that it was determined at an early point fashioning out the skopos of the translation that no contracted verb forms (regarding forms similar to “won’t” and “can’t”) would be used in order to create a more medieval feel to the text. Contracted verb forms are also avoided in formal communication in our modern times, but the book tries to capture the colloquial way of communicating and the colloquial way of communication in our time has an abundance of contracted verb forms and abbreviations. In this case the feature could be categorized as a text-specific translation error because there is a breach against the formed convention inside the text of how it should manifest itself and its predetermined style or skopos.

These categorizations serve as a tool in helping the translator notice possible avenues for errors. This also helps the translator in recognizing what areas are closely related to each other in the text regarding the issues in translation. This helps in maintaining a certain consistency in evaluating what choices seem correct and what choices to take in order to convey the message of the source text as accurately as possible in the translation. In a broader sense, the categories help in the preparatory stage of choosing the larger strokes in creating the scenery/skopos for the translation of the whole novel. The gained advantage from using Nord’s (2001: 75-76) categories for the preliminary categorization of the data samples was the knowledge of where the most important aspect of the text resided in relation to the translation task. In the later stages of translation it is less practical to check every single problem area relating to a specific category, but it will help to know how a problem related to a particular category was solved earlier in the course of translation, which will, in turn, make the end product more consistent.

3.3.3 Integration of Lefevere’s and Nord’s categorizations

As already mentioned in the previous section, Nord’s (2001: 75-76) categorization of translation errors served as a preliminary venue for estimating where the more problematic translational issues may lie within the project. Nord’s categorization functioned as a funnel in selecting samples from the most problematic passages encountered while translating *Seitsemäs Temppeliherra*. This estimation of key points in the text led to the selection of the particular categories in translation problems by Lefevere (1994). These categories had the largest impact regarding the source text’s translation into English. The four analytical topics of translational

issues were determined as: 1) names, 2) biblical and religious allusions, 3) register and 4) figures of speech. The strict integration of these topics into Nord's model of translation errors is futile in the sense that all of these sections contain a mixture of all of the errors in the model: pragmatic, cultural, linguistic and text-specific. Still, the one category of Nord's that most fittingly described the problems of translating *Seitsemäs Temppeliherra* is the category of text-specific translation errors. This is because of the simple reason that the text is of the rarer genre of historical novel and has many interesting stylistic features, which are challenging to translate. As Finnish is a very different language from English, especially regarding the virtually limitless possibilities of adding prefixes and suffixes that Finnish has, the possibility of linguistic errors of translation is present. It was, however, established that the more important aspect of the translation as a whole piece of work was the preservation of the original intent of the specific text and its atmosphere, which make *Seitsemäs Temppeliherra* the interesting historical novel it is.

3.4 Research questions

This project is an annotated translation and is therefore quite simple in its aim, which is the explanation and annotation of the translation of the chosen material. There are, however, other aims as well, which I hope that this study will at least partly succeed in accomplishing.

As the book is a representative of the historical novel genre in Finnish literature it will be interesting to see how the text-specific features of the book will manifest themselves in the more problematic areas of translation. Is there a possible correlation between the features which make a historical novel a representative of its genre and the topics that rise as the most problematic and crucial features of translation? If there is any correlation, then it might be logical to assume that the key areas, which create the main illocutionary points in a certain genre of literature, are the most important areas of translating the prose in question as well. This, in turn, implies that the failure to translate these key areas affects the outcome of the translated version of the book more than other parts which are less related to the novel's genre. All of this will naturally be affected by the author's personal style of writing, which has been credited by literary critics similar to that of Mika Waltari (for example Lybeck 2004). How will the style of the author come through in the

analysis? The annotated commentary/analysis will hopefully shed some light on these questions.

4. ANNOTATED TRANSLATION

This section contains the annotated translation of the most problematic translational sections encountered when translating *Seitsemäs Temppeliherra* from Finnish into English. The examples were picked according to the effort needed in achieving the best possible solution when faced with problems in translation. Of these pre-selected samples, four subcategories were formed into which the most representative samples of each group were placed as examples in the analysis/annotation. These categories are based on the model of Lefevere (1994) as discussed earlier. The categories analysed are: names, biblical and religious allusions, register and figures of Speech. The minute differences between these categories and those of Lefevere will be discussed in each subcategory section of analysis. The intentions of the source text in every example in this section have been verified and explained by the author of *Seitsemäs Temppeliherra*. The author, Juha-Pekka Koskinen, has also confirmed that the translations of the examples in this section have captured the intended meaning of the original Finnish text. Most of the examples in this section are not word for word translations and have added meaning in them compared to the source text. This does not mean that the whole book has been translated by enhancing passages of the source text in the translation. The reason for using these examples is the fact that they are more interesting and succeed in representing the author's and the text's intention more clearly.

4.1 Names

In this section, the choices in the translation of the names of locations and people in the book will be discussed and analyzed. As *Seitsemäs Temppeliherra* is a historical novel, there is an abundance of historical figures and locations amidst the more fictional ones, who do not have explicit roles in the historical crusades and therefore can be dismissed as mostly fictional.

As Lefevere describes (1994: 39), writers use the names of characters to give hints about their nature and essence. In *Seitsemäs Temppeliherra* the translation of historical locations, buildings and people are in a key position in creating the illusion of medieval life. The names in *Seitsemäs Temppeliherra* are not descriptive of individual characters (for example in the in the sense of assigning a descriptive

adjective as a surname), not at least in the majority of cases, but they are essential in giving clues about the book's status as a historical novel. The surname of Mikael Canmore is the only exception in the sense that the surname "Canmore" is descriptive of Mikael's character to a certain point.

One of the earliest decisions made with the author in regard to the translation of the book was to keep the names of the characters provided in the book as identical with the original as possible. This was done in order to give the book a more distinctive flavor in regard to the character names. In some cases the character names could not be kept in the same form for the simple reason that they would be most likely misunderstood by the target audience (English speakers with no Finnish skills). Even more paramount was to find corresponding names of locations and buildings, which would be difficult to understand in their Finnish form, but which are crucial in creating a historical setting.

I will now list some of the problematic translations of locations and character names with brief descriptions and historical background (regarding historical locations/characters) in order to explain and analyze the choices finally made. The character/location examples and introductions will be in chronological order according to page number in the book. The analysis will concentrate on the main characters and locations which are mentioned in the text more frequently. In addition, some locations that appear in the text only once or twice are discussed if they have been somewhat problematic to translate or if it had been possible to translate them in several ways.

First the names of characters will be discussed and then the names of locations, each in its own section. Because of the fact that all of the names mentioned in the sections occur several times in the book, the specific pages where they are located will not be mentioned in the examples.

4.1.1 Names of characters

In this section the names of characters will be discussed in regard to the choices made in their translation. The historical background relating to their translation/transfer into English will also be examined. There are four main character names which will be examined. They are analyzed in the order in which they appear in the book. Some of the names do not appear in the same form as they do in the

book because of simple practicality. For example, “Antiokian ruhtinas Bohemond” does not appear in this exact form in Mikael’s diary but he is referred to as “Antiokian ruhtinas” (ruler of Antioch) in the book. It is also futile to refer to a certain passage in a book when analyzing characters’ names since they are presented in the text numerous times and in different forms. The examples combine the most important ways in which the main characters are referred to in *Seitsemäs Temppeliherra* and therefore give a richer description of the motives behind each translation.

1) Antiokian ruhtinas Bohemond

Bohemond, the ruler (Prince) of Antioch

As Tyerman (2006: 111-114) describes him, Bohemond I of Antioch was one of the most significant leaders of the first Crusade and the eldest son of the Norman nobleman Robert Guiscard. He was christened "Mark" at his baptism, but was nicknamed Bohemond (after the legendary giant *Buamundus gigas*), by his father due to his size as an infant.

Asbridge (2004: 57-59) gives two different choices of names used for Bohemond; Bohemund or Boamund. Because of Bohemond’s significant size (the reference to the legendary giant as mentioned by Tyerman 2006: 114) thought was given to the idea that his name would be translated as Boamund, which is closer to the giant’s name *Buamundus gigas*. However, since the preliminary plan was that character names would be changed as little as possible, Bohemond was transferred into English in the same form. This choice was also verified by different sources referring to him as Bohemond (Tyerman 2006 and Asbridge 2004). It was also considered that the referral to *Buamundus gigas* would not be apparent to the majority of people and therefore the linkage gained by using Boamund would be in vain.

The decision to refer to Bohemond as the ruler of Antioch instead of the Prince of Antioch was a conscious one. Since the key item in translation in this case is “ruhtinas” (prince) it grants one some freedom of translating it into English. There would be less freedom if the title in question would be more specific, for example, “king”. The historical Antioch was a principality and technically the one who governed it was therefore a prince, but since the main idea that the readers should know about Bohemond regarding this matter is that he is the head of Antioch and it

is under his rule, the word “ruler” was chosen. This was a personal choice in which I exercised the freedom I was given. The word “prince” has the connotation of being second in line after the king as the *Oxford advanced learner’s dictionary* (2005) describes it “sovereign’s son or grandson”. At the time of the Crusades the word “prince” was used in the more general sense of ruler/sovereign (principalities were led by princes who were the absolute rulers, second to none) but to modern audiences it holds an idea of someone who is only second in command and that connotation does not fit Bohemond to the slightest. “Ruler” is used so that the greatness of Bohemond, as intended by the author, will be portrayed and readers will still be introduced to the fact that he was the sovereign of Antioch.

- 2) Mikael Canmore, Mikael Erakko, sir Canmore
Mikael Canmore, Mikael the Hermit, sir Canmore

Mikael is the main character in the book. His diary entries are the essence of the novel for this reason.

There are parallels with Mika Waltari’s (1948) book “Mikael Karvajalka” and Juha-Pekka Koskinen’s *Seitsemäs Temppeliherra*. They are both historical novels with some religious motives mixed into the plotline. As it was established, Koskinen has been credited for having a similar style of writing than Waltari and it can therefore be established that the first name of the protagonist in *Seitsemäs Temppeliherra* is not a mere coincidence. This linkage was confirmed by the author when establishing motives for the character names. Even Koskinen himself has admitted that Waltari is one of his favourite writers. The obvious choice for translating the name “Mikael” into English would naturally have been “Michael” but this would have eliminated the intended connection and homage to Waltari. This was a part of the decision to keep the original character names as similar as possible. Preserving the names both conserves the cultural linkages to other works and to the historical background of world events.

The protagonist’s surname, Canmore, is constructed of words “can” and “more”, which refer to the nature of the character of Mikael Canmore. It is in his nature to see himself as being morally and ethically superior to other people. He also is a type of person who needs to take responsibility when others seem to be content with a more passive role. Thus the name “Canmore” reflects in a way the character’s outlook on

life as well as the person he is. There was no need to translate the name “Canmore” because of the connotations it carries are already present in the English language. Mikael has an English surname for the reason of general atmosphere. The author did not want to use a Finnish surname because it would have been less convincing. It was the author’s opinion that it would have seemed less probable to have a crusader with a Finnish surname. The combination of a Finnish first name and an English surname was intended to appeal to both Finnish people and those who might not be of Finnish origin.

Early in the book, Mikael is living as a hermit in a cave and the people who are in contact with him in his surroundings do not know of his colourful past as a crusading knight. That is why he is referred to as “Mikael Erakko” which was translated into “Mikael the Hermit”. As the capital letter in the name “Erakko” suggests, Mikael’s surname is unknown to the people who have been in contact with him during his time of isolation in the desert and they have therefore used his current situation and status as a distinguishing surname used in linkage with Mikael. “Hermit” has become a differentiating label for Mikael and therefore begins with a capital letter as if it were his surname. Since “Hermit” is meant both as a name and a describing label, a decision was made to add the article “the” in front of “Hermit” thus creating “Mikael the Hermit”. By combining both the surname usage and the descriptive label the full intended connotation has been successfully transferred to English.

Mikael Canmore is a knight of the crusades, which means that he has reached his knighthood by serving as a squire and earned his title in battle. He is not an honorary knight in the sense that he has not been knighted officially. In the book the prefix “sir” is not written with a capital letter as it should when “Sir” is used as an honorary title. This instigated the impact of using “Sir” instead of “sir”. The capitalized “Sir” is more prestigious but to Mikael the fact that he is called “sir” is not a title as much as a label that he has earned in battle. It is also good to remember that it is actually Mikael who has used the prefix “sir” without a capital letter since he is the one making the diary entries within the book which tell his story. Because of these observations I made a decision to use “sir Canmore” instead of “Sir Canmore”. This also applies to the translation of other character names with the prefix “sir”.

3) Balduin

Balduin, king Balduin

According to The Columbia Electronic Encyclopedia (2007), Baldwin I (Baldwin of Boulogne), 1058?–1118, was the Latin king of Jerusalem (1100–1118) and the brother and successor of Godfrey of Bouillon, whom he accompanied on the First Crusade. Separating from the main army after the successful siege of Nicaea, Baldwin followed Tancred into Cilicia and seized (1097) Tarsus from him. He wrested (1097) Edessa from the Muslims and as count of Edessa defended the city until elected ruler of Jerusalem. His election marked the triumph of the military faction of the Crusaders over the ecclesiastical faction. Taking the title of king, he consolidated the Latin states of the East. With the help of crusading fleets from the West and, more importantly, the Genoese and the Venetians, to whom he made large concessions, he gained possession of the chief ports of Palestine. He helped the Latin rulers of Antioch, Edessa, and Tripoli against the Muslims and fought against the Egyptians. He died on his return from an expedition into Egypt. His cousin, Baldwin II, succeeded him. (*The Columbia Electronic Encyclopedia* 2007).

In *Seitsemäs Temppeliherra* king Baldwin I of Jerusalem is referred to as “Balduin”, which is one of the ways in which his name has been written in history books. One example of the use of the form “Balduin” is in *Heimskringla: history of the kings of Norway* (Sturluson 2002: 695) where King Balduin gives King Sigurth holy relics to strengthen the faith of their nation. On the other hand, many history books written in English prefer the “Baldwin” form, which is also used in The Columbia Electronic Encyclopedia. Since the two written forms are almost identical in their pronunciation and the form “Balduin” is both the version used in the book and can also be found in history books written in the English language, the decision of using the less frequent form of “Balduin” was made.

The book also uses the title “king” in front of Balduin’s name, which normally would be written with a capital letter when one refers to a specific king, for example, King Balduin. However, since these are Mikael’s diary entries the way in which titles are written is in his power. As before with the title “sir” (which was written in the lower case) in the title “king” the first letter is not capitalized. This shows the attitude of Mikael towards titles and a certain “earthly glory”.

4) basileus Aleksios
 basileus Aleksios

According to Smith (1867) Alexios I Komnenos, Latinized as Alexius I Comnenus (Greek: Ἀλέξιος Α' Κομνηνός, 1056 – 15 August 1118), was Byzantine emperor from 1081 to 1118, and the founder of the Komnenian dynasty. Inheriting a collapsing empire and faced with constant warfare during his reign against both the Seljuk Turks in Asia Minor and the Normans in the western Balkans, Alexios was able to halt the Byzantine decline and begin the military, financial, and territorial recovery known as the "Komnenian restoration". His appeals to Western Europe for help against the Turks were also the catalyst that triggered the Crusades. (Smith 1867: 129-130)

In many history books and articles concerning this Byzantine ruler his name was used in the Latinized form of "Alexius". Also the form "Alexios" was present but in *Seitsemäs Temppeliherra* the Byzantine ruler was labelled as "Aleksios" replacing the "x" with a "ks" sound. As I tried to avoid using Latinized versions of names and the "x" in both versions is practically the same sound as the more Finnish "ks", I deemed it acceptable to use the name "Aleksios" as it was written in the book. "Aleksios" is more faithful to the original Greek name and also to the source text and was therefore chosen over the more prominent version in English texts, "Alexius".

The title used for the Greek ruler Aleksios in the book is "basileus". This title is also written with lower case letters, as is "sir" and "king", but for a different reason. Chrysos (1978: 69) gives insight to the title of "basileus". The title had more of a leadership quality to it than the mere office or position of king. The basileus was the representative of the people in the ideal sense and not a dictator, at least, in theory. The term has been used as a synonym for "king" but it actually means that the one who is a basileus is closer to the people than a king with absolute power. The basileus is seen as "every man", a man of the people and for the people. This is the reason why "basileus" is not capitalized as the title of "king" would be, because it brings him closer to ordinary people, his subjects. Basileus Aleksios' image in the book is indeed that of a negotiator, even if he is a crafty one, and that of a man of the people.

4.1.2 Names of locations

In this section the names of locations will be discussed regarding the choices in their translation and their historical background relating to their translation/transfer into English. This section includes three examples of names of locations which were more difficult to translate. There are also six location names that are introduced as examples of the way in which location names are translated in general in the translation.

- 5) Edessan kreivikunta
the County of Edessa

I basically had two choices in translating “Edessan kreivikunta”. The first was “the Countship of Edessa” and the second “the County of Edessa”. I was first considering “Countship” to be my primary choice because it is a more elaborate (a compound word consisting of count + ship) word than “County” although they are identical in their basic meaning. Abbreviating words is a more contemporary phenomenon in the English language and when I was faced with a choice, I usually used the unabbreviated forms. The following information about the founding of Edessa by Gregory (2010: 327) made me rethink my strategy:

The first Crusader state, the County of Edessa, was founded in 1098 and fell to the Muslims in 1144. It was the creation of Baldwin of Boulogne, who, along with the Norman Tancred, abandoned the crusading army on its way to Jerusalem and made a naked claim for land along the route.

For some reason, the word “county” has been used in the USA as a name for local level government. There is no count who governs the counties in the USA so the original connotation from the times of the Crusades is no longer in existence, at least, not in the USA. However, when people think about the United States of America, they usually remember the colonization days and settlers. It was possible to make a claim on a piece of land exactly as the crusaders did when they founded the County of Edessa. As this book is at some point intended to be offered for distribution in the USA, the connotation of the word “county”, even if people do not form the

connection between Edessa and the history of America, will sound more familiar than “countship”. This is why the translation got the form “the County of Edessa”.

6) Pyhän Haudan kirkko
the Church of the Holy Sepulchre

Here is a short description of the church by Holly Hayes (2010):

The Church of the Holy Sepulchre, known as the Church of the Resurrection (*Anastasis*) to Eastern Orthodox Christians, is a church in the Old City of Jerusalem that is the holiest Christian site in the world. It stands on a site that encompasses both Golgotha, or Calvary, where Jesus was crucified, and the tomb (sepulchre) where he was buried. The Church of the Holy Sepulchre has been an important pilgrimage destination since the 4th century.

I was not too familiar with the Church of the Holy Sepulchre before I did the background work for my translation task for *Seitsemäs Temppeliherra*. I had heard of “Pyhän Haudan Kirkko”, which is the official Finnish name for the church. However, I was not certain what the word “Sepulchre” meant precisely. I found out that it was a specific kind of tomb or burial chamber usually carved in stone. As mentioned, this church is also called “the Church of Resurrection” because of the Christians’ belief that Jesus was resurrected or resurrected himself and got out of his tomb. Therefore, my two main choices for translating “Pyhän Haudan Kirkko” were “the Church of the Holy Sepulchre” and “the Church of Resurrection”. One of the most valued places for Mikael in the book is the Holy Tomb, which resides in the church in Jerusalem. It is encompassed in the vows he and his fellow crusaders have taken when embarking on their trek. In order to be released from their service to God and the Crusade, they must kneel and pray in front of the Holy Tomb/Sepulchre. As the fulfilment of his vows is such a pivotal part of Mikael’s personality, using the name of the church which mentions the sepulchre seems more appropriate. It ties the vows to a material place of which the reader is reminded of when its name is mentioned. Furthermore, there are references to the Holy Tomb which are not connected with the church in the book. Using the name “the Church of Resurrection” loosens the ties between the characters and the location. In addition, the word “sepulchre” is not that common in everyday language, which adds an archaic tone to the name. A less used word in everyday life can help to entice the imagination and even make people read

more about the subject. These facts led to the translation “the Church of the Holy Sepulchre” to be chosen.

7) Pyhän Stefanoksen portti
the Lions' gate

According to Murphy-O'Connor (2008: 21) Located in the east wall of Jerusalem, an entrance marks the beginning of the traditional Christian observance of the last walk of Jesus from prison to crucifixion, the Via Dolorosa. Near the gate's crest are four figures of panthers, often mistaken for lions, two on the left and two on the right. They were placed there by Sultan Suleiman the Magnificent to celebrate the Ottoman defeat of the Mamluks in 1517. Legend has it that Suleiman's predecessor Selim I was captured by lions that were going to eat him because of his plans to level the city. He was spared only after promising to protect the city by building a wall around it. This led to the lion becoming the heraldic symbol of Jerusalem. (Murphy-O'Connor 2008: 21)

”Pyhän Stefanoksen portti” could have easily been translated as “St Stephen's gate”, which one might see as the easy and straightforward approach because they both are the most commonly used names for the structure, but when one begins to think about the choice “Lions' gate” it has more appeal to it. When one compares St Stephen and a lion in terms of mental imagery, lion is a much more energetic and active image than that of a saint. The scene where the Lions' gate is mentioned is that of embarking on a new adventure. Mikael and his newfound squire venture of to the desert with a new quest in mind through the Lions' gate. This is a passage in the book to a more action-filled sequence which demands a more exciting depiction of the events and in this case, the depiction has gotten an additional flavor with the use of “Lions' gate”.

A personal recollection of a scene in the movie *Indiana Jones and the Last Crusade* (Boam 1989) further made the use of “Lions' gate” preferable. In the movie Indiana Jones is searching for the Holy Grail and hence the work is filled with Christian cultural connotations. Jones has to pass three obstacles at the end of the movie before he can get access to the cup of Christ. The last one of these obstacles is the “Leap of Faith” which is described in Indiana Jones' father's Grail diary as written in Boam's (1989) screenplay: "The path of flood. Only in the leap from the

lion's head will he prove his worth.” The lion is seen as a symbol of courage left as a marker by crusaders for those who seek the Holy Grail. *Indiana Jones and the Last Crusade* is an immensely successful movie with a theme of the Crusades utilized in its main plotline. The connection between *Seitsemäs Temppeliherra* and the movie might not be obvious but it might bring up some imagery in the minds of people who are interested in the time period of the Crusades and hence the book and movie as well.

8) Konstantinopoli

Constantinople

9) Antiokia

Antioch

10) Sisilia

Sicily

11) Apulia

Apulia

12) Kilikia

Cilicia

13) Eufirat-virta

Euphrates

The examples listed above are names of historical places and cities which are basically the same in both languages but require a different spelling in most cases. “Apulia” is one of the rare cases where the spelling is the same. The principle of keeping the translation equal to the original Finnish counterparts was mostly impossible since many of these places still exist and others are referred to in English literature by their Latinized versions, for example, Riley-Smith’s (2005) book on the Crusades. People would most likely recognize the Finnish versions in English-speaking countries but it would not add to the experience. The different spelling would most probably just create confusion as to why it is not identical to the accustomed English spelling. There would have been possibilities of keeping some alternative spellings (e.g. Kilikia) but I chose to latinize these types of names across the board in order to be consistent.

If one considers the differences between location names and the names of characters, there is one crucial difference. Names of locations are mostly in the background of the story and the names of characters are more actively present. The

names of the characters have been used in their chosen form in order to give the characters more depth. This is the main reason why latinizing character names was not preferred while it could be done with location names. However, using Latinized versions of location names as they are used in our time gives the reader a chance to make a connection between the book and the real world. Achieving that connection strengthens the sense of history and reality in the reader. In sum, the Latinized names and the names found in the Finnish original text balance each other by adding fictional depth and historical parallels to modern reality at the same time.

4.2 Biblical and religious allusions

Since the Crusades were rooted in a religious motive for the most part, biblical and religious allusions have their place in creating the atmosphere of this particular historical novel. They are one of the tools that the author has used in creating the illusion of medieval scenery and a way of living in those violent times.

In this section, some biblical allusions, which added flavor to the text, are discussed. Lefevere (1994: 22-23) describes the use of allusions as giving a sharper edge to the point the writer is trying to make by utilizing the common cultural knowledge of certain books or other works of art. This is achieved by using subtle and sometimes even direct quotations from other works. Lefevere points out that there should be little or no difficulties in translating allusions to a target audience with a relatively similar cultural background. Since both Finland and the English-speaking world in general are quite well versed in their knowledge of the Christian faith and the Bible (at least on the cultural level of knowing something about both Christianity and the Bible), it is reasonable to assume that certain distinctive passages and expressions will be recognized on some level. There are no exact quotes from the Bible but there are many instances where the use of particular words and phrasing are typical of the style used in the Bible as some examples later on in this section will demonstrate. There is also an example of one allusion, which is often linked to the Bible but which does not actually occur in it. This occurrence will be the first analyzed sample.

14) Jumala auttaa sitä joka itseään auttaa. (Koskinen 2007: 39)

God helps those who help themselves.

This saying has been credited to the Bible in everyday interaction and it is in a sense biblical in the way it is constructed (God as the agent and the saying is brief and concise) but it is actually an aphorism stated by Algernon Sydney in 1698 in his article called “Discourses Concerning Government”. Sydney’s article seems to be the first occurrence of this aphorism in its specific form but naturally it is conceivable that similar sayings have existed before it. The reason why I treat it as if it were a biblical allusion is because it has such a strong connotation to the Bible without actually being there. One of the reasons why people connect this quote to the Bible must be the fact that it is now over 300 years old.

The original source (Sydney 1698: 147) is quoted word for word in the translation of the Finnish phrase. It is such a specific and known aphorism that there was never a doubt in my mind that it would not need an exact translation, which in this case was the one traced back to Sydney’s article in 1698. The book uses the singular form which means that a word for word translation from Finnish to English would be something like “God helps the one who helps himself”. There is, however, a certain quality in the way the plural, more general form conveys the meaning further. In this particular occurrence the phrase is both an answer and a suggestion. The phrase is a retort to the following remark made by an emissary Mikael is conversing with:

15) Jumala on totisesti kääntänyt selkänsä meille, hän murahti ja teki varmuuden vuoksi ristinmerkin. (Koskinen 2007: 39)

God has truly forsaken us, he grunted and made the sign of the cross just to be on the safe side.

The pronoun “us” already points to a group of more than a mere one person and in this situation Mikael is relating to the general state of affairs regarding the way in which he does things and his expectation/suggestion on how others should conduct their business. That is why the plural and original (Sydney 1698: 147) version of the aphorism “God helps those who help themselves” was primarily selected as the best choice for a translation in this particular case.

16) Tapahtukoon tahtosi. (Koskinen 2007: 41)

Thy will be done.

The above illustrated Finnish example is not a word-for-word from the Bible as was not the previous example but the way in which language is used in this particular phrase draws clearly on the Bible. The English translation, however, is a direct quotation from the Bible.

“Tapahtukoon tahtosi” is a similar expression to “Tapahtukoon sinun tahtosi” used in the Finnish version of the Holy Bible. It can be found in the Lord’s Prayer (Matt.6 and Luke. 11) as well as the part where Jesus is asking God if there is any other way to fulfil his destiny without giving his life just before he is betrayed by Judas and taken away by the Romans (Matt. 26). These sections can also be found in the King James edition of the Bible, which is used as reference because of its more precise translation of the original scriptures into English. The two Finnish forms are not identical but they contain the same phrasing and the same message. The omitted part “sinun” is not necessary since the active participant can be understood from the word “tahtosi”. The suffix “-si” in this case refers to the second person genitive in the Finnish language and “sinun” is only a confirming or supporting part of the sentence. For example:

My will --- Minun tahtoni

Your will --- Sinun tahtosi

His/Her will --- Hänen tahtonsa

As this example demonstrates, the message of the original Finnish Bible version and the phrase in the book share their style and are almost identical in their wording. Since both of the phrases “Tapahtukoon sinun tahtosi” and “Thy will be done” can be found in the same sections of the “Lord’s Prayer” the choice for the translation being “Thy will be done” is a valid one. They contain the same Christian connotations which make the phrase work.

An alternative translation in the process of choosing an adequate choice was “so be it”. It has a less obvious Christian connotation but it is one of the preferred translations for the prayer-ending word “Amen” although the word has established itself into the English language on its own. When comparing this choice with the one

chosen ultimately, “Thy will be done”, it could have worked on some levels in conveying the preferred message in the dialogue but it lacks some of the facets needed. Because the phrase “so be it” can be replaced with “Amen” within the Christian context it has to be examined as a choice in itself since “Amen” is an established word in the English language even outside the context of religion (for example “Amen to that, brother.”). In this particular case the phrase “Tapahtukoon tahtosi” is meant to have a double meaning in the sense of fulfilling the demands of a mortal person and that of God. There is a hint of mockery in the utterance since Mikael is saying it to a Muslim whom he has taken prisoner in battle. Another facet is the way in which Mikael shows his Christianity in the way in which he conducts himself verbally around non-believers or those he does not know. “So be it” and “Amen” might not convey the full desired effect but the Biblical allusion of “Thy will be done” serves all of the different facets needed to tie in the necessary connotations which make the situation in the book and the phrase itself work. This is why “Thy will be done” was chosen after some time of consideration as the best all-round choice.

- 17) Jeesus Kristus, ole minulle armollinen ja päästä minut pahasta. (Koskinen 2007: 122)
 Jesus Christ be merciful and deliver me from evil.

The phrase is uttered in the form of a prayer and as a plead for one’s sanity and well-being. This is a part of a passage in the book where Mikael is witnessing Bohemond getting out of a casket after having supposedly been dead for several days emanating a rotten stench. It is quite possibly the only instance in the book where Mikael is genuinely horrified by what is happening. Since Mikael’s beliefs are based on Christianity in the hour of need he quickly seeks help from the Christian God. In order to capture the Christian connotations it was necessary to see if there were corresponding sections in the Bible.

This example and its translation draw heavily on a phrasing used in many occurrences in the phraseology of the Bible. It is not a direct quotation from the Bible but borrows from its language use which has in turn affected the English speaking Christians’ use of language. As David Crystal (2010: 9) says in his book *Begat: The King James Bible and the English Language*: “No other translation

reached so many people over so long a period as King James. This probably explains why so many of its usages entered public consciousness.”

The matching part in the Finnish version of the Bible is the following: “Äläkä saata meitä kiusaukseen, vaan päästä meidät pahasta. Sillä sinun on valtakunta ja voima ja kunnia iankaikkisesti. Amen.” (Matt. 6). The passage which corresponded in the best possible way was again found in the “Lord’s Prayer” in this following section: “And lead us not into temptation, but **deliver** us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.” (Matt. 6).

There are several incidents of “delivering from evil” in the Bible and since I was familiar with the phrase beforehand I was able to search for occurrences in the Bible and whether or not the translation is a suitable one. Here are some of the findings of a similar phrasing in the King James Bible to name a few: “And in this thou madest thine enemies confess, that it is thou who **deliverest** from all evil” (Wis. 16), “Who gave himself for our sins, that he might **deliver** us from this present evil world, according to the will of God and our Father” (Gal. 1), “And the Lord shall **deliver** me from every evil work, and will preserve me unto his heavenly kingdom: to whom be glory for ever and ever. Amen.” (Tim. 4).

The phrasing used in the translation in the part “deliver me from evil” is of identical construct to that in the “Lord’s prayer” apart from the difference in the use of the pronoun “me” instead of “us”. The Finnish equivalent has the same difference in pronoun but with the words “minut” and “meidät” respectively.

There were two choices for the part “ole minulle armollinen”. The first was “grant me your mercy” which has an archaic resonance to it and keeps the aspect of “minulle” in the translation. This would, however, repeat “me” in the phrase as it would be “Jesus Christ grant **me** your mercy and deliver **me** from evil.” and it seems a little too repetitive. Considering that the other choice “Jesus Christ be merciful and deliver me from evil.” avoids repetition and also retains the essential information that needs to be conveyed. There is also a slight difference in “grant me your mercy” and “be merciful” the first one being more of a direct demand and the second one is a more neutral statement, wanting Christ to act upon the characteristic (being merciful) that Mikael automatically associates with him. It is also characteristic for Mikael not to demand anything from God but he rather expects that God demands act from him which he must fulfil. By using the passive “be merciful” Mikael softens the more demanding “deliver me from evil” which is a much more direct demand or plead.

Because of these reasons “Jesus Christ be merciful and deliver me from evil” seemed a suitable choice considering all the needed aspects concerning Christianity and those of Mikael’s character in the book.

18) Totisesti, Mikael (Koskinen 2007: 150)

Verily, Mikael

The aforementioned example is just a translation of a single word but it adds some religious flavour to the overall religious connotation of the book. The example shows how the translation of a single word can add an archaic sense when used in the proper place.

This passage is a part of a dialogue between Bohemond and Mikael and Bohemond utters this phrase with a scornful and a slightly blasphemous tone. Throughout the book Bohemond tries to mock Mikael’s devotion to the church and God, which can be seen in direct contemptuous remarks and in indirect ones as in the above example. “Totisesti” is something that is less frequent in the common use of the Finnish language and therefore its use refers to a specific motive for using it. The source in which “totisesti” occurs frequently is the Finnish Bible (see, for instance Matt. 5:18, 6:2, 6:16) and when comparing the findings to the King James edition of the Bible the corresponding translation is “verily”. Considering that “totisesti” was used by the author of *Seitsemäs Temppeliherra* for a reason since the word is not a word used in abundance on a day-to-day basis in Finnish it is also fitting to use the King James’ Bible equivalent in order to retain the author’s intention and the connotations connected to the use of the word by the character, Bohemond. “Totisesti” could have been translated as “Truly” or simply as “Indeed” but they lacked the scornfulness of “Verily”.

Because of the way how the remark is uttered by Bohemond the choice of translation must be “Verily” in order to keep the scornful undertone which it is spoken. Bohemond chooses his words on the basis of his knowledge of the Bible although he himself does not believe in it, at least, not in the way Mikael does. By using “Verily” he can attack both Mikael and his beliefs with a sharp remark. There exist many other religious allusions in *Seitsemäs Temppeliherra* but they are all very similar to those which have already been examined.

Recreating the atmosphere of *Seitsemäs Temppeliherra* in the translation was a task that clearly needed background information on the Bible and other allusions related to Christianity. The examples presented in this section demonstrate that it was not always clear how to proceed with a passage with a religious context. The only hint of a religious or biblical allusion was based on my own knowledge of Christianity and the Bible. Additional clues of religious items in the text were naturally found in the language use, which often differed from the surrounding context by their form. The strict difference between a biblical and a religious allusion is that a biblical allusion is considered to be a direct quote from the Bible. Example 14, however, shows a passage that can be labelled as biblical on the grounds that it is widely referenced as such by the public. In peoples' minds the passage from example 14 is widely considered to be from the Bible. It has to be considered that a historical novel works in between the two worlds of fact and fiction; a grey area. For this reason, we can see that example 14 is a combination of what actually is and what exists in peoples' minds. The biblical allusions represent reality, the religious allusions represent fiction and example 14 represents their synthesis. In a way the solutions in translating biblical and religious allusions in *Seitsemäs Temppeliherra* represent the books stylistic structure.

4.3 Register

The translation of register is described by Lefevere (1994: 58) in the following way:

Writers can exploit all kinds of discrepancies between utterance (the use of language) and situation (the particular context in which language is used) to heighten the illocutionary power of their texts. Translators have to make sure that the registers, the types or utterance felt appropriate to a given situation, are similar, or at least analogous in different cultures. If they are not, the illocutionary power of the source text will not be heightened by a mere literal translation of the words on the page in what amounts to a cultural vacuum.

The above description defines register as the illocutionary power derived from the relative differences of utterance and situation in a given context. Register envelopes the illocutionary power captured in the relationship of utterance and situation, which can be described as the context influenced connotations readers form in their minds

by combining clues. These clues cannot be captured by producing a literal translation because the connotations and illocutionary power will be diminished or lost altogether.

There are three main areas of interest concerning register in this analysis. Firstly, in analysing aspects of register in this project, the concept of differences in utterances of characters in different situations is examined in the sense of how key characters express themselves in various situations; how do their ways of communicating build their identities as characters? Secondly, looking at how some of the properties in language use in the narrative sections of Mikael's diary entries set them apart from other types of registers. This shows, for example, in the way in which he is capable of telling the story in a way that he wants it to be read and perhaps making himself look a little more respectful at times than he actually is. Thirdly, looking at some parts in the book where other characters' letters are read by Mikael and which he has documented into his diary. These documented letters show a different type of register which differs from the one Mikael has in his diary.

Since the concept of register in this analysis concentrates mainly on the way in which characters are constructed through their verbal and written communication, the analysis of register related items regarding translation will give deep insight on how the book itself is constructed and what is its all-round atmosphere.

Considering the fact that "register" is a term in linguistics that usually describes a certain way of expression or "jargon" in a field of specialized area of using language, for example in different professional fields, there was consideration of looking at the analysed phrases in this section from the viewpoint of idiolect. Yule (2003:204) defines idiolect in the following way:

The term idiolect is used for the personal dialect of each individual speaker of a language. There are other factors, such as voice quality and physical state, which contribute to the identifying features in an individual's speech, but many of the social factors we have described determine each person's idiolect.

This means that every person has their personal characteristics in using a language, which consists of situational context, personal experiences and other social variables that make people individuals. A crucial reason for not using the term "idiolect" for describing characters' individual speech register is that the fictional characters in any

book consist at least partly of the author's own idiolect. The fact that the characters do not exist in their own social environment, in my opinion, renders the use of the term "idiolect" less favourable. It can be argued that the characters are in a way in their own social environment, but since the author of the book is contributing to the voices of the characters, the individual viewpoint of the term "idiolect" seems fragmented. The term "register", however, can encompass the fact that the characters have more fragmented motives for their choices of communicating the way that they do.

Lefevere's term of register incorporates the subcategories of both sociolect and idiolect but since all of the characters and events are portrayed through Mikael's diary entries, these subcategories are too specific to capture the features in the final translation. The definition of register made by Lefevere is concerned more about the interaction of the utterances and the situations in which they occur in and the way in which the cultural features carried by these vehicles are properly translated into the target language. It was therefore decided that the term "register" is more fitting in describing the ways in which choices in translation preserve the original intent of portraying the characters and the way in which Mikael's diary entries are made on the whole. The subcategories are good tools in describing the desired effect in the translation but narrowing the analytical scope too much will result in not capturing the many facets in which these register related phrases have to offer.

4.3.1 Register: Characters

In this section the way in which the main characters in the book represent themselves through personal expressions is examined. Phrases which offer insight into the overall character portrayal through translation are looked at and analysed from the level of Lefevere's definition of register. This will provide insight into the choices concerning translation of the spoken communication of key characters in situations which define them. The examples were selected on the basis of how difficult it was to find a suitable translation (the most difficult samples are the preferred ones) and also on the basis of how well the particular sample shows different aspects of register that apply to the character. This analysis also provides a general view on how all of the dialogue and utterances of the book's characters were built and the consistencies

lying therein by examining the characters of Mikael and Bohemond as representative cases.

The character of Mikael

As Mikael is the main character and co-narrator in the book, it is important to examine the ways in which he is portrayed through his utterances in dialogue and how this is transferred into the target language of English in creating a fitting translation for the whole book. Let us now look into some phrases of interest and discuss their structure and motives for translating them.

19) Menemme pohjoiseen. Minulla on asiaa Antiokian ruhtinaalle

Bohemondille. (Koskinen 2007: 31)

We are heading north. I have affairs with the ruler of Antioch, Bohemond.

This example shows three general points on how the utterances of Mikael, and to some extent the utterances of all characters, are translated into English throughout *Seitsemäs Temppeliherra*.

The phrase “Menemme pohjoiseen.” is translated as “We are heading north.” One choice in defining the skopos of the book and therefore its translation was not to use contracted forms as in this case the translation would be “We’re” instead of “We are”. This is how every character in the book converses and it adds to the formality of the language use which people often connect with older times and older people. It was decided in the beginning of this project that middle or old English type of language would not be used in creating a medieval feel to the translation, for example the use of “thee” and “thou” type of language was not preferable because of its inaccessibility to the general public. Not using abbreviations in the English translation adds to the language sounding more “old fashioned” thus bringing the reader closer to a medieval mindset. The source text does not use an archaic form of Finnish either but establishes its atmosphere with other choices in phrasing as the aforementioned sense of formality.

The issue of rhythm in the utterances is often in a key position in describing how the character thinks and what his or her emphasis is and this applies to the punctuation and pacing of the phrases used in the original text versus the translation.

Sometimes the pacing in Finnish punctuation is slightly different from the English one or vice versa. This is why it is prudent to think of the rhythm of the sentence as it is spoken out loud and then determine what would be the best choice for the punctuation in order to keep the rhythm as similar as possible to the source text. In this particular example the punctuation is identical in the source text compared to the target text except for the comma before “Bohemond”. There is a certain dramatic pause between Bohemond’s stature and his name, at least I imagine this to be the case, as in introducing a president or other official first stating the whole title and then the name (for example the President of Finland, Tarja Halonen). The suffix in “ruhtinaalle” somewhat slows down the pace so that there is naturally a longer space between “ruhtinaalle” and “Bohemondille”. It seemed to me that the way it read in English was that there was a smaller pause between the words and a comma would regulate the pace accordingly to match the source text. This is only a minute feature but it adds to the total ambiance of the atmosphere in the dialogue.

Because of the decision to leave Shakespearian English out of the translation process as a tool to make the target text seem more dated to the times of the Crusades as discussed earlier, it was necessary to succeed in making adequate choices in translation so that the language used would be more multi-faceted and formal in the sense that it would be rich with connotations and slightly different wordings to that of which people conversing in everyday life would use as their first choice. This point can be seen clear from example with the translation “Minulla on asiaa Antiokian ruhtinaalle...” which is translated “I have affairs with the ruler of Antioch...”. The basic message of “Minulla on asiaa Antiokian ruhtinaalle...” is “I have to talk/converse with the ruler of Antioch...”, which is an expression that people would use in a casual conversation. The final translation used is “I have affairs with the ruler of Antioch...” where “affairs” is the key selection used to create atmosphere and bring the text closer to the times of the Crusades. The word “affairs” implies to an event that is somewhat important and has an impact on other peoples’ lives as well as the two individuals concerned. On the other hand the word “affair” involves a connotation of a close intimate relationship and which is usually secret and forbidden. In this meaning of the word “affair” is most commonly associated with a relationship of a sexual nature with infidelity issues involved but it still hints at a close, personal relationship which is somehow dangerous and malignant. The word “affairs” is also closely related to financial business as in “We will put his

affairs in order.”, which deepens the meaning in the sense of the Knights Templar forming the first practical banking system. These facts are deductable both from the context of the whole book and the dynamics in the relationship between Mikael and Bohemond. All of these small parts together form connotations in the readers’ minds, which is not to say all of them will connect with every one of them, but surely most people will connect with at least one of them. All of these definitions can also be found in the *Oxford Advanced Learner’s Dictionary* (2005). By adding words that are multi-faceted in regards of giving connotations to the mood and flavour of the whole book give the required feel for the reader of being transported to another place and time, thus creating the illusion of reality to the fictional parts of the historical novel which *Seitsemäs Temppeliherra* is in its essence. These connotations help to connect fiction with historical facts.

All of these three points concerning the example discussed relate a great deal to the whole book and the way in which the characters’ utterances were adjusted in the translation in order to match the intended feel which is present in the source text. The main objective of the translation is to relate the message of the text, which uses language as its vehicle. A strict word for word translation is always preferred if it succeeds in relating the same intention and connotations as the original text, but conveying the message behind the words is always a priority. This first sample discussed in this section was more of a general starting point into the translation and finer points in the characters’ utterances and dialogue, in a way setting an all round basis for looking at register. The following selected phrases will concern the character of Mikael on a more individual level.

20) Tässä sinulle toinen oppitunti. Pidä miekastasi kunnolla kiinni. (Koskinen 2007: 35)

Let this be your second lesson: Hold your sword with a true grip.

This example shows how Mikael relates to his squire, Theobold, and the way he conducts himself when he is in a superior social situation (knight and squire). There are no unnecessary words used to communicate when Mikael communicates with a set agenda, which in this case is giving advice to his squire. The example also demonstrates the use of subtle changes in word choices compared to the original text, which make it possible to preserve the original intention of the author and the text.

The two phrases are short and separated with a pause, a full stop in the source text and a colon in the target text. The full stop was replaced with a colon in order to create an illusion of a set list in the mind of Mikael from which he picks advice to coach his squire. The colon often precedes a list but in this case there is only one phrase instead of a list and the phrase begins with a capital letter. Use of the capital letter right after the colon is not the norm in the sense of grammatical practice but by using it, it seems that the two phrases are more equal and it also seems that in conjunction with the idea of the list in Mikael's mind of lessons to teach, the lessons are very specific and almost quoted from someone else (perhaps Mikael's own mentor, Sir Munro) and should be capitalized in a similar way to holy scripture in parts of the Bible. With the use of the capital letter, the original form of the target text is also preserved retaining the idea of two separate sentences. The intention to use the two sentences as a combined structure (list of lessons in Mikael's mind) was verified by the author, which also made the use of the colon preferable in this case.

The literal translation of "Tässä sinulle toinen oppitunti" would be something in the lines of "This is a second lesson for you." which sounds rather plain and not very imaginative. Using the structure "Let this be..." gives the phrase more meaning in the sense of Mikael filling the role of the older mentor and Theobold the role of the squire. The way in which Mikael and Theobold meet in Jerusalem is also a clear indicator of the nature of their relationship. Theobold's relatives have been killed by the Saracens and he asks Mikael to have Theobold as his squire. This is the beginning of a father-son type relationship where Mikael teaches Theobold by example and experience. "Let this be a lesson for you." is something that parents say to their children when they have done something wrong and there have been undesirable consequences for an action or deed they have performed. There is therefore a process in the instructed individual's mind of accepting or rejecting the new information that concerns acting in a certain way in a given situation, as in this case where Mikael is instructing the proper use of a sword in battle. "Letting" oneself be instructed is a conscious decision in the sense of rejecting or accepting the information presented and in a sense this means an active acceptance on the part of the instructed that he is in the position of lesser knowledge to that of the instructor. This is naturally the case with Theobold who is eager to be a knight and Mikael who has agreed to teach him. "Let this be your second lesson" accentuates the knight-squire bond which is essential between Mikael and Theobold. It also shows that

Mikael is in a position of power as a teacher and as a battle-seasoned knight, which is reflected in his use of words when talking to Theobold in this example.

Translating “Pidä miekastasi kunnolla kiinni.” as ”Hold your sword with a true grip.” has a very specific reason behind it concerning religious connotations and Mikael’s personal convictions. The direct translation would be “Hold your sword properly” which does not have a proper sense of guidance. This sense of guidance relates to the mental list which Mikael has in mind when instructing Theobold as discussed earlier. The word “properly” is too plain and vague to seem important enough to pass down from a knight to a squire. The word “true” has a special place in the translation. Mikael is a Christian crusader and based on this his conception of “true” is something that is somehow related to his religious foundations as a crusader. He is true to his cause and loyal to his commitments even if they do not always make sense to him on a personal level. Honouring his commitments and being “true” to the cause of the crusaders is one facet of the use of “true”. In the phrase “Hold your sword with a true grip.” it carries meaning of a grip that is true to the way of the Knights Templar and to knights in general in addition to a grip that is sturdy and strong. Another important facet is the meaning in the religious sense. The crusaders fought the Saracens and the biggest motivation for this was the fact that they were infidels in their eyes. In a Christian sense of being the ones with the “correct” God and religion the phrase of “true grip” might be seen as something that is based on the “truth” of Christianity, a righteous grip that will slay infidels more efficiently.

By translating the sentence “Pidä miekastasi kunnolla kiinni” as ”Hold you sword with a true grip” gives more insight to the character of Mikael in the sense that the phrase “true grip” describes his inner world as described earlier in a concealed way which the reader will pick up little by little as they read the book. Staying true to his cause and trying to understand what is the truth in different situations and regarding his own faith and beliefs is at the very core of Mikael’s character. By using subtle hint of “true grip” gives more depth to the character without distracting or distorting the original message intended by the author.

- 21) Jos meitä uhkaa pieninkin vaara, halkaisen mahasi niin ettet kuole heti vaan päivien kuluttua sanoin kuvaamattomien tuskien raastaessa ruumistasi. (Koskinen 2007: 38)
 If even the slightest danger threatens us I shall split your stomach in such a way that you will not die instantly but after days of suffering from excruciating and unimaginable pains

coursing throughout your body.

This is an example of Mikael talking to a Saracen whom he and Theobold have taken as a prisoner. It gives some insight to the way in which Mikael's use of adjectives in the translation defines his character to some degree and also the way in which some words have to be added in order to achieve the full effect of the original Finnish version.

The key item in this phrase which has to be related into English via its translation is the cool and calculating manner in which Mikael describes his reaction if he feels that he is being betrayed. Mikael is making a threat but he delivers it in a matter-of-fact manner which gives no room for doubt considering whether or not he will follow up on this statement. He is stating a cold fact that is fashioned as a threat with no chance of him failing to follow through with it should there be need for it.

By translating "...halkaisen mahasi..." as "...I shall split your stomach..." a certain discreet formality is preserved in the target text. Mikael announces this statement as a fact in a very calm manner. There are no exclamation marks in the text at this point and Mikael is portrayed as calm and collected. The translation could have been "...I will cut your belly in two..." or could have used other more explosive verbs and descriptions to add aggression, for example, "slice" or "rupture" to name a couple. Also the choice of using "stomach" instead of "gut" or "belly" hints at formality and a deliberate choice of words on Mikael's part. Stating a fact in this clinical and formal way functions as a much more effective threat than an exuberant rant filled with rage.

In order to give the threat both its cool and clinical matter-of-factness and still keep it threatening and explicit without stepping too much into aggressiveness, some descriptive words had to be added to give some depth. Translating "...sanoin kuvaamattomien tuskien raastaessa ruumistasi" as "suffering from excruciating and unimaginable pains coursing throughout your body." was the result of long deliberation caused by the formal translation of the beginning and having to add some power to the threat in order to make it more persuasive. Also translating "sanoin kuvaamattomien" without losing a certain forward motion in the rhythm of the English translation was an issue. "Unimaginable" was the translation used for the idea behind "sanoin kuvaamattomien" (literally translated as "beyond words") which naturally refers to pain that is so horrible that it is beyond description and

imagination. Adding “excruciating” seemed to make the threat more convincing in the sense that there are two descriptive words for “pains” as if Mikael is leaving no room for doubt on the subject of what kind of pains he is talking about. They are unimaginable but he is emphasizing that they are not of the pleasant sort. As “pains” is in plural as the phrase is in Finnish “tuskien” it creates an image of there being at least two types of pain in question which led to the translation “...coursing throughout your body.”. There is the physical pain and of course the mental/psychological pain. These two feed each other in the sense that when one feels physical pain it creates a mental anguish and if the pain is great it creates a mental agony in anticipation for the physical pain. The meaning of the word “ruumistasi” in the source text encompasses the meaning of the whole body. By using the translation “...pains coursing throughout your body” a mental image is created of the pains travelling in the body, invading it and not just settling at the point of injury and of mental and physical anguish circulating in the body and coursing, as it were, like blood through veins. Blood is often thought of when the word “to course” is used and this connotation was intentional. The pain that Mikael threatens to inflict is so great that it is to be as constant as circulation and the beating of the heart, present everywhere in the body and never letting up. This is what was sought after by using the translation “...suffering from excruciating and unimaginable pains coursing throughout your body.”

The translated phrase “If even the slightest danger threatens us I shall split your stomach in such a way that you will not die instantly but after days of suffering from excruciating and unimaginable pains coursing throughout your body” shows that Mikael has a way with words when he has to drive a point across and even then he states his position comparatively calmly and with a certain formality. Anger and other strong emotions are almost exclusively used only when he is conversing with Bohemond and even then he tries to keep himself under control. The biggest challenge in translating this long phrase was to keep the threat convincing enough but still refrain from being too aggressive in word use, which was achieved quite adequately.

- 22) Sinä päivänä tähdet putoavat taivaalta ja maa aukenee jalkojemme alla, puuskahdin. -
Kaikkien pyhimysten nimeen, Jumala ei sallisi koskaan moisen onnettomuuden tapahtuvan!
(Koskinen 2007: 60)

When that day comes, the stars will fall from the skies and the earth will open beneath our feet, I snorted. – By all the saints, God would never permit such a travesty to take place!

This is an example of Mikael relating to his nemesis Bohemond. As stated before, Mikael has a tendency of losing his composure when in the company of Bohemond, which is reflected in the manner of his speech. Mikael is reacting to Bohemond's casual remark that Bohemond might one day rule the entire world.

The first clue that Mikael is distraught when uttering the phrase is the use of the exclamation mark at the end of the sentence. Also the use of the description of how he says the first phrase, "..., puuskahdin", shows the attitude intended to be related by the utterance as it means "..., I snorted". The word "..., puuskahdin" marks the preceding phrase "Sinä päivänä tähdet putoavat taivaalta ja maa aukenee jalkojemme alla, ..." as a scornful statement which was translated for that reason as "..., I snorted.". Snorting is the action of forcing air through ones nostrils in an explosive manner often linked to horses but which is a common show of contempt when used to describe actions in human utterances and mannerisms. It relates to the reader that Mikael holds the statement of Bohemond as ridiculous although he still seems to think that there is a possibility that Bohemond might carry out his ideas since Mikael utters an exclaimed half-prayer directly after his initial statement.

Because of the prayer-like nature of the second phrase "By all the saints,..." the word "taivaalta" was not translated as "from the Heavens" which would fit the religious connotations fairly well. The Finnish word "taivas" has both the meaning of "sky" and "heaven". The first utterance, however, is still that of unbelief on the part of Mikael in the sense that he does not really think that Bohemond is capable of enslaving the whole world under his rule. Mikael thinking about the possibility of Bohemond succeeding after all is the reason for the sudden exclaimed outburst, in contrast to which the first utterance is still fairly composed. By using "skies" instead of "Heavens" the religious connotations do not present themselves until the exclamation and therefore building up Mikael's outrage as he continues his speech. Mikael does not use words which are "Holy" in vain because he regards that as blasphemy. This aspect of Mikael's character was confirmed by the author.

Because the second phrase is an outrageous exclamation the part "Kaikkien pyhimysten nimeen,..." is translated as "By all the saints,..." and not "In the name of all the saints,..." which was an option. This was done because "By all the saints,..."

is a less complicated structure and upset people, as Mikael in this case, tend to use more condensed language when they are upset or shouting. It is just a common fact that in moments of frustration and anger there is a need to simplify the message uttered in order to make a point more efficiently. A shorter choice in this case also keeps the dialogue flowing more fluently.

A final point to make about this example is the translation of “onnettomuuden” as “travesty”. The word for word translation for “onnettomuus” would be “misfortune” and the word also carries the meaning of “accident”. Because the anxiety level is higher in the first phrase than in the following one, there is a contrast between a lighter, contemptuous attitude in Mikael and his outraged exclamation. Some choices such as “mishap”, “accident”, “misfortune”, to name a few, were not descriptive enough to get Mikael’s point across clearly. Mikael thinks of Bohemond as someone who is ruthless and should never be granted any powers of governing whatsoever. The mere thought of Bohemond ruling the world seems like a cruel joke to him because he places his trust in a higher power to prevent such irregularities. The word “travesty” is strong enough to fit the rising anxiety of Mikael as well as his thoughts about Bohemond as the ruler of the world. The word “travesty” hints of a mockery taking place, something that has somehow slipped God’s grasp or was overlooked by him in Mikael’s thinking. The use of “travesty” also fits in an ironic sense since Mikael begins this pair of phrases by mockery and ends up asking for divine help. He is taking part in a travesty by exaggerating his reaction to a casual remark made by Bohemond. Mikael in a way feeds his own anxiety and anger when he deals with Bohemond and slips into a mockery or parody in which he himself plays the main role. This is fitting to Mikael’s and Bohemond’s relationship in the context of the book.

The Character of Bohemond

Bohemond is a very willful character and an expert at waging war. He is not just a general leading his men from afar but is with them in the action when he is needed. He relies heavily on power to resolve his difficulties whether they concern personal matters, war or both of them.

Bohemond is both Mikael’s nemesis and his friend because he has been a great asset to the crusaders and the cause of Christianity. Bohemond, however, does not

have the same motives for his actions as Mikael and is mostly driven by fantasies of power which he has already partly fulfilled by conquering Antioch in his own name. This is unacceptable for Mikael whose main motivation for joining the Crusades has been to claim Jerusalem back from infidels and further the Christian cause, although he does not turn down any compensation that he may acquire doing so. Bohemond kills for his personal gain whereas Mikael uses outside motives, such as God, to justify his actions. Mikael's mission in the book is to stop Bohemond, or, at least, try to control him. In a way Bohemond is Mikael's shadowy reflection as they are very similar men but yet totally different.

This section includes four examples of Bohemond's utterances and their translations. They show the essential ways in which Bohemond is represented in the book (filtered through Mikael's diary entries naturally) and what are the most important factors that had to be taken into account when attempting to transfer his characteristic mannerisms of talk into English. Different character aspects discussed about Bohemond have been confirmed by Juha-Pekka Koskinen the author of *Seitsemäs Temppeliherra*.

- 23) Voit säästää korulauseesi Boutoumitesia varten. Keisari Aleksios on vaatinut minulta Kilikian kaupunkeja liitettäväksi takaisin valtakuntaansa. Suureksi hämmästyksesi voin todeta sinulle, etten suostu niitä luovuttamaan vaikka keisari Aleksiosen kirje oli kaunis ja liikuttava. Siksi hän on lähettänyt vanhan ystäväsi kenraali Boutoumitenin ottamaan ne minulta väkivalloin. Kunhan olen murskannut kurittomat saraseenit, käyn Boutoumitenin kimppuun, Bohemond naurahti ja livahti ulos ovesta. (Koskinen 2007: 67-68)
- You can spare your verbal acrobatics for Boutoumites. Emperor Aleksios has demanded that I hand over the cities of Cilicia so that they can be annexed back to his kingdom. To your great amazement I can state to you that I will not consent to handing them over no matter how beautiful and touching Emperor Aleksios' letter was. That is why he has sent your old friend general Boutoumites to take them from me by force. Right after I have crushed the wayward Saracens I will attack Boutoumites, Bohemond laughed and snuck through the doorway.

In this first example there are some phrases and words which reflect Bohemond's warlike nature and his powerful presence which were translated accordingly. The example is fairly long but was chosen because of its many interesting features regarding the character of Bohemond.

The sentence “Voit säästää korulauseesi Boutoumitesia varten” describes the attitude that Bohemond has towards Mikael to whom he is talking to in the excerpt. Bohemond places more value on action than talking, especially if someone is trying to convince him not to perform a deed that requires force or violence. Mikael follows Bohemond in an effort to try to lessen his appetite for aggressive action and he often does this by talking to Bohemond in convincing ways, although mostly failing. The translation “You can spare you verbal acrobatics for Boutoumites.” has features which are typical of Bohemond. By using the translation “spare” for “säästää”, there is a connotation of Mikael having annoyed Bohemond with his remarks on previous occasions which Bohemond considers as a mental torture. He wants to be “spared” from more talking which is pointless in his mind since it only delays the transition into action. The translation of “korulauseesi” as “verbal acrobatics” concerns the same issue in Bohemond’s psyche. The Finnish word “korulause” has the meaning of “empty phrase” or any kind of saying or remark that is overly decorative with no real informative value. Bohemond does not like it when people try to talk him out of fulfilling his will, especially when doing so shows weakness or inaction. This feature can be seen in Bohemond throughout the book. This is why the translation “verbal acrobatics” is suitable. Bohemond considers the persuasion on Mikael’s part usually leading into a passive or inactive solution. Bohemond is drawn to action and he therefore does not want to listen to words which do not result in a conclusion leading to action. This is why talking about solutions which do not result in action is only a useless play on words; juggling with words with no strong forward motion behind them. The first phrase as a whole is typical for Bohemond’s style of communicating in the sense that he completely crushes the other person’s contribution if he sees that it is not to his liking.

The translated phrase “Emperor Aleksios has demanded that I hand over the cities of Cilicia so that they can be annexed back to his kingdom.” has two distinct features that show Bohemond’s personality. The source text phrase “Keisari Aleksios on vaatinut minulta Kilikian kaupunkeja liitettäväksi takaisin valtakuntaansa.” speaks only of demanding and not handing over. The addition of the “handing over” element into the translation has the point of stressing the relinquishing without resistance which is the part of the demand that Bohemond dislikes the most. He enjoys waging war and the power and land he gains in victories are only added bonuses. He does not respond to threats by giving up. The second feature is in the translation of

“...liitettäväksi takaisin valtakuntaansa.” into “...annexed back to his kingdom.”. The combination of the word “annex” with “back” suggests that returning under the rule of Aleksios means that the territories will have a subordinate position to the rest of Aleksios’ empire. The word “annex” can be used in the meaning of adding something to an already existing bigger mass but its more common connotation is its war-related interpretation. By this choice of words Bohemond insinuates that the cities of Cilicia are better governed under his rule, which he does state in the book (Koskinen 2007: 45).

The next point of interest is the translation of “..., etten suostu niitä luovuttamaan...” as “... I will not consent to handing them over...” in the sense that Bohemond is being issued a demand by an emperor who has superior resources when it comes to war and Bohemond still keeps himself in the position of power. A direct translation would be “..., I will not give them over...”, which would carry the basic message of the source text. However, the Finnish verb “suostua”, which basically means “to agree” or “to comply” in English, has an important place in this structure. Consent is something that has to be given. It is at the very core of the definition of the word. It implies that one cannot be threatened into giving one’s consent. If cooperation is gained by threats then it cannot be defined as consenting since at the very least there has to be a joined decision made on the matter at hand. By using the word “consent” it is implied that Bohemond sees himself in control of the situation at all times and not affected by the threat he has received. The use of “consent” stresses the point that Bohemond is the one who will make the decision and that he cannot be forced into doing anything he does not want to.

In the last part of the example there are two points of particular interest. The sentence “Kunhan olen murskannut kurittomat saraseenit, käyn Boutoumitesin kimppuun, Bohemond naurahti ja livahti ulos ovesta” includes the phrase “kurittomat saraseenit” and the clause “livahti ulos ovesta” which had to be considered carefully in order to preserve the according connotations which fit the character of Bohemond in the English translation. Translating “kurittomat saraseenit” as “wayward Saracens” relates to the manner in which Bohemond regards the Saracens. He is not himself a man of God and mostly uses Christianity just as a tool to get what he wants if using it is necessary but he still thinks of himself as more of a Christian than a Muslim. The word “wayward” implies turning away from something that is proper and right as in “a wayward son”. Bohemond considers the Saracens as infidels and

that they are not a part of the society structure he deems fit. The word “wayward” also implies a stubbornness which can be connected to an adolescent attitude of opposing for the sake of resistance. The word for word translation for “kuriton” is “undisciplined”. The adjective “kuriton” usually describes someone who mischievous and does not obey instruction or rules. Very often the word “kuriton” is used in a context of describing a child who will not behave himself. The translation “unruly” was also considered but it lacked the rebellious feature present in “wayward”. The second point of interest is the translation of “livahti ulos ovesta” as “snuck through the doorway”. The word “ovi” is in common use for both “doorway” and “door” in Finnish, but the word “doorway” can be seen as “oviaukko” in Finnish. Using “doorway” instead of “door”, which would be the exact translation, it comes possible to form an image of the door being already open. This image contains the fact that Bohemond does not have to slow down to open the door in order to get out but gets out immediately after having said what he had to say. This adds to the action-loving character of Bohemond. Also, by using “snuck” for “livahti” there is the implication of agility on the part of Bohemond. The word “livahti” has a meaning of both sneaking and getting away as in “livahtaa karkuun”, which adds to the sense of agility. The word “slipped” was considered for “livahti” but the action of slipping has the connotation of an accidental slip, which does not fit the idea of Bohemond as an agile person. Considering that if the door would have been closed, Bohemond would have had to open it fairly far regarding the fact that he is a huge man as discussed in the “Names” section. The wanted effect was to get the mental image of Bohemond getting out of the room so quickly that it is almost unnoticeable; not because he is small or somehow secretive but because he is very agile for a man his size

- 24) Se ken pelkää haavoja ja mustelmia, voi jäädä koko iäkseen vuoteelleen makaamaan. Yritys oli hyvä ja jos vain Balduinilla olisi ollut vähänkin järkeä, istuisimme nyt Harranin muurien sisäpuolella ja linkoaisimme saraseenien irtihakattuja päitä heittokoneilla erämaahan. Yksi mies ei voi voittaa sotaa mutta hän voi hävitä sen. (Koskinen 2007: 88)

The one who cowers before the idea of cuts and bruises can remain lounging in his bed for the rest of his life. The effort was good and if Balduin would have had even a shred of reason we would be sitting inside the walls of Harran even as we speak, whirling chopped off Saracen heads with trebuchets into the desert. One man cannot win a war but he can lose it.

This example reveals a great deal about Bohemond's character and about the choices needed to be made in the translation in order to transfer the proper connotations into English. There are several features that are very typical features for the character of Bohemond.

The first sentence "Se ken pelkää haavoja ja mustelmia, voi jäädä koko iäkseen vuoteelleen makaamaan" shows one of the key points in Bohemond's personality. The literal translation would be "The one who fears cuts and bruises can stay lying on his bed for all his life". The main point behind the utterance is that if one is not prepared to take risks and chance the possibility getting hurt, there is not a chance that any gain can be achieved either. To sharpen this way of thinking the word "cowers" was chosen as the translation for "pelkää". Cowering has the meaning of making oneself smaller and unnoticeable as in cringing or being afraid. Using "being afraid" for "pelkää" would not be as descriptive especially when the cowering is linked to the idea of a bed. It creates an image of maybe getting under the covers and making oneself invisible to the outside world or just curling up to a fetal position on the bed. Because of creating this image the word "lounging" was chosen as a translation for the word "makaamaan". The other choice for "makaamaan" was "lying" which did not have the desired meaning. The meaning of "lying" lacks the active avoidance of action present in the word "lounge". Lounge has the meaning of passing time without any planned activity and can also be related to lying down (for example the lounge chair). These two word choices describe Bohemond's attitude for inactive people. In his eyes they make themselves small so that they will not be noticed and also spend their time in less important activities than he himself does, unless their activities are of the same persuasion. This can be seen in interactions throughout the book with Bohemond and the other characters.

In the next sentence "Yritys oli hyvä ja jos vain Balduinilla olisi ollut vähänkin järkeä, istuisimme nyt Harranin muurien sisäpuolella ja linkoaisimme saraseenien irtihakattuja päitä heittokoneilla erämaahan" there are three main points of interest. The first one is the translation of "Yritys" as "The effort" which shows another detail in the character of Bohemond. The word "Yritys" could have been translated as "Try" but that did not fit Bohemond's mindset. The Finnish word "yritys" has the meaning of "an attempt". If one tries or attempts it means that there is a chance for failure and depending on the task there might be a great chance for failure. By

translating “Yritys” as “The effort” tells of Bohemond’s attitude towards succeeding in life. For him, there is no concept of “trying”. Bohemond is certain that if the effort put into a task is great enough, success will follow. There is only effort and the lack of effort in Bohemond’s mind. It is almost like a state of self-hypnosis. This feature can be seen in the way that Bohemond is very certain of his prowess and his chances for victory in battle throughout the book.

The second point is the translation of “vähänkin järkeä” as “even a shred of reason” which tells of the attitude that Bohemond has towards his allies. The literal translation of “vähänkin järkeä” would be “even a little sense”. “Shred” is used in the translation to bring an aggressive stamp to the wording. Shredding is a forceful activity with blunt force associated which suits Bohemond well. The use of “reason” for “järkeä” entombs a double meaning. The first meaning is the mundane one of just the synonym of “sense” and “intellect” combined. The second one has to do with the motives of his allies in aiding him in battles. Bohemond is increasingly paranoid about his generals and other allies betraying him and his character hints with “reason” that perhaps “Balduin” did not have adequate motivation to give out his best effort for Bohemond. This connotation of “reason” is similar to that of “motivation” implying that Balduin lacked both the intellect and the motivation to succeed.

The third point is the translation of “heittokoneilla” as “with trebuchets” which shows Bohemond’s use of a certain jargon regarding warfare. When the word “heittokone” is mentioned in the book it is usually translated as something that is not very specific like “catapult” or “throwing machine” but Bohemond’s character uses the more technical term of “trebuchet” which hints that he has more insight about the art of war than any of the others.

The last sentence of the example “Yksi mies ei voi voittaa sotaa mutta hän voi hävitä sen” translated as “One man cannot win a war but he can lose it.” is a straightforward translation but it underlines the previous insight about Bohemond’s character and the choices made in the example’s translation. Bohemond places the blame on Balduin and there is a seed of mistrust present.

- 25) Et tietenkään sano noin vain sen vuoksi, että omalta ratsultasi on pudonnut kenkä? Enkö juuri sinun tavaroistasi löytänyt kirjeen, jossa basileus Aleksios lupasi sinulle kuun taivaalta jos tapat minut? (Koskinen 2007: 145)

Naturally you are not saying that just because your own horse has dropped a shoe? Was it not in your possessions where I found a letter in which basileus Aleksios promised you the Moon from the sky if you killed me?

This example has an interesting saying which was created by the author (Juha-Pekka Koskinen) of the book for the character of Bohemond and an interesting word choice in translation to compliment that idiom in the sentence following it.

The implicit meaning of “Et tietenkään sano noin vain sen vuoksi, että omalta ratsultasi on pudonnut kenkä?” is basically that Bohemond suspects Mikael of working behind his back against him. The literal translation would be “Naturally you are not saying that just because your own horse has dropped a shoe?”. It insinuates that Mikael has his own agenda for acting which is at least partly hidden from Bohemond. The nearly corresponding Finnish saying would be “Olla oma lehmä ojassa” but it is not quite the same as the idea used in the book. That is why the idiom of “to have an axe to grind” (which is the closest equivalent for “Olla oma lehmä ojassa”) was not used since it lacked a meaning that could be inferred from the word-for-word translation “Naturally you are not saying that just because your own horse has dropped a shoe?”. The translation points in addition to the hidden motives which Mikael might have for his own personal gain. It also underlines the fact that he has left a clue of his misdeed which is the missing shoe from his fictive horse; evidence. In this case the evidence is the letter which Bohemond finds.

By translating the phrase “sinun tavaroistasi” as “in your possessions” an interesting connotation can be seen linking to the idiomatic structure in the previous sentence of the example. Bohemond is very paranoid when it comes to his allies and others he keeps close to him. Bohemond’s paranoia is based on his experience of people plotting against him which is underlined by the fact that his own nephew refuses to pay his ransom when Bohemond is held captive (Koskinen 2007: 56). By choosing the word “possessions” there is a connotation of being possessed which works in two different ways, excluding the obvious meaning of having possession of some goods. Bohemond is possessed with paranoia at this point of the book when emperor Aleksios is trying to bribe his high ranking officers into betraying him. This is one way that the word “possession” works. The other connotation is from the viewpoint of Mikael that he is possibly working for leadership other than that of Bohemond and being possessed in his own manner. Mikael is possessed by a

different master in Bohemond's eyes or at least he is suspected of it. The use of "possessions" conveys the same meaning as "sinun tavaroistasi". The connotations of "possessions" were accepted by the author (Juha-Pekka Koskinen) since the meaning is not distorted and the word fits to the intention of the message. This translation links nicely with Bohemond's inquiries concerning bribery and treachery within his ranks and his growing paranoia. It adds to the sarcastic and forceful inquiries which he finds proof for in Mikael's tent. This sarcasm is also present in the final passage of the example "basileus Aleksios promised you the Moon from the sky if you killed me?" which is basically a word-for-word translation but is verification for the sarcastic undertones on which the translation of the example was carried out.

- 26) Viimeisen kerran olen vannonut valan. Jumala yksin tietää, kuinka monta valaa olen vannonut ja kuinka monta niistä rikkonut. Kaikki valat olen vannonut Jumalan nimeen. Kaikki, paitsi tämän viimeisen. Tämän minä vannoin koirani nimeen. (Koskinen 2007: 154)
- I have sworn an oath for the last time. God only knows, how many vows and oaths I have sworn and how many of them I have broken. All of those I have sworn in the name of God; All but this last one. This one I swore on my dog.

This example examines a different side of Bohemond's character; a more thoughtful side. There was not as much difficulty with word choices in the translation but the pacing is important in this passage. It is the last utterance that Bohemond makes in the book in which his aggressiveness has subsided some because of the death of his dog.

The first effective choice regarding the rhythm and pacing of the passage is the comma after the phrase "God only knows". There is a comma in the source text in the same location. There is not a need for either of them regarding grammar and therefore the use of the comma is about the pacing of the passage. The comma produces a short break which indicates that Bohemond is either talking slowly or that he is contemplating his next words. An addition to that thoughtfulness is the usage of both "vows and oaths" as the translation of "valaa". Using both of the words creates an ambiance of ambivalence and thoughtfulness as if Bohemond could not decide which of the words is better for his use. Their use also slows the pace a little more than in the source text and therefore the sentences "Kaikki valat olen vannonut Jumalan nimeen. Kaikki, paitsi tämän viimeisen." have been linked with a semicolon

in the translation and the comma after “Kaikki” has been omitted in order to balance the pace.

One element in regard to the last sentences in the example is that the same structure is used for “...tämän viimeisen.” and for “Tämän...” in the translation as well, which are “...this last one.” and “This one...”, because the repetition adds to the solemnity of Bohemond’s monologue. It stresses the point that the vow he has sworn is something special, not like others that he has sworn in the name of God.

The pacing, using two words for “valaa” and the repetitive element in “...this last one.” and “This one...” create the thoughtful monologue which is uncharacteristic for Bohemond’s character. This is a contrast to his aggressive and sarcastic style of talking, which requires the slightly slower pace to impress itself on the translation.

Summary of the characters Mikael and Bohemond

This is a summary of the main features found in the different registers of the characters Mikael and Bohemond. The features of the character Mikael will be discussed first. The features found in the registers of the character Bohemond will then be discussed in relation to those of Mikael because of the similarities between the two characters.

The issues that needed to be addressed when translating Mikael’s utterances were linked to his character and personality and how they show in the way he represents himself verbally. As mentioned at the beginning of this section, by using Lefevere’s broader term of register to describe the different facets which are present in the characters’ way of communicating, a richer understanding of the translations can be obtained. Considering the character of Mikael it would be extremely limiting to categorize some of his utterances into idiolect or sociolect or even jargon. There are so many levels in his verbal expression that it would be too restricting. He is an individual and acts in ways that many of his peers do not. From this point of view it could be said that we are dealing with idiolect. Mikael is also a part of a higher cast of people since he is a knight and affiliated with the order of the Knights Templar. His higher status could mean that his manner of speaking has been derived from his high social rank and therefore we could categorize and analyze his speech from the point of view of sociolect. When considering that Mikael is a knight and a crusader it might be that his way of communicating is mostly colored by expectancies of him as

a crusading knight which would point to the use of special jargon with biblical/religious allusions, prayers and a cool and collected way of representing himself. As a result of this reasoning the broader term of “register” served well in the analysis of the utterances of Mikael and the result was a multifaceted, more illuminating look at the character’s essential modes of speech in the light of translating them into English.

There were important facts to take into consideration when translating Mikael’s utterances into English. His matter-of-fact style in speech when confronting individuals to whom he feels superior is one of the key points combined with a formality and a certain type of coolness. Relating those features into the translation was achieved by using less common everyday words for when he is representing himself in a more formal tone. Also, depending on his emotional state and company, less complex structures are used when Mikael is angry or in other ways more aggressive than normal, usually when he is communicating with Bohemond. Regarding the way in which Mikael communicates, rhythm is also very important and the pauses caused by punctuation of phonetic factors (regarding the pacing and rhythm of phrases) were duplicated as equally long pauses if possible in the translation as discussed earlier. Mikael is also verbally very talented in the sense that he uses his words very precisely often with multiple connotations attached to single words. Some connotations are not possible to reach by using a word-for-one-word translation and therefore there are places where additional adjectives, for example, are needed to fill in the gap in meaning. Mikael thinks of himself as being a very righteous man with high moral standards which colors his speech mainly in the sense of religious connotations and this had to be taken into consideration in choosing appropriate translational vehicles to carry the meanings of the source text as discussed in the section of “Biblical and Religious Allusions”. The religious nature of Mikael can be deduced for the context of the whole book and it was also confirmed by the author of *Seitsemäs Temppeliherra*, Juha-Pekka Koskinen.

The central issues regarding different types of register of utterances of the characters of Mikael and Bohemond are very similar. Since they are very much alike and Mikael was discussed in this section earlier, I will point out the main differences between them as illustrated by the examples discussed.

Bohemond is a very action-driven character and different from the somewhat more contemplative Mikael. Bohemond is more concerned about the end result than

the process that leads to it whereas Mikael at least tries to assess if the end justifies the means. Regarding the translation this means that Bohemond uses more time describing what he is going to do than explaining his motives, which leads to a more action based use of words. Whenever there was a choice between a less aggressive and a more aggressive expression in the translation, the more aggressive was most often chosen for Bohemond. If some word had an alternate meaning which could be perceived as aggressive or raised connotations of that nature, it was better suited for Bohemond.

Because of the fact that Bohemond tends to use violence as a primary problem solving skill, words, which have aggressive or violent connotations, were always preferred in the translation as doing so adds to the action-loving character of Bohemond and hints at the key differences Bohemond and Mikael have. As a simple example there might be a word which signifies halving something and for that word Bohemond's utterance would need a translation in the lines of "rip", "tear" or "slice" whereas Mikael's character would benefit more (depending on the circumstances naturally) from a translation like "halve", "split" or "part".

There are some passages in the book where Bohemond uses words which could be considered jargon used by a general in the age of the Crusades and this expertise in war talk is casually fortified by other characters using cruder descriptions of battle-related articles, as in the example mentioning the trebuchet. This contributes to the all round image the reader forms of Bohemond as a warrior.

One last defining feature in Bohemond's character which defined how his utterances were translated was the sarcastic undertones he has especially when he is communicating with Mikael. Bohemond deliberately tries to annoy Mikael by committing acts of what Mikael regards as blasphemy. Sometimes he does this by simply being himself and other times he does it explicitly to get a reaction from Mikael. Everything Bohemond says to Mikael has to be first considered sarcastic in some way because the two characters are always trying to manipulate each other in some way. This ambiguous and sarcastic theme must be also transferred successfully into English or the interplay between the characters of Bohemond and Mikael somewhat suffers.

Because of the fact that Bohemond can be regarded as Mikael's "evil brother" in a sense that they are almost two halves of the same coin so to speak, it is essential that the way in which Bohemond is represented through his utterances and how these

utterances are translated into English, differentiates him from the way Mikael is represented through his utterances. The choices of wordings for the translation in the manner presented in this analysis of the register that the characters use in communication, add to the experience of the reader when s/he forms the basis of what kind of people the two main characters in the book really are.

In each of the sections concerning Mikael's and Bohemond's types of register, most of the examples have added meanings in the translations. These types of additions, which are mostly related to the pacing of the passages and connotations of the words in the translation compared to the source text, were not made in the majority of cases. The reason why the examples contain mostly translations that add something to the source text is that those passages were the most challenging to translate. There was always a need to balance some omitted word or connotation when elements that were not in the source text were added to the translation. This was done in order to preserve the integrity of the original registers created in the source text.

4.3.2 Register: Letters

There are two distinct letters in the book, which are written by Bohemond and Mikael's wife Michelle. The letters need their own section in the analysis of register since they are three times removed in the sense that firstly a character has written the letters, then Mikael reads them by himself and later he has written the whole experience in the diary which is what the reader gets his/her information from. One does not get explicit evidence from the book whether the letters presented are documented as they are or is Mikael just writing their contents into his diary from his memory. There are some interesting considerations which had to be taken into account when translating these letters into English. These considerations will be demonstrated with examples of fitting passages and their analysis.

- 27) Sinulle, minä, Bohemond, kuuluisa Robert Guiscardin poika, lähetän tämän viestin. Menneisyys on osoittanut sinulle ja valtakunnallesi, kuinka suunnaton on voimani ja urheuteni. Kun minä ohjaan kohtalon kulkua, olkoon Jumala todistajani etten jätä kostamatta menneisyyden vääryyksiä. Siitä lähtien kun valtasin Antiokian ja saatoin koko Syyrian kauhun valtaan, ovat kaikki onnettomuuteni johtuneet sinusta ja armeijastasi. Yksin sinä olet aiheuttanut minulle murhetta, ei kukaan muu. (Koskinen 2007: 127)

To you, I, Bohemond, the famous son of Robert Guiscard, send this message. The past has shown you and your realm how vast my strength and valor are. When I steer the passage of destiny, as God is my witness, I will not fail to revenge the wrongs of the past. Since I conquered Antioch and brought terror to the whole of Syria, all of my misfortune has been brought upon me by you and your army. You alone have brought me grief, no-one else.

This excerpt is the first part of a letter dictated by Bohemond and written by Mikael in *Seitsemäs Temppeleiherra*. The letter is separated into two examples in order to make the analysis more accessible to follow.

The main point that had to be remembered when translating the letter was the fact that it is a letter written by Bohemond but we as readers do not have any certainty that Mikael who is writing events down into his diary has also written the representation of this letter as it was in its original form. For this reason the result is in a way a synthesis of Bohemond's and Mikael's styles of communicating; two different registers one might say. There is also one crucial factor that affects the outcome of the letter in the book; Bohemond merely dictates the letter and Mikael is actually the one who is writing it down. This comes clear in the passage "I was with him and wrote down that message, sealed it, and delegated it to be given forward..." (Koskinen 2007: 127), which is in the narration written in Mikael's diary.

Let us take a look at some of the points in the translation, which had to be considered because of this partial merge of two types of communicative strategies of Mikael and Bohemond.

The first word choice which shows some integration of the two characters is the translation of "urheuteni" as "my valor". The literal translation for the Finnish word "urhea" is "gallant" and for "urheus" it is "gallantry". The word "urhea" could be described as a certain fearless bravery suiting a person who helps others selflessly. The word "gallantry" did not seem right for the reason that Mikael thinks of Bohemond as a murderer among other things and he would not use that word to describe Bohemond. The use of "valor" links Bohemond's boldness to the battlefield since the word has a strong connotation regarding achievements in war. Mikael agrees that Bohemond is fearless in the battlefield so the use of "valor" does not conflict him as much as "gallantry".

The next integration is on the sentence level in "When I steer the passage of destiny, as God is my witness, I will not fail to revenge the wrongs of the past.",

which was translated from “Kun minä ohjaan kohtalon kulkua, olkoon Jumala todistajani etten jätä kostamatta menneisyyden vääryyksiä.”. The translation of “ohjaan” into “steer” has a double meaning which satisfies both Mikael and Bohemond in their own ways. From Bohemond’s point of view “steer” is a much better choice of words than for example “guide”, “control” or even “command”. This is because of the fact that if one steers something, which in Bohemond’s time was a ship or maybe a horse, it is in your immediate personal control and there are no delegates in between. If one guides, controls or commands there is a possibility that they are doing it via delegation indirect influence but steering requires immediate personal involvement, which is what Bohemond is implying. He regards even his army as just an extension of himself and holds himself to be in the reigns at all times. The reason why Mikael’s character likes the word “steer” is because of its alternate meaning of a young ox that has most often been castrated very early on. Mikael thinks of Bohemond as a powerful force but he also thinks that Bohemond’s overly aggressive tactics will be his downfall, thus he is like a powerful animal robbed of his true power. The word choice of “steer” works very well considering both of these viewpoints. The other noteworthy point in the sentence is the use of the phrase “as God is my witness”. This phrase is something that Bohemond might not use unless he is trying to mimic Mikael or just using his position as a crusading knight in order to provoke some respect. In order to heighten the idea that it is a used like a tool it is separated from the rest of the sentence with two commas while the source text had only one. This underlines the fact that Bohemond uses the word “God” in his letter although it is written by Mikael.

The following example is the second half of the letter dictated by Bohemond and written by Mikael. Bohemond’s letter to Aleksios is concluded in this example:

28) Mutta nyt kaikki muuttuu. Tiedä siis, että oltuani kuollut, olen palannut eloon. Olen noussut kuolleista kuin Herramme Jeesus Kristus. Jos lähdin lampaana, palaan nyt leijonana. Olen paennut juoniesi ulottumattomiin kuolleen miehen valepuvussa, sillä kuoleman valtakunnassa ei edes sinulla ole silmiä ja korvia. Ja kaikki siksi, että aion tuhota valtakuntasi. Pian sotalippuni alle kokoontuvat lombardit, latinalaiset, germaanit ja frankit. Pian, basileus Aleksios, kaupungeissasi ja provinssseissasi virtaa veri kunnes lopulta isken keihääni Konstantinopoliin. Se on oleva loppusi. (Koskinen 2007: 127)

But now everything is about to change. Know this; after being dead I have come back to life. I have arisen from the dead like our Lord Jesus Christ. If I left as a lamb, I now return as a

lion. I have escaped beyond the reach of your plots in the disguise of a dead man, for in the realm of death even you do not have eyes and ears. All of this I have done, because I plan to destroy your kingdom. Soon the Lombard, Latin, German and Franc alike will gather under my banner of war. Soon, basileus Aleksios, blood will flow in your cities and provinces until I finally thrust my spear into Constantinople. That is to be the end of you.

In this second half of Bohemond's letter there are some religious allusions which strongly point to Mikael but their use is also flattering to Bohemond, for example comparing him to Christ. The translation itself is fairly straightforward in the sense that there is only one word that was translated to give added meanings to the letter of Bohemond and this time it is something that is clearly used by Bohemond while some other points discussed were affected by Mikael. The phrase "...lopulta isken keihääni Konstantinopoliin." is translated as "I finally thrust my spear into Constantinople." in which the active ingredient was the word "isken". The literal meaning of "isken" is "strike" or "hit". The word "isken" was, however, translated as "thrust". This has both the meaning of just pushing into something or making a conquest in a sexual manner as in thrusting into a woman. The word thrust fits the use of a spear because it is a long weapon which is sharp only at the end. This type of weapon needs a thrusting motion. Other options for the word "isken" were, for example, "strike", "jab", "insert" and "plunge" but "thrust" gives a idea of a conquest which is not only getting the job done but getting it done forcefully and yet with a certain kind of satisfaction. The added meanings/connotations achieved with the use of the word "thrust" compared to the original "isken" were chosen because of the aggressive nature of the sentence. The aggressiveness and action in the word "thrust" were added in order to separate this part of the letter more clearly as Bohemond's voice. The sentence which has the word "thrust" speaks of conquest and conquest is something that fits Bohemond's character instead of Mikael. The added meaning therefore marks the sentence as not influenced by Mikael.

The last sentence in the letter "That is to be the end of you" is in a way a final hint that the letter has been somewhat tempered by Mikael writing it down for Bohemond. In the source text "Se on oleva loppusi" is in an archaic form (in this context), which suits the style of Mikael much better than that of Bohemond. The item "on oleva" is an old future tense which in modern colloquial Finnish would be "tulee olemaan". Because of the source text's more archaic expression the translation could not simply

be “It will be the end of you.”. In order to fit into the spirit of the letter it had to be a more formal “That is to be the end of you.” which hints to the more formal communicative style of Mikael as well. It could be considered that the register is related to that of a formal letter but this cannot be considered the reason since the register changes to reveal word choices that Bohemond himself would most probably not use.

When analyzing the features regarding the registers of Mikael and Bohemond earlier, it came apparent that there were different strategies in which the utterances of each character had to be translated. By examining the letter dictated by Bohemond and actually written by Mikael, it can be seen that there is some synthesis of the two registers. This synthesis of the characters’ styles was interesting and required a closer look. The combined strategies for translation of the individual characters had to be merged into a third one when translating the letter, which led to some of the key points from the examples. Bohemond’s forcefulness and aggressiveness are present as is Mikael’s use of religious allusions and a more formal way of communicating. Some translations allow both Bohemond and Mikael to get their own agendas and ideas across without alarming the other, or at least, in a way that the other does not dare to object to. Making the choices in translation regarding the letter adds some tension and intrigue between the characters and allows the reader to find more clues of the nature of their relationship.

As a contrast to Bohemond’s dictated letter which has been written by Mikael, we will now take a look at a letter which has been recorded into Mikael’s diary strictly as it was written. Mikael’s wife has written a letter to him from which some examples will be discussed concerning the choices in translation which show how the letter reflects her own voice. The features that show the letter’s own unique register are the most important ones and the analysis focuses on them.

29) Ja ehkä juuri tyhmyyteni tähden minun on nähtävä se, sillä en voi käsittää miksi ystäväsi eivät korjanneet ruumistasi talteen vaikka he kantoivat aseenkantajiensa ruumiita pitkin Jerusalemin katuja kyyneleet silmänurkissa kuin saippuansa kadottaneet pyykkärieukot. (Koskinen 2007: 64)

And maybe because of this daftness of mine, I have to see it, because I cannot grasp why your friends did not collect your body even when they carried the bodies of their squires through the streets of Jerusalem, tears in the corners of their eyes like laundresses who have lost their soap.

Michelle uses a more refined way of communicating than Mikael and Bohemond. There seems to be a womanly softness in her choice of words, which I tried to stress in the translation. The word “tyhmyyteni” is translated as “this daftness of mine” because it shows a self-criticism and understanding of one's own flaws which is not present in either of the main male characters. The word for word translation of “tyhmyyteni” is “my stupidity”. Michelle cannot be characterized as a stupid person because she is intelligent and although the phrase has an element of sarcasm, I wanted to give this part of the translation a touch that would imply shared knowledge between Michelle and Mikael in the sense that they share each other's intimate personality traits. Since that is the overall tone of the letter, the translation suits it well.

Another interesting point is the translation of the word “käsittää” which was translated as “grasp”. The word “käsittää” has the meaning of “understand” or “to consist of”. Some of the obvious choices for “käsittää” were “comprehend” and “understand” but they do not give any added information of Michelle's mindset. By using the word “grasp” it can be said that she understands the behavior of Mikael's comrades in a way but cannot fit it into her ideology of how things should be done in her opinion. This is to say that she does understand the motives but she cannot see the logic in the action. Regarding these points, “grasp” was a very fitting word for this particular idea. The choice places stress on the two characters' different worldviews.

30) Sinä et suostu kuolemaan tekemättä kuolemastasi suurta koettelemusta, joka tuomitsee ja sortaa maahan kaikki ympärilläsi olevat. Sinä haluat repiä läheisesi riekaleiksi kärsimykselläsi ennen lähtöäsi. (Koskinen 2007: 64)

You refuse to die without making your death a great ordeal, which condemns and tramples to the ground those that are around you. You want to tear the people that are close to you to shreds with your suffering before you go.

This is an example where the careful choice of words in the translation reveals some knowledge of the relationship between Michelle and Mikael.

The word “koettelemusta” is translated as “ordeal” which has a more negative connotation. The Finnish verb “koetella” is “to test” in the sense “to test one's resolve” for example. The noun “koettelemus” is derived from the verb “koetella”.

The literal translation for “koettelemus” would therefore be “trial” or “a test”. This definition gives the translation “ordeal” preference because it implies a negative test or trial which has to be overcome. This connotation is made stronger by the choice of translating “tuomitsee ja sortaa” as “condemns and tramples”. Both “condemns” and “tramples” are negative verbs in the sense that they both happen from a place that is in a way higher than the recipients of these actions. Condemning is executed from a higher moral ground, at least in the mind of the one condemning, and trampling is physically stomping on someone or something that is in a lower position. This reflects a problem Michelle has with Mikael’s personality which is his pretentiousness.

The translation of “läheisesi” had to be considered from the viewpoint of Michelle’s character. The meaning of the word “läheinen” is something that is in close proximity or intimate. One choice was “loved ones” but that did not have the desired connotation which would describe Mikael’s relationships with people. “The people that are close to you” was chosen on the basis of how Michelle (and possibly others) views Mikael’s closer relations with people. She is aware that there is a complex bond between Bohemond and Mikael and also with those he goes into battle with. Michelle is not physically close to him but Bohemond is and she cannot describe Bohemond as a loved one although Mikael’s death would have affected him very much. Regarding all of this there is a sense of irony achieved by comparing the physical and emotional closeness of Michelle and Bohemond to Mikael by using the translation “the people that are close to you”. It reminds Mikael of the physical distance to his wife whom he loves and the emotional distance between him and Bohemond who is on the other hand very close to him physically at that given moment.

Having looked at examples from both Bohemond’s and Michelle’s letters, there are clear differences regarding how they had to be translated. The fact that Bohemond’s letter was written by Mikael is shown in the resulting text, which is a synthesis of the two characters’ types of register to a degree. The most pronounced difference to Michelle’s letter is the fact that she is the one expressing her own ideas and personality, which is shown by a different register to that of Bohemond’s or Mikael’s. Michelle’s choices of words reflect her knowledge of Mikael and of their relationship. Some hints of the nature of this relationship can also be seen in

conversations between Mikael and Michelle in the book (Koskinen 2007: 91-94, 100-101).

Finding key points and helping these points come through in the translation of each letter, the original intention of the writer has been related by translating these key points in a manner that give clues of the true natures of the characters' motives. These motives have to be obtained by examining the whole context of the book and especially Mikael's diary entries. The motives of the characters have also been discussed with the author in order to insure their adequacy in the translation. Using choices in the translation with appropriate connotations wherever possible give the translation an added possibility to relay meanings where a strict word-for-word translation would prove to be inadequate. These added connotations were mainly used to balance other parts where the connotations of the original text could not be manifested in the translation as strongly without distorting the intended message excessively. It has to be stressed that adding meanings in any amount to the translation was by no means the standard procedure in this task. Most of the examples chosen for the analysis have passages where added meanings occur in the translation. This is because they are the ones that have had the most challenging translational problems in them.

4.3.3 Register: Narration

One final area to be examined through the term register is Mikael's diary entries when he describes the events as they happen to him. This is the narrative portion of Mikael's diary entries. Because of the fact that Mikael's character's qualities regarding its register and the means to carry out those qualities in the translation are similar, there is some overlap in this section and the one discussing Mikael's character. There are, however, some noteworthy points in the narration which describe the overall style of the book and the way in which the author has written it. These factors naturally affect the way in which the translation had to be rendered and therefore some examples and their analysis add to the whole discussed topic of register.

31) Saatoin tuijottaa harmaata taivaanrantaa niin kauan, että Bahram epäili minun saaneen halvauksen. Suuret syntini murenivat kaipauksen liekeissä tuhkaksi ja aloin epäillä, oliko

itselleni langettama rangaistus varsinaista tekoa julmempi. Tätä rienaavaa ajatusta kavahtaen päätin jälleen palata erämaahan niin etten lopulta liikahtanut sinne enkä tänne.

(Koskinen 2007: 73)

I could stare at the gray skyline for so long that Bahram would suspect I was having a stroke. My great sins crumbled to ashes in the flames of yearning and I started to doubt if the punishment I had imposed on myself was crueller than the deed itself. Recoiling from this profane thought, I once again decided to return to the desert and finally could not move in any direction.

This is an interesting structure beginning with Mikael's immobility and returning to its cause at the end of the passage. As Mikael himself is the first-person narrator on the pages of his diary, the reader gets additional information about his character even in the narrative parts where the book's story is carried forward between dialogues. The passage in the example is very descriptive and insightful and shows a different side of Mikael, which is usually the case regarding peoples' diary entries. Because of the fact that these are diary markings made by Mikael describing his inner world and feelings, the proper translation of his mental and physical conditions was of the utmost importance.

The example begins with the physical manifestation of Mikael's indecisiveness, which his Saracen prisoner describes in the source text as "halvaus". This describes Mikael's unwavering immobility to the degree where people think there is something physically wrong with him. The word "halvaantua" literally means "to be paralyzed" which could describe Mikael's condition. His condition, however, is much better described from the viewpoint of Bahram that Mikael is having a stroke. Mikael is old in Bahram's eyes and has also many physical injuries from battles. Therefore Bahram simply thinks that Mikael has finally gotten so old and weary that he is beginning to soften in the head. The concept of "Having a stroke" fits much better in this case where Mikael is being observed by outside eyes. Also the fact that the source text is in the form "saaneen halvauksen" implicates that there is a physical occurrence and not just a voluntary state of being. As strokes can be seen as a sign of weakness, especially if one is a knight, this choice of words shows a vulnerable side of Mikael which he seldom shows outside the pages of his diary. Showing weakness is one area which differs from Mikael's character when discussing his utterances to other characters in the book.

Another difference found in the narrative part of Mikael's diary entries compared with his utterances in it is the almost poetic nature of his choice of words. The phrase "Suuret syntini murenivat kaipauksen liekeissä tuhkaksi..." is very descriptive of Mikael's inner feelings, almost romantic. The translation "My great sins crumbled to ashes in the flames of yearning..." has tried to capture the feeling by two carefully placed word choices. Using the word "great" for "suuret" seemed fitting for this type of romantic and insightful thought. The word "great" has also the meaning of excellence and positiveness and considering these connotations it makes an interesting pairing with the word "sins" has very negative connotations. The word "great" creates at least two connotations in this "great sins" combination. Firstly, the sins are of a large magnitude. They are very offensive in the sense that they break the code that Mikael lives by as well as the Bible since Mikael is Christian in the very original sense of the word. The other meaning is that the sins are "great" because they are Mikael's. He is mostly considering his deeds from only his viewpoint since he regards that nobody else is valid in making such decisions. This leads to the part of the example where he ponders about the punishment he has "imposed" on himself. The literal translation for the word "langettaa", which is the basic form of "langettama", is "to impose" or to "pass a sentence". The word is used most often in matters of the law and especially in court. Mikael holds himself in such a high regard that he sees himself as the only one who can rightly judge him. Using the word "imposed" for "langettama" implies that Mikael has judged himself without any outside input. This mixture of self-depression and narcissism explains why he would consider his sins as being more potent than an average man's and therefore also the choice of translation in "great sins".

The same theme continues in choosing a translation for the word "rienaavaa" which could be translated as "blasphemous", "sacrilegious" or "profane". The literal meaning for the Finnish verb "rienata" is to "mock", "disgrace" or "blaspheme" and it is used most often in a religious context. The reason why "profane" was chosen from these three seemingly similar words mentioned earlier was the fact that the word "profane" is used in the meaning of "vulgar" in everyday language although the word has its roots in the same meanings as "blasphemous" and "sacrilegious" meaning something that is against God or not of God. Mikael recoils from the thought that he has made himself suffer in vain because it is a reasonable thought and which would bring him peace if he acted on it. He regards this thought against God

because he thinks he has to suffer but at the same time he thinks of the thought as a weakness; something that an average person might have. This can be deduced from numerous facts revealed about Mikael in the text. For example, the years Mikael spent living in the desert were his punishment for himself. These two issues of blasphemy and denying weakness are combined in “profane” and the word describes Mikael’s mental condition most accurately.

This example describes very well the overall nature of the narrative portions in Mikael’s diary. They reveal more about Mikael than his talks with the other characters since the diary is his inner world acting as the voice of the author of the book. This does not mean that the only use for Mikael’s narrative voice is to serve as the author’s vehicle for carrying the storyline further. There is also the element of bringing another dimension of Mikael’s character through these narrative parts which differ from his other communication in the diary in their register.

32) Meteli yltyi yltymistään ja viimein pilarin takaa ilmestyi majatalon omistaja kasvot punaisina yrittäen estellä takanaan vyöryvää miestä pääsemästä pöytäni. Hän halusi viimeiseen saakka varjella rauhaani, ei niinkään minun itseni vuoksi vaan siksi, että ystäväyteni Bohemondin kanssa oli täällä yleisesti tunnettu. (Koskinen 2007: 90)

The uproar got louder still and finally from behind the pillar the owner of the tavern appeared with his face all red, trying to stop a man crowding him from getting to my table. He wanted to preserve my peace with all of his effort, not really for my sake, but because of the fact that my friendship with Bohemond was commonly known here.

This example is more of a descriptive nature in the sense that Mikael is directly telling the readers of his diary what is taking place and he himself is not partaking in the action. This example is in a sense an example of pure descriptive narration where Mikael’s old mentor, Sir Munro, finds Mikael in a tavern. Mikael is somewhat drunk and surprised of the events taking place.

The main impetus in translating this kind of descriptive narration is the efficient use of words with proper connotation relating to the action described. Passages of this nature build the foundation for communication between the characters and therefore give the reader almost as much information about the characters motives than their actual utterances or thoughts. The use of subtle hints by choosing the appropriate wordings in the translation is a must in order to recreate the full

ambiance of the scenery described. These choices have been made with the author's choices for describing environments in mind.

Creating the atmosphere of the tavern which is highlighted in the example for chapter 12 is achieved by first creating a mental image of the surroundings and placing the action within those surroundings. This gives a solid foundation from which to work on finding adequate English phrases to paint the same image that the original Finnish text has.

The phrase "Meteli yltyi yltymistään" was translated as "The uproar got louder still" because it seemed to describe the pre-existing condition of the tavern as well as the developing status. The literal translation for the word "yltyä" is "to escalate" and "yltyi" is the past tense. The word "uproar" implies to a state of continuing sound of chatting and human noises so that it is loud and indistinct. There is also the fact that Mikael is somewhat drunk in this scene and his senses are not that keen so any chatting and sounds of usual noises in an inn or a tavern would sound very muddled to him. One option for the translation would have been to use the repetitive motive in the original and use "The uproar got louder and louder" but that would not describe the image of the events accurately enough. The uproar gets louder in Mikael's ears because Sir Munro is trying to get past the owner of the tavern in order to get to Mikael. Sir Munro's efforts add a spike to an already existing noise of the tavern. If the expression "louder and louder" would be used it would create an image that the noises which were there before were already excessively loud and that the whole level of noise in the tavern rose. The image that was desired by the author was that the noise caused by Sir Munro is a noticeable peak in the general uproar of the other patrons in the tavern thus adding to the level of noise in Mikael's hazed mind.

Another important point in the translation that was used to create an accurate image of the tavern in the passage is the translation of "vyöryvää miestä" as "a man crowding him". The literal meaning of "vyöryä", which is the basic verb form of the word "vyöryvää", is "to billow" or to "roll". Sir Munro is a strong man and a knight and could have easily pushed the tavern owner out of his way but the tavern is naturally typical of the times of the crusades so it is probably somewhat small and packed with people. For this reason I got the image that there are people in the way of Sir Munro besides the tavern owner, not deliberately necessarily, but having their ale and wine and conversing in small groups. The people combined with the relatively small space give little maneuvering room and thus the translation

“crowding” seemed appropriate. The word describes the fact that Sir Munro is in physical contact with the tavern owner but not really being able to get past him gracefully. By this simple word choice the mental image of the tavern is put into a slightly sharper focus giving the events taking place the atmosphere intended in the source text. The verb “billow” was considered as an option but it has also the meaning of a large wave and is also in other ways connected to movement of water. The word “billow” would have been more fitting if it there had been a group of several men. A group of men could be seen as a billow in this situation but somehow it was a fitting word for just one man.

33) Katkeavan peitsen, tuskasta kiljuvien hevosten ja karjuvien miesten äänet sekoittuvat yhdeksi korvia vihlovaksi ryöpyksi. Sillan kansi kumisi ja aurinko välähti miekan terästä. Hirvittävä parkaisu sai muutamat muurilla seisovista miehistä tekemään ristinmerkin.
(Koskinen 2007: 102)

The sound of a breaking lance, horses and men screaming from pain were muddled into a one ear shattering barrage. The deck of the bridge was rumbling and the sun flashed of a sword's blade. An agonizing scream made some of the men standing on the battlements cross themselves.

This is an example of a more action-filled narrative in Mikael's diary entries. The overall register is the same as in the other examples but there are some descriptive features which add to the action taking place, making it as exciting as in the source text.

The register type in this example from chapter 14 consists of two or three images or perceptions per sentence. The first sentence is the longest in the example with a slower pacing due to the listing of different sounds. The two shorter sentences after the first one quicken the pace giving the text a sense of urgency and fast paced action. Since pacing is important in an action sequence for example regarding the relative lengths of sentences the contrast of slower pacing and more compact, shorter phrases, it is in my opinion very important to keep the original pacing of an action sequence when it has a clear purpose of adding excitement. There are some points in the example which I will explain in order to see why the final version of the translation of this particular segment was carried out as it was.

The first sentence “Katkeavan peitsen, tuskasta kiljuvien hevosten ja karjuvien miesten äänet sekoittuvat yhdeksi korvia vihlovaksi ryöpyksi” has an anticipating

spacing. The first indication of this is the comma separating the first item from the rest in this list of sounds. Each of the items on the list has a minimum of two words which slows the pace down even more. The word “äänet” which identifies the list in question as sounds is at the end of the list in the source text whereas due to the nature of English grammar it seemed best to place the word “sound” first in “The sound of a breaking lance, ...”. This meant that the anticipation for the reader knowing that all of these are sounds is lost in translation although one can argue that the reader can deduct that they must be sounds from the list. Some of that anticipation was achieved by using the singular “sound” instead of “sounds” which would indicate immediately that the rest of the items on the list are sounds as well. The singular indicates that the rest are sounds but from reading only the first item one could assume that the list is not comprised of only sounds. This is a very minute detail but it is something that is important when considering the pacing of a passage, which changes word order and has a particular structure as in this case a list-like structure. There was also a decision to be made on the part of translating “...tuskasta kiljuvien hevosten ja karjuvien miesten...” because of the partial ambiguity of the phrase. Are the men involved also screaming from pain or are they just bellowing because of the violent situation? I had to ask the author for his insight but he did not really remember what the original point was. Because of the situation I decided to use my freedom of choice that I was granted in the matter and chose to make the action slightly more violent to depict the chaos of the events taking place. The more exciting the passage is, the more interesting it is to read.

The two succeeding sentences have only one point concerning a choice made in order to keep the pacing preferable. Other than that, the sentences are almost word-for-word translations. The translation used for “tehdä ristinmerkki” was “to cross oneself” instead of the longer “to make the sign of the cross”. The choice was made for the simple reason of keeping the final phrasing short enough, so that the pace does not slow down too much and hinder the effectiveness of the action taking place.

Examining the narrative parts of Mikael’s diary entries, which can at the same time be regarded as a part of the book’s narrative entries, it comes apparent that three main modes emerge regarding different modes or translation strategies I had to use.

The first mode is Mikael’s thoughts displayed through the narration. Since they are Mikael’s inner, personal thoughts there has to be more of the register of his character in the words chosen in the translation as well as the same types of

connotations which have been used in his utterances to other characters. In this mode of translation Mikael's character's personal register comes out more. This mode can be labeled as an outlet for Mikael's thoughts via indirect discourse.

The second mode is Mikael describing surroundings and events in which he is more of an observer. These situations require the creation of a mental image of the location described from the written clues in the book. Some points are very subtle and have to therefore be deducted from the relative situation (for example, the tavern's size in the example and Mikael's physical state). This mode can be seen as description in general.

The third mode is Mikael describing sequences which involve more action and which are written in a certain rhythm or pace in order to give the action more urgency and excitement. This mode can be labeled as narration of action.

This section of different registers demonstrates how multi-faceted modes of translation had to be utilized in order to preserve the intended meanings of the source text and its author. The investigation of the register of the characters, letters recorded in Mikael's diary and narration reveals a multitude of illocutionary vehicles that have been used by the author to create the text. These vehicles include, for example, the usage of pacing, carefully planned choice of words and formality in language use. The difficulty in producing an adequate translation of these vehicles lies in the fact that literal translations often do not capture the meanings carried by these vehicles. The intentions of the text and author are a priority in the translation process. This is why when a literal translation cannot be carried out without damaging the source text it presents a problem. The most problematic passages regarding register, which are represented as examples in this section, are often those which have to be altered somehow in order to preserve the original meaning and intention. A great advantage in this regard was the fact that these problematic passages could be discussed with the author in order to insure the integrity of the translation in relation to the source text. The addition of elements, for example, words with different connotations than that in the source text, was deemed necessary in cases where no other option could preserve the original intent. In the majority of these cases, however, adding elements meant that some other elements of the opposite nature were either omitted or toned down. This insured that the message and intentions of the original passages in the source text were translated as accurately as possible.

4.4 Figures of speech

One of the most interesting aspects in *Seitsemäs Temppeliherra* is the use of figures of speech in creating a special atmosphere. Lefevere (1994) examines the concept of metaphors in his book and his thoughts apply to other figures of speech as well. Let us begin this section of analysis by reciting what Andre Lefevere (1994: 37) has to say about translating metaphors:

Translators will find that their reader's of propriety tends to act as a check on the translation of metaphor: collocations of concepts or words that do not unduly strain one culture's concept of what is acceptable (logically, emotionally, even morally) may be found beyond the pale of the acceptable by members of another culture. Translators may have to adapt or substitute accordingly, but they should do so only as a last resort since one characteristic of metaphor is that it requires some flexibility of mind to be understood and that it can impart a similar flexibility on the target language. Since flexibility is always a good thing, translators might do well to consider the potential benefits of the "unacceptable" before rejecting it.

Lefevere (1994: 37) states that what is acceptable in one culture as an understandable metaphor can strain the understanding of another culture's representatives. Lefevere continues to state that this causes the need for translators to adapt and substitute metaphors if a literal translation will not suffice. He concludes by remarking that since flexibility is the key feature of a metaphor certain flexibility is also required of the translator so that s/he will not reject options in translation that might at first seem unacceptable.

What Lefevere has to say about translating metaphors is equally applicable to other areas of translation as well, especially regarding the functionalist viewpoint on translating and the nature of translating fiction, which has to do with being able to create vivid imagery in the reader's mind through the source text.

The concepts of other figures of speech have to be added to this section because of the fact that some metaphors can be seen as other figures of speech and vice versa depending on the viewpoint of the reader and perceiver. By locking down definitions, some of the freedom of the reader in interpreting the imagery is blocked since people have a tendency of understanding connotations and collocations differently depending on their cultural and personal experience of life. As I have mentioned before in the other sections of this annotated translation and analysis; the main point

is to find key areas of interest and how their translations came to be what they are in the final version. The analysis will, however, contain definitions in parts where one can see clear features of certain types of figures of speech.

Regarding this analysis the most interesting point is in the illocutionary power created by the writer in the examples where figures of speech are represented and how they were translated. The following examples show how problems of translating figures of speech were solved within this particular piece of fiction.

34) Kaikki se päättäväisyys ja voima, jota minussa oli muulloin, vuoti minusta Bohemondin

läheisyydessä kuin valkuainen rikkoontuneesta munasta. (Koskinen 2007: 67)

All that determination and strength that I possessed at other times was poured out of me like albumen out of a cracked egg in the presence of Bohemond.

To illustrate my previous point about not giving too much stress to the fact whether an illocutionary tool used in *Seitsemäs Temppeliherra* is a metaphor or some other type of figure of speech, I will discuss the ambiguity of the concepts of metonymy, metaphor and simile regarding this example from chapter nine.

By limiting the example to its figure of speech leaving out all that is excessive in this case we get the phrase “Päättäväisyys ja voima vuoti minusta kuin valkuainen rikkoontuneesta munasta” which was translated as “Determination and strength was poured out of me like albumen out of a cracked egg”. First, let us take a look at the logic behind the translation itself. The verb “drained” was considered for “vuoti” but the image of an egg and linking albumen and the verb “drained” did not seem appropriate especially when Bohemond had an active hand in the emotional state of Mikael. The verb “poured” seemed more active as in somebody is actively pouring Mikael’s strength out of him, at least, more actively than the verb “drain” suggests. Another point was the word “valkuainen” which could not be translated as “egg white” because of the image it creates. The word itself suggests the colour white and in a raw egg the egg white is of clear colouring, which tampers with the image. Since the word “albumen” is a synonym without the connotation of a colour, it was chosen instead.

Depending on the viewpoint the phrase “Determination and strength was poured out of me like albumen out of a cracked egg.” can be interpreted very differently regarding different types of figures of speech. The word “like” hints strongly to the

fact that this particular passage is a simile, drawing an immediate parallel between the desired image and the actual image of Mikael feeling himself powerless. On the other hand the word “albumen” is used to describe two words, “determination” and “strength” which could be seen as a sign of a metonym if we assume that this image is or has been a fairly common comparison and therefore has been used on many occasions. Also considering the word “poured out” in connection to Mikael’s mental attributes can be said to be a metaphor since these attributes cannot actually be poured out and the word is therefore used in another domain than where it is usually found, which is one quality used to define a metaphor. Naturally these qualities are not physical in nature but a more accurate description would be “vanished”, “diminished”, “subsided” or “lessened”, which are more accurate in describing the actual event taking place in the physical world so to say.

This first example was used to illustrate the point of concentrating on the illocutionary tools within the figures of speech examined so that they could be accurately translated and the message of the original text would be most accurately represented. There is no real point in concentrating on the fact whether some figure of speech is definitely a metaphor or something else as long as the different facets of the phrases themselves are understood and translated accordingly. As many of the definitions concerning different figures of speech are also debatable to a point, it seemed wiser to start with the assumption that using the concept of translating metaphors, which Lefevere (1994: 37) uses, to describe also other forms of figures of speech, is adequate to capture the illocutionary tools that are the most essential in a translation of this type. It is the essential message of the text and its collocations and connotations that are the most important facts when recreating the original text’s mental imaginary into the translation. This does not mean that all the figures of speech should be looked upon as metaphors. The main point is that the concept of translating metaphors by Lefevere (1994: 37) can be adequately used to describe the translation of other figures of speech as well.

- 35) Viisi pitkää vuotta sulivat pois ja minusta tuntui siltä, kuin olisin juuri äsken hyvästellyt hänet kavutakseni Jerusalemin muureille johtaville tikkaille. (Koskinen 2007: 92)
 Five long years melted away and I felt as if I had just said goodbye to her in order to climb the ladder leading to the walls of Jerusalem.

This example has a metaphor in it, “Viisi pitkää vuotta sulivat pois...”, which fits the strictest and most obvious definition of the particular figure of speech. There is also a more hidden metaphor, “...kavutakseni Jerusalemin muureille johtaville tikkaille”, which might not be as obvious but nevertheless had to be very carefully rendered into the translation.

In this particular passage, Mikael is meeting his wife for the first time in five years and experiencing feelings and memories related to that event. The first metaphor “Viisi pitkää vuotta sulivat pois...” translated as “Five long years melted away...” can be seen from at least two different viewpoints. The melting of the years could mean that all of the hardship Mikael has been through in the last five years seems less painful when he is finally reunited with his wife. The other interpretation could be that he himself feels actually five years younger because of the sight of his wife. There are other interpretations as well and combinations of those interpretations of which every reader sees the one that is closest to their personal viewpoint and understanding. When a metaphor like the one discussed is translated it has to be kept as close to the original image intended by the author as possible. This was mentioned by Lefevere (1994:37) and it is applied in the passage.

The second metaphor relates to the storyline of the events in the book. The passage “I felt as if I had just said goodbye to her in order to climb the ladder leading to the walls of Jerusalem” can be understood literally or as a figure of speech relating to Mikael as a Crusader. The preposition “to” is in a key position regarding the translation. If the passage would have been translated as “...leading up the walls of Jerusalem” the translation would miss a preferred connotation, or at least, it would be somewhat diminished. The metaphoric meaning of the passage achieved with the usage of “to” relates to Mikael’s journey to Jerusalem, which is his main goal within his pilgrimage. He has in a way abandoned his wife in order to fulfill a need or obsession he feels that he must complete. In this light, “the ladder leading to the walls of Jerusalem” can be seen as the journey to Jerusalem itself as Mikael makes his way, rung by rung and step by step closer to his goal and away from Michelle, his wife. In this regard the ladder is a metaphor for the difficult journey leading to Jerusalem.

This example demonstrated how it was important to judge the meaning of each passage and then choose the appropriate ways to incorporate the preferred connotations relating to the story of the book by sometimes translating directly and

not having to choose between words, which might potentially distort meaning, and other times when a single choice of preposition can change the whole outlook of the figure of speech in question.

36) Hän punnitsi aina mielessään kaikki vaihtoehdot ja tarttui viimeisenä siihen, joka vaati rahan tai musteen sijaan miekkaa. (Koskinen 2007: 99)

He always weighed all options in his mind and used the one requiring a sword instead of money or ink as a last resort.

In this example there is a very straightforward figure of speech, which has been translated almost word-for-word except for the word order being slightly different for the sake of making the English text more fluent. This is an example of the typical figures of speech used in the book. Many of these passages have metonyms in them as does this one, which is to say they have wordings that represent a greater whole, which are both situated within the same domain. The money and ink represent a non-violent, diplomatic way of solving conflicts and the sword naturally represents violence and war. This form of metonym is somewhat reminiscent of the saying “The pen is mightier than the sword”, which is also of metonymic construct. There was thought of dismissing the metonym entirely in order to carry the point through more directly but the original text would have lost its meaning as the metonym is more describing of Aleksios as a ruler. Sometimes substitution of a metonym with a more direct approach comes to mind for the reason of the saying/wording having an almost cliché-like usage, although in the case of this book, classical sayings work to the betterment of the medieval atmosphere, which is important in a historical novel. Metonyms similar to this example were used to a great extent in creating the books atmosphere and were therefore important also in the translation. There is also a metaphor present in this example in “punnitsi mielessään” which was translated as “weighed in his mind”. This was a word-for-word translation because of the fact that the connotations carried by the wording of the metaphor are the same in both cultures. The metaphor is a very common one and does not include any special meaning in this context.

37) Olimme saaneet ratsumme siksi hyvään vauhtiin, etteivät saraseenit edes hidastaneet etenemistämme. Iskimme heidät maahan kuin kivivyöry iskee alas risuaidan. (Koskinen 2007: 86)

We had managed to get our steeds into such a commanding stride that the Saracens did not slow our pace down the slightest. We struck them down just as a rockslide strikes down a brushwood fence.

Here is an example of a simile and a passage where an exact translation was impossible to achieve and the closest possible option to the original had to be chosen after much consideration.

Translating the phrase “siksi hyvään vauhtiin” was somewhat difficult since it has a construct that is rather rare within the Finnish language and a word-for-word equivalent does not exist in English. The following simile “Iskimme heidät maahan kuin kivivyöry iskee alas risuaidan” depicts the relative weakness of the Saracens compared to the Crusaders force and therefore the translation “into such a commanding stride” was chosen. The translation underlines the differences of the two groups regarding their power especially with the word “commanding”. This gets us to the simile which lets the reader know how weak the Saracens defense is at the time of the charge taking place. The simile’s structure is very ordinary with the signature “kuin” (translated “as”) confirming that there is indeed a simile in use. The translation of “risuaita” as “brushwood fence” is not completely accurate regarding the design and outlook of the fence in question. The term “risuaita” is used traditionally in Finland for a fence with vertical poles placed side by side at a distance from each other and then poles of wood are stacked horizontally at a slight angle across these vertical poles. There is also the connotation that “brushwood fence” has, which is that of a more ragged fence consisting of dried up pieces of branches and such. Both of these fences cannot stand a lot of pressure before they break so the translation “brushwood fence” was deemed adequate because it conveys the basic idea that the simile originally represented.

This discussed example shows the reciprocity that figures of speech have with other passages, which cannot be translated in a satisfactory fashion unless there is additional descriptive information available for the events taking place, as in this particular case, the simile is illuminating the atmosphere of current events. From the simile it is possible to draw support for the translation of “commanding stride” and keep the overall image very close to the original text.

38) Mitäpä tässä kaartelevaan kuin turkkilainen jousimies. Leuassasi kasvaa tuuhea parta joten kestät kyllä kuulla totuuden. (Koskinen 2007: 96)

Well, no use near-missing the mark like a Turkish archer. There is a thick beard rooted on that chin of yours so you can surely handle the truth.

This example was surprisingly difficult to translate because of the content within the figures of speech. The meaning of the phrase “Mitäpä tässä kaartelevaan kuin turkkilainen jousimies.” is roughly “let’s get to the point” but a direct translation would be something like “What is the point of wheeling around like a Turkish archer?”. The literal translation does not really carry the meaning of the source text which implies that Turkish archers tend to miss what they are shooting at. Another explanation for the source text’s choice of the word “kaarrella” could be the way in which Turkish archers were able to shoot their arrows up to a 300 meter distance accurately and this naturally required the arrow to be shot in a steep angle upwards, resulting in a high arc of trajectory. Both of these images succeed in conveying the idea of not talking around the main issue to be discussed and getting to the point. The saying “beating around the bush” would have otherwise been quite suitable but the idea of the slandering the Turks is very much descriptive of both the attitude of the knights towards them and the thinking of that era so it seemed something that was wiser to conserve for the sake of the book’s atmosphere.

In the second sentence of the example there is a fairly simple figure of speech which is a metaphor or a metonym depending on the viewpoint of the reader. The basic gist of the passage is that if Mikael is old enough to grow a full beard, he is also wise enough to hear the truth without any unnecessary softening. The word “kasvaa” was translated as “rooted” instead of the verb “grow” in order to underline the fact that the beard has existed on Mikael’s chin for some time and is well established there. There is a possible link to a saying in the Finnish “Kalevala” “Ei parta pahoille kasva, turpajouhet joutaville...”, where “paha” does not mean “evil” but “young”. Nevertheless, the beard and facial hair in general has been revered as a sign of wisdom and old age. The connotation of “Kalevala” will most probably not be conveyed to any other group of people than the Finns but it is there regardless.

The examples presented in this section of analysis had colorful uses of language in the form of figures of speech, which are often generalized as metaphors in everyday conversation. The translation of these figures of speech proved to be

challenging in some areas because of the different connotations within each language and the cultural references bound to those language areas and cultures. There are also examples which can be translated word-for-word and still hold the desired illocutionary message. The main objective, however, was the same as with the rest of the areas of translation within this project; transferring the message of the passages and conveying the original, intended atmosphere and imagery to the reader in the target audience. Naturally, the examples presented here are only a small portion of the figurative language use within the area of translation, but they give a representative look into the process which is needed in order to integrate the passages into the greater whole of the book's translated version. Translating figures of speech in a historical novel is highly dependent on the surrounding features in the book: the characters, scenery, events, timeline and other devices shedding light into the world where the events of the book take place. The relationship of the characters of Mikael and Bohemond, for example, is illuminated by the figure of speech in example number 34 where it comes apparent that Mikael's determination and strength are weakened by Bohemond's presence. This demonstrates how well a single sentence with the proper use of a figure of speech can add to the knowledge of the reader on the details of the characters. This is why it was especially important to follow the guideline presented by Lefevere (1994: 37) and use substitution as a last resort since it might affect the flexible nature of the metaphor translated.

5. DISCUSSION

This section contains examination of the features that were found in the process of analyzing the most problematic passages concerning the translation of the diary entries of Mikael in *Seitsemäs Temppeliherra*. The analysis/annotated commentary of the examined examples will now be discussed from four different perspectives. The first perspective examines the commentary in the light of what was most essential for the translator in relation to the different translational issues within their respective categories of analysis derived from those of Lefevere (1994) labelled: names, biblical and religious allusions, register and metaphors and other figures of speech. The second perspective regards the examples from the viewpoint of the found translational issues correlating to the features of the genre of historical novel as defined by Elias (2001). The third perspective views the examples with regard to the correlation between the author's style and the encountered translational issues. The fourth and final perspective will examine the examples based on a general level of topics regarding the performed translation.

Translating names of characters and locations, or not translating them, required extensive work in order to be familiarized with their historical background. It was not enough that the author had done his research on the era of the Crusades because the text had to be in essence written again in English. The basic consensus with the author was that the original character names and as many other names as possible were to be left in their original form. This was not possible with the location names because they are somewhat different in their Latinized form to that of the Finnish ones. Using the Finnish forms for locations would have created confusion in the English speaking reader. The character names are used in the form they were written in the original Finnish text as it makes them more unique and real. This applies somewhat to real life in the sense that nobody translates peoples' names and calls them by a different name in different countries and cultures. The characters gain added depth because of this fact. The translation of names and locations required a lot of checking and cross-referencing in order to find the best possible option for an accurate historic representation while at the same time keeping in mind the wishes and intentions of the author. Regarding the fact that the character names that are historical can be recognized as they appear in various written forms in historical books including the forms used in this translation (for example Bohemond), their

possible connotations remain intact. Not translating the names of the fictional characters (for example Mikael Canmore) cannot lessen the connotations related to their names since the original intention of the text and author is bound to those specific names. The only possible reason for translating the fictional names would be the conventionalizing of those names and that makes the characters less unique.

Finding adequate translations for the biblical and religious allusions used in the text required some examination of the Bible and other texts influenced by Christianity. The mechanism in making choices regarding these allusions depended on the nature of the passage and on the character who uttered them. When there was a passage that could be found word-for-word in the Finnish Bible, it was translated using the corresponding passage in the English one. Most of the allusions in the text were more of a religious nature and not strictly biblical. The language used in them was, however, similar to that of the Bible and therefore some passages and words were translated to suit that format. Some of these were rarer wordings like “totisesti” which seemed suitable to translate according to their biblical counterparts as in this case with the word “verily”. This was a way of preserving the religious atmosphere which was emanating from some characters in the book.

Register is a very broadly used term in this commentary because of the description of Lefevre (1994) regarding utterances and situations. Register in this project reflects the suitability and means in which the text is able to accomplish getting the desired message through using different illocutionary and stylistic tools. It is demonstrated in the way how the characters of Mikael and Bohemond have a register/style in which they communicate with other people throughout the book. It is also distinctly present in the narrative aspects of Mikael’s diary markings and the excerpts of letters discussed in the analysed examples. All of these different registers had to be established through character and textual analysis which resulted in a consistency of translation based on these decisions. As a translator is only a one person, there is the danger of being overly subjective in determining the motives of characters and stylistic choices of the author. In this particular project that risk was minimized by having the possibility to consult the author whenever needed. Examining the facets of register in the sense that it is defined in this study proved to be very fruitful in the sense of understanding why certain translational choices suited other characters and passages of text better than others and what the motives behind those choices were. In order to achieve a competency in determining different

registers of characters it was imperative that the whole book was read by the translator and processed in great detail regarding the plotline, character motives, timeline and so forth. This made it easier to determine the motives behind certain stylistic choices made by the author, which affect the register of the book in different areas. Once the motives for the actions behind the choices were made clear, it was possible to create a more consistent and whole translation which followed the original intention of the text and the author.

From an analytical viewpoint, there was a problem regarding the term metaphor as one of the categories presented by Lefevere (1994). If one applies the strictest definition of metaphor to the figures of speech in the text of *Seitsemäs Temppeliherra*, there are not many interesting examples. Another problem regarding the same issue is that the definition of a metaphor depends to some extent on the viewpoint of the reader. This was the reason why the section was broadened into “Figures of speech”. The issue which is most fascinating about figures of speech from the viewpoint of translation is their ambiguity. Bridging the gap between cultural word usages in the figures of speech in the text was hard due to the fact that Finnish and English have somewhat different connotations regarding sayings and metaphoric expressions. The intention of the passage is the most important factor when any ambiguity is present. Despite this fact, there were many instances where the translation could be carried out on the word-for-word level. One demonstration of a literal translation of a figure of speech can be seen in example 35 in the passage “Viisi pitkää vuotta sulivat pois...” which was translated as “Five long years melted away...”. It is, however, very important to understand the purpose of the figure of speech rather than its word-for-word translated meaning. The ideal translation combines both the intention and the exact meaning of the words. It was also important to establish the nature of the figure of speech in the source text and translate it in the same form; metaphor as a metaphor and so forth. The translator has to invent different possibilities when the source text just does not translate directly with its intention intact. This is one of the areas where flexibility of the mind and creativity are demanded of the translator.

Keeping in mind the definition of the historical novel genre as described by Elias (2001), let us now take a look at how the areas with the most problematic issues in the translation process of *Seitsemäs Temppeliherra* compare with the three, different elements of the definition.

The first element mentioned by Elias (2001) is the inclusion of specific historical detail which is featured prominently and is crucial to plot or character development or some experimental representation of these narrative attributes. There was a lot of background work within the section “Names” of the translational issues in the analysis for the reason of verifying and checking various historical sources in order to keep the translation true to the source text’s historical facts regarding names and locations. These historical facts included research on Bohemond I of Antioch which revealed for example that his name refers to a legendary giant. There are also choices in the “Register” section which make use of the historical setting and the era where the events of the book take place for instance regarding the war machinery and armour equipment of the times. One of these choices creating a historical atmosphere is in example 24 where Bohemond speaks. The word “heittokone” was translated as “trebuchet” in order to show that Bohemond is knowledgeable of the specific terminology regarding waging war in that particular era.

The second element of the definition of the historical novel genre by Elias (2001) is that a sense of history informs all facets of the fictional construct. The words “sense”, “feel” and “atmosphere” are often mentioned in the analysis/annotation of translated examples, which is very descriptive of how the book is constructed by the author. The importance of this “sense” is transferred naturally to the translation since the intention of the author and the text are the first priority when pondering what choices to choose above others in the English text. The choice of not using contracted verb forms and preserving the original names of characters had a lot to do with creating the “sense” of history in the way in which characters are represented and how they communicate. This is combined with historically accurate locations and timelines which further empower the illusion of the past. The dated way in which characters relate and what kind of utterances they use is very prominent in sections 5.2, “Biblical and religious allusions” and 5.4, “Figures of speech”, although they are still but a part of the whole. The colourful use of language, however, is somewhat lost in modern everyday communication and as it is used in *Seitsemäs Temppeliherra*, it adds a sense of older times. Also the way that the fact that most of the book is narrated in the first person by Mikael adds a new twist of reality as if the reader has stumbled upon a true ancient journal and is reading events that have actually happened. These are known tools used by writers of

historical novels, which validates the findings even more solidly. They link the passages with problematic translations to the features in the historical novel genre.

The third and final element by Elias (2001) defining the historical novel genre states that the sense of history emerges from and is constructed by the text itself and requires the text to participate in and differentiate itself from other discourses of various generic kinds that attempt to give a name to history. There are many issues discussed in the analysis section labelled “Register” which are at the very core of defining what nuances are at work when creating believable characters, some of whom have a true counterpart in history. It could be said that a historical novel differs from a history book in the sense that while the framework of the story is based on true historical facts in a novel, the added “colouring” is what makes the book come a live. This “colouring” is the way in which the facts are slid in the story only if they have meaning for the characters and events of the book. The structure of the story is also created the other way around by founding the story on facts and adding fictive elements to complement them. The main difference to a history book is that the knowledge gained of history in a novel is gained almost accidentally. Many readers might be surprised after reading a historical novel that much of what they have read has actually happened at one time and that the story is a combination of fact and fiction. The details and connotations are added by the author to give the story depth and believability so that the reader will start little by little to fall into the world s/he has recreated.

Reflecting on the descriptions of the historical novel genre, it can be said that many of the features that make a historical novel what it is are also the important and problematic issues encountered in the translation of *Seitsemäs Temppeliherra*. This would suggest that these features have an important role in making the translation relate the desired intentions of the author, because if the features that make up the book’s genre are changed to such a degree that these features do not represent the original genre anymore, then the translation can be considered inadequate.

Key features in the writing style of the author of *Seitsemäs Temppeliherra*, Juha-Pekka Koskinen as revealed by himself in an interview in Kosmoskynä (2003), are the desire for limitless and colourful description without unnecessary limitations, creating a boundary-free state in which imagination roams free within the restrictions of the set outlines of the book/project and the way of establishing structure and capturing the interest of the reader by starting the events of the novel dynamically

and maintaining a steady pace in plot development. In order to recreate these features in the style of the text while translating it into English, it was necessary to keep in mind the above mentioned stylistic features. These came through in every analytical section of the most prominent translational problems in this translation project. There were various passages where connotations of words were very important and carried ambiguous meanings, which revealed parts of the plot or added to the development of characters in the book. Many of the translated passages used as examples in analysis contained added meanings when compared to the source text. This was due to the fact that the examples were picked according to how challenging they were to translate. As a result, many of the most difficult passages to translate seemed to be the ones which added connotations to the original text. In each of these cases it was important to consider the text as a whole and keep the body of the source text intact. This meant that adding a word with a stronger connotation compared to the source text required lessening some other connotation in the same sentence or a broader context, depending on the situation. The other factor also discussed in analysis was the correct pacing of some of the translated passages so that they carry the story and events forward in the original, desired intention of the author/text, for example, in the more action-based way of communicating which is typical for the character Bohemond at times. The usage of figures of speech is also relatively prominent in the writing style of Koskinen, which is a part of his way in describing situations and characters in the most becoming way possible. All of these features in Koskinen's style were represented in the analysed sections. As with the definition of the historical novel as a genre, the stylistic features of the author's text seem to contain the most important features regarding the successful translation of Mikael's diary markings in *Seitsemäs Temppeliherra*.

Considering that for a large part the sections of the most problematic translated passages presented in the analytical sections of this project describe also the features of the historical novel genre and the main stylistic features of the author, it can be said that the essence for a successful translation is in succeeding in the translation of these two areas as a priority and the author's intention for the text will be transferred into the English translation quite successfully. The skopos of the text does naturally encompass more minute features. When looked at in detail, these features could be almost infinitely analysed and scrutinized, but in regard to fulfilling an adequate translation where the essential intentions of the author and the text are present in the

final translation, it can be said that the translated version is a successful representative of the original.

6. CONCLUSION

This project was intended as a hybrid in the sense that its intention was to succeed in mixing the traditional way of performing a research assignment and the more work-related annotated translation format. The areas covered in this thesis had to be chosen very meticulously because of the relatively large amount of data present (almost 140 pages of a printed book). As the translation was performed from L1 into L2, it was felt that some background on this issue also had to be presented since it is regarded more traditional to translate into one's L1. The insight of Campbell (1998) and Pokorn (2005) provided sufficient information on the subject that there is no reason why a translation from L1 into L2 cannot be as successful as the one from L2 into L1. The annotated translation itself shows in detail the process of translating from L1 into L2, although the main focal point is in the translation itself and not the mode (L1 into L2) in which it is performed.

Using the skopos theory by Vermeer (1999) for determining the intended mode of the translation was the first practical step. This encompassed discussions with the author on how to proceed with the translation, reading historical background material as well as the book itself and examining what the author's writing style was. The important factor was the way in which the text represents the author's intention. This was in part very difficult since even the author could not always be certain what his intention was in relation to some aspects of the text. In addition, the term "intention" in the skopos theory presented some surprising limitations. Even with the cooperation of the author it was sometimes impossible to separate whether the intention is set forth by the author or if there are cases where an intention is born within the text and acts as an independent agent. In these cases it was relevant to fall back on the larger skopos of the text which determined the intention of the whole book. One might argue that an author is always in control of the text s/he creates but the practicality of the matter seemed somewhat different. The skopos theory assumes that the author is always conscious of the choices made and it does not take into account the possibility that every passage cannot be scrutinized by the author from all angles. This means that in every literary text there are words with connotations which have gone unnoticed by the author. Despite the fact that the skopos theory could not always capture the more minute details of the text it did prove to be very useful in considering the intention of the whole book.

The functionalist categorizations of translation errors by Nord (2001) were used for the preliminary stage of finding the most representative samples for the analysis section. This selection was made from the most problematic passages found during the translation task. The preliminary stage proved to be rather difficult since the categories in Nord's model are somewhat overlapping. The four categories of pragmatic, cultural, linguistic and text-specific translation errors do not usually exist in pure form. A perceived translation error can be both pragmatic and text-specific for example. It was a great task to determine what translation problem would belong to what category in ambiguous cases. In the end it was determined that the most problematic translational issues were encountered in the area where text-specific translation errors occur. This was achieved by evaluating the damage to the intention and message of the text if these errors should occur in the selected examples.

The use of Lefevere's (1994) categorization of translation problems was very useful in the final selection of the examples presented in this project. The categories of names, biblical and religious allusions, register and figures of speech were fairly easily derived from Lefevere's matching ones. Lefevere's (1994) categories of biblical allusions and metaphors had to be broadened to biblical and religious allusions and figures of speech. This did not present any problems since the definitions of Lefevere's categories are very practical and the advice on translating the respective features matched perfectly. Lefevere's advice on translating prose was a great help on a more practical level. The categories helped to define the most usual translational issues found in prose texts and find the ones specific to *Seitsemäs Temppeliherra*.

In relation to the work itself, some practical observations were made on how the actual framework of particular translational problems and their solutions are formed and on what basis are the decisions made regarding the most appropriate translation at a given time.

Correlations between the stylistic features in the author's text, the book's genre of historical novel and the sections of translational problems that rose from the text, were present. For example, all of the categories of translation problems by Lefevere (1994) represented in this study can be linked as essential features in a historical novel as described in section number five. Another example is the fact that Juha-Pekka Koskinen's style as an author is described by Lybeck (2004) as "flexible and full of variety" which can be linked directly to the features found in the register and

figures of speech categories. This could be interpreted as finding some important features in the general area of translating fiction in regards of transferring the author's and text's intention as faithfully as possible, which should be the main aim in all translation oriented work within the field of prose.

Analyses of actual practical and work oriented translational tasks give more insight into the world of language in relation to different cultural usages of language in general and therefore a more detailed analysis of translation tasks in prose material could prove beneficial in other areas of science. The detailed analysis of the key features found in this project in relation to the Finnish historical novel *Seitsemäs Temppeliherra* could prove fruitful also if applied to other texts. This could help in discovering how the intention of the author and the text can most faithfully be rendered so that people from other cultures can experience them just as the people who have Finnish as their L1 language. This is naturally possible only on a generalized level since all people are individuals and understand different texts in different ways. More research in this area could further the methods of translators of fiction and result in raising the standards of translated prose. Since there are relatively few task related projects concerning a translation from L1 into L2 it would prove beneficial to continue examining such tasks. To do so would strengthen the notion that there are many competent translators who can be proficient in a language other than the one that is traditionally considered their native language.

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