Translating animated Moomins – differences and translation strategies in the Finnish and English dubs

Master's thesis

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Tiivistelmä – Abstract

Tämä tutkielma tutkii animoitujen Muumien suomen- ja englanninkielisten dubbausten eroja sarjoissa Muumilaakson tarinoita ja Muumilaakso. Tutkielman tarkoituksena on selvittää, millaisia eroja dubbauksissa on. Tutkimuksessa tutkitaan lisäksi mitä Chestermanin (2016) kääntämisstrategioita on käytetty eroavaisuuksissa. Tutkimuksessa selvitetään myös, miten Chaumen (1997, 2004, 2012) teoriat audiovisuaalisesta kääntämisestä soveltuvat ja toteutuvat kyseisessä aineistossa.

Tutkimuskysymykset tässä tutkielmassa ovat: "Mitä eroja suomen- ja englanninkielisissä dubbauksissa on?" ja "Mitä kääntämisstrategioita eroissa on käytetty ja mikä vaikutus niillä on?"

Tutkielmassa selvitetään, mitä syntaktisia, semanttisia, pragmaattisia ja audiovisuaalisen teorian osia aineistossa on käytetty. Tuloksista käy ilmi, että eroja dubbausten väleillä on runsaasti. Erot kattavat sekä pienet erot, kuten sanaluokan vaihdot, että suuret merkitykseen vaikuttavat erot. Lisäksi oli huomattavaa, että englanninkielisissä dubbauksissa oli runsaasti suomenkielisiä dubbauksia enemmän informaatiota ja puhetta. Dubbausten käännöseroista huolimatta juoni pysyi samana kaikissa jaksoissa ja pääosin merkityserot eivät vaikuttaneet jakson kulkuun.

Keywords Translation, Strategy, Strategies, Audiovisual, Moomin, Moominvalley, dubbing, dub

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1   INTRODUCTION

Translation as a term first appeared around 1340 (Munday 2012: 8). Starting in the 1950s translation was developed into the field of study we know it as today, as the result from researchers such as Roman Jakobson (1959). Translation was made into a 'science' by Eugene Nida in the 1960s. Later researchers in translation have built on his work on equivalence. His work was based on translating the Bible. Translation today includes other forms of translation, including audiovisual translation, which consists of spoken and written text, as well as the image.

This master's thesis concerns translating animated Moomins in Finnish and in English, and comparing the translations in order to find differences between them. The differences are researched with Chesterman's (2016) translation strategies. The translation strategies are divided into three subcategories: syntactic strategies, semantic strategies and pragmatic strategies. In addition, the analysis section introduces findings concerning audiovisual translation as well as other remarkable findings. The data consists of four episodes from the 1991 series Muumilaakson tarinoita/Moomin and three episodes from the 2019 series Muumilaakso/Moominvalley.

I chose this topic out of personal interest in translation as well as the familiarity with the Finnish version of Moomin. In addition, the length of the series gave plenty of material to work with. The episodes chosen from both series were from the beginning, midway, and towards the end. This was a conscious decision where the style of the speech would be stabilized the further along the series goes on – that is the nature of the language or the translation choices would probably be similar towards the end. I find it important to research children's media and its translations, as I find it as important and valuable in the field as translating media for adults. A lot of research has been done on children's literature and translating media.

This research focuses only on the animated Moomins, which have been researched less than the books and the comic strips, which are the original material by Tove Jansson and Lars Jansson. I wanted to focus on the Finnish and English dubs because of the different translation cultures and the differences between the two languages. English as a translation culture is more dubbing oriented while Finnish is more subtitling oriented (Reus 2020: 43). This is explained in further detail in section 2.3.

In addition, I wanted to examine the differences of a bigger language community (English) with a smaller language community (Finnish). Interestingly, neither language is the original language of Moomins, which were originally written in Swedish. To further add to this, the original language of the series Moomin is Japanese although it has been made in cooperation between Japan, Finland, and the Netherlands. Tove Jansson herself was involved in making the series. Despite this, the Moominvalley series is based more on the books and comic strips than Moomin.

The main theory I used for this research is by Chesterman (2016). His three translation strategies are divided into mutliple sub-categories. I wanted to examine what translation strategies were used in the dubs and to what effect.

I will start this research by introducing relevant background theory. The theory section begins with a more general approach to translation with equivalence, and then moves on to introduce the translation strategies I used in this research. This is followed by theory on audiovisual translation. At the end of the theory section I introduce two studies that are similar to this research.

After introducing the theory I move on to the present study section, which introduces the research questions. These are followed by a description of the data and a brief description on Tove Jansson's Moomins. After this, I explain my chosen method for this study and describe how I did this study.

The main section of this research is the findings section. I examine the syntactic, semantic and pragmatic strategies in order including their sub-categories. These are followed by the aspects of audiovisual translation, including non-verbal information and the standards for dubbing practice. I end my findings section on discussing and showing how some of the characters were referred to, and how this changed in the dubs.

I end this thesis with the discussion and conclusion section, where I discuss the findings and why these findings occurred in the data. In addition, I discuss the limitations of this study and what could be researched in the future.

2   THEORETICAL BACKGROUND

In this chapter I will present theory on equivalence in translation, including Nida, who developed translation as a field, as well as criticism and other views on equivalence. Following this, I will introduce translation strategies by Vinay and Darbelnet and Chesterman. Next, I will present theory on audiovisual translation by Remael, Reus and Chaume. Finally, I will present previous studies on translation by Raivio and Strandberg. Raivio's research focuses on translating cultural references and Strandberg's research focuses on translating the character names in the Moomin franchise.

The word 'translation' comes from the Latin *transferre*, which means "to carry over" (Munday 2012: 8). Munday (2012: 8) defines translation as a research field in languages which can be divided into three meanings. Firstly, translation is the phenomenon, which, for instance, can be studied. Secondly, translation is the product, which would be the translated text, such as the dubbing of the Moomin series. Thirdly, translation refers to the process of translating.

According to Munday (2012: 8), translating involves changing the original text, also known as the source text, or ST, into a text of another language, which is the target text, or TT. The original language the text is translated from is the source language, or SL, and the different language used in the TT is target language, or TL.

Jakobson (1959: 233) categorizes language into three categories: intralingual, interlingual and intersemiotic translation. Intralingual translation means translation within the same language, such as a summary. Interlingual translation means translation in another language and is the traditional meaning of translation. Intersemiotic translation is the "interpretation of verbal signs by means of signs of non-verbal sign systems" (Jakobson 1959: 233). Intersemiotic translation could be the film adaptation of a book, or the animated version of Moomin books, for example.

2.1 Equivalence in translation

Researchers in the 1950s and 1960s began to develop a more systematic approach to translation (Munday 2012: 58). Equivalence is one of the most notable theories that emerged in this period, and the most notable name in equivalence is that of Nida. Other researchers after Nida built on his concept of equivalence either building on the foundation or developing their own theory as a response to the criticism equivalence has later received.

Equivalence in translation means, according to Jakobson (1959: 233), "substituting messages in one language…for entire messages in some other language". Munday (2012: 60) adds that for the ST and TT messages to be equivalent, "the code-units will necessarily be different since they belong to two different sign systems (languages)".

There is normally no full equivalence in meaning between different languages. Jakobson (1959: 233) gives an example of the word *cheese* and its Russian word *syr*, since the Russian *syr* does not include cottage cheese as a concept, for instance. For the code-units to be equivalent in English and Russian, *cottage cheese* cannot be translated as *cottage + cheese* but rather as a whole. Differences in vocabularies and concepts between languages often reflect what is needed in the speaker's everyday life (Pinker 1994, cited in Munday 2012: 59).

Noam Chomsky (1957, cited in Munday 2012: 61-62) introduced a model, which arranged sentences into levels, which were governed by rules. There is a deep structure, which is "transformed by…rules relating one underlying structure to another, to produce a final surface structure, which…is subject to phonological and morphemic rules" (Chomsky 1957, cited in Munday 2012: 61). For Chomsky, kernels are simple sentences that do not require much transforming. For Nida and Taber (1969: 39), kernels are "basic structural elements out of which language builds its…surface structures". According to Nida and Taber, kernels are the base that is being transformed into the TL. They are then formed into the surface structure.

2.1.1 Nida's concept of equivalence

Nida (1964) moves away from the notion that a word has a fixed meaning and argues that the meaning is acquired through context and culture. He divides meaning into three categories: linguistic meaning, referential meaning, and emotive meaning. **Linguistic meaning** is "the relationship between different linguistic structures" (Munday 2012: 64). A word can have a different meaning even though it looks the same on the surface, such as with *her bag* – she possesses – and *her intelligence* – a quality. **Referential meaning** is the "dictionary" meaning. **Emotive**, or connotative, **meaning** is what we associate to a word.
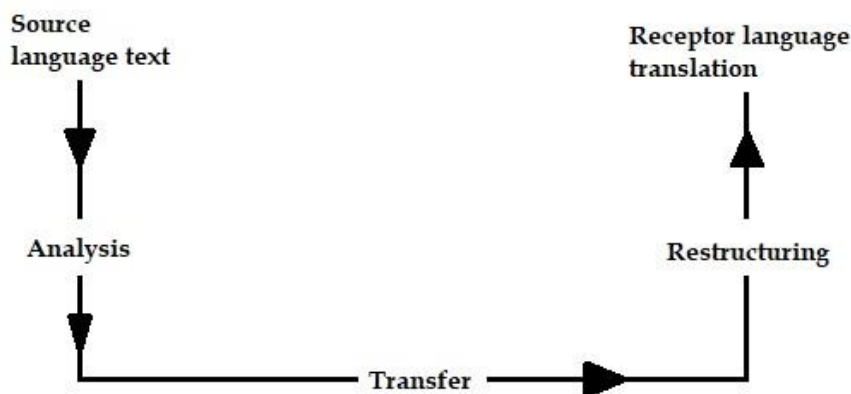
Figure 1: Nida's model of the translation process (adapted from Nida and Taber 1969: 33)

Nida (1964: 159) introduces two orientations of equivalence. **Formal equivalence**, or formal correspondence, stresses that the TT should match as closely as possible to the ST. **Dynamic equivalence**, on the other hand, is concerned with the effect of the ST and TT to be as similar as possible, and to achieve this, the translator must follow a complicated process of analysing and restructuring. The process can be seen in Figure 1.

Nida calls the principle of the ST and TT to be as similar as possible as **equivalent effect**. For Nida, naturalness is a key, and he defines dynamic equivalence as finding "the closest natural equivalent to the source-language message" (Nida 1964: 166). For

Nida it is crucial that the SL should not interfere with the TT, and that the foreignness should be minimized. This would include, for instance, adjusting cultural references.

Nida's aim is to move away from a word-for-word translation and for the translation process to be more reader oriented. However, the concept of equivalence has been heavily criticized. According to Lefevere (1993, cited in Munday 2012: 68), equivalence was still too concerned with the word level. Some researchers, such as Larose, have raised concern in how the effect of equivalence is measured (Larose 1989, cited in Munday 2012: 68). They have argued that a text cannot have an exact response in different cultures and times.

Edwin Gentzler (1993, cited in Munday 2012: 69) has criticized Nida for using a theological and religious, or religious converting, base for his research. In Gentzler's view, Nida's dynamic equivalence is oriented towards converting readers to Christianity. On the contrast, some religious groups who claim that religious texts are sacred and unchangeable have criticized Nida's dynamic equivalence. According to Peter Newmark (1981: 69), equivalence is tied to time and place and does not carry over to other contexts. In addition, Newmark (1981: 51) criticizes the concept of dynamic equivalence and if it serves a purpose that the reader is "handed everything on a plate". He believes that a reader should be forced to make an effort when reading, such as looking up a word, because the more the text is generalized or simplified, the less meaning there is.

Despite the criticism on Nida, his work has been influential in the field of translation (Munday 2012: 69). He developed a 'science' on translation with a systematic approach, which counted for the target audience for the first time. Despite this, equivalence has been criticized on its basis of time and location of the translation's receiver.

2.1.2 Additional views on equivalence

Werner Koller (1979, cited in Munday 2012: 73) introduces the concept of **correspondence** along with equivalence and, according to him, correspondence "compares two language systems and describes differences and similarities contrastively". Koller's (ibid.) correspondence includes "the identification of false friends (e.g., German *aktuel* means *current* and not English *actual*) and of signs of lexical, morphological and syntactic interference." Koller's notion of equivalence concerns equivalence in ST-TT pairs and specific contexts. According to Koller, competence in translation comes from ability in equivalences.

Koller (1979, cited in Munday 2012: 73-75) introduces five types of equivalence relations: denotative, connotative, text-normative, pragmatic, and formal equivalence. **Denotative equivalence** is concerned with the ST and TT having the same denotations. **Connotative equivalence** relates to the "lexical choices…between near-synonyms" (Koller 1979, cited in Munday 2012: 74). **Text-normative equivalence** refers to text types. **Pragmatic equivalence** is similar to Nida's dynamic equivalence in that it is oriented towards the receiver. **Formal equivalence** is related to the stylistic and aesthetic features of the TT. Koller's formal equivalence should not be confused with Nida's formal equivalence. Koller's equivalence relations are ordered hierarchically. The translator should first attempt denotative equivalence, and if it is deemed inadequate, he or she should move downwards to connotative equivalence.

Andrew Chesterman (2016: 4) notes that normally, source texts continue to exist even after they have been translated. He continues with suggesting that translation adds to the ST in introducing new ideas, for instance. A translation extends the audience of a text, and thus, for example, adds other interpretations of the text. Chesterman (2016: 4) views equivalence closely to metaphor since they both have the same root in "carrying across". When carrying something across, it is expected that this something will keep its identity; they remain the same.

Chesterman (2016: 5) argues that equivalence is "normally unattainable, and hence not a useful concept in translation theory." Pragmatically, equivalence is only achieved when a ST item is translated into the TL and where the process is reversible. By reversible, Chesterman means that the translated text would be translated back into the original language, and the result should be the same as the original ST. This is unlikely to occur in larger syntactic units and, instead, is only achievable with small lexical items, such as set phrases or numbers. If equivalence is the purpose of a translation and "since absolute equivalence is practically unattainable, translation must surely be impossible" (Chesterman 2016: 6). This can be further elaborated by stating that equivalence in translation is perfection, and perfection can never be achieved. Keenan (1978, cited in Chesterman 2016: 7) notes that nothing can be translated exactly, which is the result of human languages being imprecise.

Chesterman (2016: 7), however, argues that "everything can be translated somehow, to some extent, in some way". He continues to claim that as translation is a form of language use, and thus a form of communication, it should not be perfect since communication is not perfect either. Communication can be seen as successful when it has been decoded and interpreted, and this should be the case with translation as well. Chesterman (2016: 7-8) does add that some texts are easier to translate than others, specifically when the "source and target cultures are in close cultural contact or share a similar cultural history, when source and target languages are related, when the source text is already oriented towards the target readership". By orienting towards the target readership, Chesterman means, for example, tourist brochures.

2.2 Translation strategies

According to Munday (2012: 22), a translation strategy is an "overall orientation of the translated text" and a procedure is "a specific technique or method used…at a given point in a text". A translation strategy can therefore be a choice between orienting towards the ST or the TT, and a procedure can be borrowing, for instance. I shall

present theories concerning translation strategies by Vinay and Darbelnet (1995) and Andrew Chesterman (2016).

2.2.1 Vinay and Darbelnet's direct and oblique translation

Vinay and Darbelnet (1995: 31) identify two translation strategies: direct translation and oblique translation, which together cover seven procedures. Direct translation covers three procedures: borrowing, calque, and literal translation. **Borrowing** is a procedure where the SL word is directly transferred into the TL, such as the word *sushi* (Vinay and Darbelnet, 1995: 31-32). **Calque**, according to Vinay and Darbelnet (1995: 32-33), is borrowing, where the SL expression is borrowed but the parts are translated literally. Calque may either be lexical – where the syntactic structure of the TL is respected – or it can be structural – where a new construction is introduced. An example of a calque could be:

> English: hot dog
> Spanish: perro caliente (= dog hot)

Literal translation is word-for-word translation. In a literal translation each word is translated separately and without considering how they are used in a phrase or a sentence. Vinay and Darbelnet (1995: 34) consider literal translation a good translation because it is "reversible and complete in itself". Vinay and Darbelnet's (1995) direct translation does not involve any stylistic changes.

If direct translation is not possible, oblique translation should be used. Vinay and Darbelnet (1995: 34-35) give five reasons where a direct translation can be deemed unacceptable: when the literal translation gets another meaning, when it has no meaning, when it is not structurally applicable, when there is no corresponding expression, or when the expression is not in the same register. Oblique translation consists of four procedures: transposition, modulation, equivalence, and adaptation.

Transposition, for Vinay and Darbelnet (1995: 36) means changing the word class without changing the message, such as changing *informativ* (adverb) into *informative* (adjective). Transposition, according to them, can be applied within a language as well as in translation.

Vinay and Darbelnet's (1995: 36-37) **modulation** changes the point of view. Modulation may involve changing a part for another part, such as *cleared his throat* for *his voice*. Their **equivalence** refers to describing the same message by different means. Equivalence is used particularly with idioms, for instance. Finally, Vinay and Darbelnet (1995: 39-40) define **adaptation** as changing a cultural reference for another to correspond with the target culture.

2.2.2 Chesterman's syntactic, semantic and pragmatic strategies

Chesterman (2016: 86) starts with the idea that strategies are the way that translators strive to achieve their best version and what they consider to be the optimal translation. Strategies refer to the actions a translator may take, or the "operations that…have to do with the desired relation between this text and the source text, or with the…relation between this text and other target texts of the same type" (Chesterman 2016: 86). Chesterman, therefore, considers strategies as textual manipulation, which can be found in the translation product. He adds that a strategy has to be goal-oriented and in order for it to be, there has to be a problem to which the strategy offers a solution (Chesterman 2016: 87).

Translation strategies can be divided into two levels: a global strategy and a local strategy (Chesterman 2016: 88). A **global strategy** is to solve a problem, such as how to translate a certain kind of text. A global strategy can, for example, be a decision of how freely the text can be translated, whether to represent a dialect, what kinds of intertextuality to give priority or whether to modernize an older text. A **local strategy** is concerned with a more specific level, such as how to translate a specific structure or idea.

Chesterman (2016: 89) distinguishes between comprehension and production strategies. **Comprehension strategies** concern with the analysis of the ST and are inferencing strategies. **Production strategies** are "the results of various comprehension strategies: they have to do with how the translator manipulates the linguistic material in order to produce an appropriate target text" (Chesterman 2016: 89). A production strategy may consist of a simple problem and solution. If the translator is not satisfied with the immediate target version – it can be ungrammatical, for instance – they can change something.

2.2.2.1   Syntactic strategies

Syntactic strategies consist of syntactic changes. Chesterman (2016: 91) lists ten main syntactic strategies which are: literal translation, calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change. Literal translaton, calque and transposition have already been defined above by Vinay and Darbelnet (1995). However, for Chesterman (2016: 92), **calque** covers both the calque defined by Vinay and Darbelnet (1995: 32-33), and the borrowing, or loaning, of the word.

A **unit shift** occurs when "a ST unit is translated as a different unit in the TT" (Chesterman 2016: 93). The units where the shifts occur are morpheme, word, phrase, clause, sentence, and paragraph. This may occur, for example, when translating one sentence in the ST as two in the TT, or by changing a word into a phrase:

> ST: Chop the vegetables and add them in.
> TT: Pilko kasvikset. Lisää pannulle.
>
> ST: Vetäytyä
> TT: Shut yourself away

Phrase structure change involves making changes at the phrase level without changing the unit (Chesterman 2016: 93-94). A phrase structure change can consist of changing a plural into a singular, or a third-person into a second-person. In the

following example by Chesterman (ibid.), the plural is changed into singular, as well as the countable item into a non-countable item:

> ST: Die *Produkte* auf den...
> TT: The *merchandise* depicted...

Chesterman's (2016: 94) **clause structure change** consists of clausal changes, such as changing an active verb into passive, changing a non-finite into finite or changing the clause structure. He gives the following example, where the German clause structure of subject + verb has been changed into adverbial + subject + verb:

> ST: *Diese Ausgabe…enthalt…*
> TT: *In the present issue…you will find…*

Sentence structure change affects the sentence structure, such as changing a main clause into a sub-clause plus a main clause or changing the sub-clause type (Chesterman 2016: 95).

Cohesion change is "something that affects intra-textual reference, ellipsis, substitution, pronominalization and repetition, or the use of connectors" (Chesterman 2016: 95). Cohesion change affects the formal markers of textual cohesion. A cohesion change can occur by, for instance, changing a demonstrative – words indicating what is being referred to – into an article + adjective structure:

> ST: Tämä aihe
> TT: The current topic

Level shift refers to change in the mode of expression in phonology, morphology, syntax, or lexis (Chesterman 2016: 96). A level shift may, for example, mean changing a compound noun into a relative clause. **Scheme change** refers to "the kind of changes that translators incorporate in the translation of rhetorical schemes such as parallelism, repetition, alliteration, metrical rhythm etc." (Chesterman 2016: 97). Chesterman (2016: 97-98) divides the scheme change strategy into four basic alternatives:

1) ST scheme X → TT scheme X
2) ST scheme X → TT scheme Y
3) ST scheme X → TT scheme Ø
4) ST scheme Ø → TT scheme X

Chesterman (2016: 97) explains that in the first instance, there is no change, so the ST scheme is judged by the translator to be relevant. For instance, if the translator deems alliteration to be of importance in the ST, he might choose to preserve the alliteration in the TT as well. In the second instance, the translator might choose to replace the ST scheme into another scheme in the TT that serves a similar function or is appropriate. This might occur, for instance, by changing the meter from a hexameter into an octameter.

The third and fourth instances by Chesterman (2016: 98) are similar. In the third instance, the translator chooses to remove the rhetorical scheme altogether. In the fourth instance, however, the translator chooses to add a rhetorical scheme although one does not exist in the ST, and therefore is not prompted. Chesterman (2016: 98) gives an example of the fourth instance, where a rhetoric element of phonology has been added by the translator:

ST: Kulturfans
TT: Culture vultures

2.2.2.2   Semantic strategies

In addition to syntactic strategies, Chesterman (2016: 98) lists semantic strategies and pragmatic strategies. **Semantic strategies** affect the nuances of meaning and can occur at the level of synonymy, antonymy, hyponymy, converse, abstraction change, distribution change, emphasis change, paraphrasing, trope change and other semantic changes.

Chesterman's (2016: 99) **synonymy** is a strategy which involves using a synonym or near-synonym to avoid repetition, such as *reply* and *answer* for the Finnish word

vastaus. **Antonymy** refers to using an antonym – or a word opposite in meaning, such as good and bad – and adding a negation. For instance:

> ST: He is good
> TT: He is not bad

Chesterman (2016: 99-100) divides the **hyponymy** strategy into three subclasses:

1) ST superordinate → TT hyponym
2) ST hyponym → TT superordinate
3) ST hyponym X → TT hyponym Y

Firstly, a ST superordinate is translated as a hyponym in the TT – such as translating *flower* into *rose*, or *animal* into *dog*, therefore making it more specific. Secondly, a ST hyponym is translated into a superordinate in the TT, such as translating *poodle* into *dog*, for instance, making it more general. Thirdly, a ST hyponym is translated into another hyponym of the same superordinate in the TT. An example of this could be the ST using *poodle* but the TT using *collie*, where both words share the same superordinate *dog*.

By **converses**, Chesterman (2016: 100) means using (usually) verbal structures, which tell the same but from different viewpoints, such as the ST telling the scene from a buyer's view, and the TT telling the scene from the seller's view. An **abstraction change** refers to moving from abstract to more concrete or vice versa. Chesterman (2016: 100) gives an example of the ST using *Welt* (= world) while the TT uses *globe*.

Distribution change means a change in the distribution of the semantic components by either expansion – more items – or compression – fewer items (Chesterman 2016: 100-101). This could occur, for example, by changing the ST 'Pay your bill' into 'Charge' in the TT. Chesterman (2016: 101) explains that an **emphasis change** "adds to, reduces or alters the emphasis or thematic focus". He gives an example where the ST uses *informative,* but the TT adds emphasis by claiming *highly informative*.

Paraphrasing refers to telling in other words and, according to Chesterman (2016: 101), is a common strategy when, for instance, there is no corresponding idiom in the TL as in the SL. Chesterman's (2016: 101-102) **trope** – a figurative or metaphorical use of a word or expression (Oxford Dictionary 2010) – **change** strategy involves four subclasses:

1) ST trope X → TT trope X
   a) Using the same lexical semantics
   b) The TT trope is of the same type as in the ST, but not semantically identical
   c) The TT trope is of the same type, but not lexically related
2) ST trope X → TT trope Y
3) ST trope X → TT trope Ø
4) ST trope Ø → TT trope X

In the first instance, the ST trope is kept as a trope in the TT. This strategy includes three subcategories in itself, as seen above in a)-c). In a), an example could be retaining the personification from 'Museo dokumentoi' into 'The Museum documents'. An example of b) could be when describing the same instance with the image of something being higher, but from different viewpoints:

ST: abheben (= lift off)
TT: a clear edge over

An example of c) could be using the following metaphorical expressions:

ST: ein und alles (= my everything)
TT: the apple of my eye

In the second instance, "the general feature of figurativeness has been retained, but the realization…is different, so that for instance an ST metaphor might be translated as one based on a different tenor, or as some other trope altogether" (Chesterman 2016: 102-103). In the third instance, the figurative element is dismissed completely. The fourth instance is a strategy where a trope is added in the TT although one does not exist in the ST.

The final point in Chesterman's (2016: 103-104) semantic changes is that of **other semantic changes**. These include changes of various kinds, such as changing the sense or direction. He gives an example of the German ST using *lenken*, or steer, where the attention shifts from 'here' to 'there', whereas the English TT uses *draw your attention*, where the attention shifts from 'there' to 'here'.

2.2.2.3   Pragmatic strategies

Pragmatic strategies refer to the selection of information and tend to "involve bigger changes from the ST, and typically incorporate syntactic and/or semantic changes as well" (Chesterman 2016: 104). According to Chesterman (2016: 104), syntactic strategies manipulate form, semantic strategies manipulate meaning, and pragmatic strategies manipulate the message. He stresses that the pragmatic strategies are often a result of a global strategy the translator uses when trying to consider the appropriate way to translate the text. The pragmatic strategies include the following: cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, and other pragmatic changes.

According to Chesterman (2016: 104-105), **cultural filtering** is conforming to the TL norms by translating culture-specific items as TL cultural or functional equivalents. This strategy is also known as naturalization, domestication, or adaptation. The opposite of this is exoticization, foreignization, or estrangement, where the SL items are borrowed directly.

An **explicitness change** is a change towards more explicitness or more implicitness. Explicitation is one of the most common strategies used in translation, where the translator adds information to the TT, which is only implicit in the ST (Chesterman 2016: 105). An example of this would be the following instance, where the translator has added information on what is being shipped:

ST: Bei *Versand* (= shipping) in das Ausland
TT: …when *merchandise is dispatched* abroad

Implicitation is the opposite of explicitation, where the translator chooses to leave some items, which are explicit in the ST, as implicit in the TT:

ST: The flight attendants *on board*…
TT: Lentohenkilökuntamme huolehtii…

By **information change** Chesterman (2016: 106) means adding new information that is seen as relevant to the TT receivers, but that is not present in the ST. The translator can also decide to omit information if it is seen as irrelevant.

The strategy of an **interpersonal change** refers to, for example, the formality level, emotiveness, involvement, and the level of technical lexis (Chesterman 2016: 106-107). An interpersonal change occurs when, for example, the TT operates on a less formal level than the ST. This might occur simply due to the nature of the language itself, where German, for instance, is a very formal language. An example of an interpersonal change could be:

ST: gessamelt (= to collect)
TT: passengers can *clock up* [using a phrasal verb makes the TT less formal than it would be when using 'collect', for example]

An **illocutionary change**, according to Chesterman (2016: 107) is often used alongside other strategies. Illocutionary refers to the communicative effect of an utterance. For example, when performing a syntactic strategy with a phrase structure change, such as changing a verb from indicative to imperative, it involves an illocutionary change by changing the phrase from a statement to a request. Chesterman (ibid.) adds that in addition to the above, changes may occur within a specific class of a speech act. For instance, when stating something, the translator may shift from direct to indirect speech.

Chesterman (2016: 107-108) separates **coherence change** from cohesion change in the syntactic strategy category by stating that while cohesion change concerns the formal markers of cohesion, coherence change concern the "logical arrangement of information in the text, at the ideational level". A coherence change may occur, for example, when a paragraph is separated into two in the TT, or if two separate paragraphs in the ST are combined into one in the TT. In the latter situation, the source text's second paragraph's opening gets less emphasis in the TT, due to it now being in the middle of the paragraph.

Partial translation refers to any kind of partial translation, which includes summaries, transcriptions, or translating only sounds, for instance (Chesterman 2016: 108). **Visibility change** is a strategy where there is a change in the author's presence. This often occurs as a result of the translator's intrusion. The intrusion may occur by adding footnotes or bracketed comments, which draws the attention to the translator.

Chesterman's (2016: 108) **transediting** refers to the (sometimes) drastic re-editing that translators have to do. This would occur with badly written source texts, and it includes re-ordering and rewriting. The rewriting in transediting occurs on a level where no other translation strategy covers the number of changes. **Other pragmatic changes** include, for instance, changes to the layout, or choice of dialect, such as opting to use American English because of company policies (Chesterman 2016: 109).

2.3   Audiovisual translation

The following chapter will introduce audiovisual translation as a translation discipline. Its main focus will be on dubbing, since it is the subject of this thesis. I will provide the standards for dubbing practice by Chaume (2012), as well as his concept of non-verbal translation in audiovisual texts (Chaume 1997).

Audiovisual translation is a fairly new concept in the field of translation, and originally it consisted of translating movies (Gambier 2007: 76). Translating movies

eventually became language transfer for professionals, which then developed into versioning. Audiovisual translation became the norm eventually, as it covers movies, television, and radio with emphasis being on the multidimensional aspect. Audiovisual translation has since been challenged by screen translation, which covers audiovisual translation, as well as everything translatable on screens, such as computers or mobile devices. The focus in this chapter will, however, be on audiovisual translation.

Audiovisual translation leaves the translator with very few options when translating, since the context is laid out by the multimodality of the text (Holopainen 2015: 84). Holopainen (2015: 84) adds that translators working with audiovisual texts do not have to imagine the context the same way that translators working with traditional texts have to. The interpreting of the meaning has in some ways already been done for them.

2.3.1 What is audiovisual translation?

Oxford Dictionary (2010) defines audiovisual a form of media where sight and sound are used simultaneously. According to Remael (2010: 12), audiovisual translation consists of mainly three different modes: subtitling, dubbing, and voiceover, with the former two being the most commonly used forms. Newer forms of audiovisual translation are variants of the older forms, such as subtitling for hard of hearing (Remael 2010: 12). Braun (2008; cited in Remael 2010: 13) adds that audio description for the blind is similar to dubbing in that it "translates essential visual information".

Remael (2012: 13) explains that audiovisual translation consists of audio-verbal signs, audio-nonverbal signs, visual-verbal signs, and visual nonverbal signs. The audio-verbal signs cover the uttered words whereas the audio-nonverbal signs cover all other sounds. Visual-verbal signs cover writing, and visual nonverbal signs cover all other visual signs. Remael (2010: 13) clarifies that the different sign systems form a cohesive structure, where the signs must be interpreted together, not individually.

Remael (2010: 15) brings up the point that audiovisual translation can be thought of as 'constrained' translation. By this she means that in dubbing, for instance, there is a need for coherence between the image or sound and the speech. Another example of constrained translation would be subtitling, where there is a need for compressing and paraphrasing.

Battarbee (1986: 145) defines dubbing as removing the original voices and replacing them with a soundtrack in the TL. According to him, dubbing often fails to achieve its goal of a completely convincing soundtrack where the viewers forget that they are watching a lip-synced version. Battarbee's definition of dubbing concerns translating movies. He continues to explain that subtitling is only concerned with delivering the encoded message to the audience while considering the limited number of characters (Battarbee 1986: 145-146).

Reus (2020: 43) explains that the chosen method of audiovisual translation is often dependent on the geographical location and the conventions of the country in question. Some countries, he adds, mainly dub foreign material, whereas some countries usually add subtitles. The conventions used, according to Reus (2020: 43), have developed due to financial constraints, which would include the size of the film industry in the country and potential revenue. Because dubbing is more expensive, and more time-consuming, than subtitling – which is more expensive than re-voicing – it is most often the large language communities, such as French or German, that use dubbing as a translation method. Reus (2020: 43) continues that smaller language communities, or countries with a high literacy rate, primarily use subtitling as a translation method. He adds the Scandinavian countries to this group.

Reus (2020: 43), however, points out that exceptions to the above-mentioned conventions exist. He explains that films targeted at children are usually dubbed because of most children not being able to read. In addition, cinemas often show both the dubbed and the subtitled versions of these films. Szarkowska (2005, cited in Reus 2020: 43) considers that an additional reason for this might be that "dubbing is

generally considered a domesticating translation method, whereas subtitling and revoicing are generally considered more foreignising". This is because the dubbed product can be seen as a new product in a new setting and cultural context. Reus (2020: 43) adds that the current translation methods for films are clearly rooted strongly in the national cultures and the different methods fulfil different functions.

The essence of audiovisual texts, according to Kerkkä (2011: 183) is the multimodality, which is the main difference between translating regular texts, such as books, and audiovisual texts. Meaning in audiovisual texts is created not only with words, but with gestures, facial expressions, movements, aspects of the character's voice, and background music, for instance. Everything that happens on screen has to be considered.

2.3.2   The standards for dubbing practice

Chaume (2012, cited in Reus 2020: 44) introduces standards for dubbing practice but stresses that there is no empirical evidence on what a good dub is. The standards he presents are synchrony, credible dialogue, coherence, loyal translation, and sound quality and acting.

Synchrony refers to the relation between the spoken and the actor's or character's movements. Chaume (2012, cited in Reus 2020: 44) considers isochrony, or the length of the utterance, especially important, since, according to him, it is unacceptable in most dubbing communities for the speech to exceed the duration of the mouth movement. In addition, lip synchrony, for instance, is crucial in close-up shots, and Chaume (2004, cited in Reus 2020: 44) suggests that "dubbing agents should at least respect bilabial and labio-dental consonants, as well as the openness of vowels". With this he means that an open vowel should be translated as an open vowel, for example.

With **credible dialogue** Chaume (2012, cited in Reus 2020: 44) means that the dubbed dialogue should sound realistic and plausible in the target culture while adhering to

the source text. **Coherence** between the dialogue and the images refers to the fact that the text should not ignore or contradict the visual.

By **loyal translation**, Chaume (2012, cited in Reus 2020: 44) means loyalty towards the source text. He adds, however, that in recent years the loyalty has moved from faithfulness towards the source text to faithfulness towards the translation norms in the target culture. Chaume (ibid.) raises the issue that viewers in the target culture expect to see the same product as the original. He considers that while plot changes are unacceptable, applying linguistic censorship, changing registers, or conceiving new film titles, for instance, are acceptable changes.

The final standard for dubbing is that of **sound quality** and **acting** (Chaume 2012, cited in Reus 2020: 44). These are factors that cannot be controlled by the translator but contribute towards the overall quality of the product. If the sound quality of the dub is considered to be good, the original dialogue should not be heard, for instance. The acting should be convincing for it to be considered good.

2.3.3   Non-verbal information in audiovisual texts

Chaume (1997: 315) raises the issue of translating non-verbal information, which has often been neglected in translation studies. He stresses that non-verbal information plays a relevant role in audiovisual texts, where movements, sounds, gestures, objects, and colours are as important as the verbal dialogue. Chaume (ibid.) argues that it is precisely the connection between verbal and non-verbal information that marks audiovisual texts as its own genre.

Chaume (1997: 317-318) explains the differences between different texts and the need for non-verbal information. He starts with legal, economic, and scientific texts which do not have any fictionality. These texts have the function of explaining rather than emulating, which requires less non-verbal information. He adds, however, that scientific texts, for instance, may require graphics or diagrams and therefore sometimes need non-verbal information. Chaume (1997: 318) continues to literary

texts, where words are used in place of non-verbal information. This would happen, for example, when describing a sign or movement. These descriptions are not needed in audiovisual translation, as the images or setting already substitute the words, such as a colour.

In the other end of the spectrum is advertising, where non-verbal information is crucial. According to Chaume (1997: 318), the visual subtext in adverts is not changed and the same advertisement can be seen in many different countries but the text in the advert may differ. Chaume (ibid.) places the visual narration at the top of the hierarchy in audiovisual texts, where the verbal texts have to adhere to the image.

Chaume (1997: 319) classifies the non-verbal items that are relevant for translation purposes in audiovisual texts as paralanguage, kinesics, proxemics, and cultural signs. He adds that some of the non-verbal information has to be made explicit by verbal means if there are problems in translating audiovisual texts. Paralanguage refers to the non-lexical components of speech, such as intonation or facial expressions, and is usually not accompanied by a verbal explanation in audiovisual texts (Chaume 1997: 321). Kinesics is the body movements – such as gestures – and proxemics is the space between the speaker and others. Chaume (1997: 320) identifies three ways in which non-verbal information is made explicit:

1) Showing only the non-verbal item
2) Showing the non-verbal item and giving a verbal explanation
3) Showing the non-verbal item and flouting the semiotic meaning

In the first instance, the audience is expected to interpret the non-verbal information on the basis of their culture and knowledge. The example Chaume (1997: 320) gives is that of Pulp Fiction, where Mia draws a square with her hands when accusing Vincent of being too conventional. In the second instance, the non-verbal information is complemented by referencing it through words or by giving a verbal explanation. For instance, in Moomin, Snork makes a sphere shape with his hands while repeating the

word "Pyöreä" ("Round" in the English version). The scene can be seen below in Figure 2.

Figure 2: Non-verbal item and a verbal explanation. Moomin. (1990). *Iso Jysäys*. Anime episode © 1990 Moomin Characters/Bulls, TV Tokyo & Telecable Benelux. Screenshot by author.

In the third instance, the non-verbal information is flouted by either deceiving the verbal explanation, or by a word play between the image and the words. There are different ways a meaning can be flouted, such as deliberately misunderstanding something, or using irony. Chaume (1997: 320) uses the example of an American cartoon The Comic Strip, where a monster is trying to shake hands with a mermaid, and where the mermaid uses both the literal meaning and the metaphorical meaning of *shook*:

> **Monster:** Sorry but I never kiss on the first date, just shake.
> **Mermaid:** All right, I'm shook.

Chaume (1997: 325) concludes by stating that when dubbing, if a non-verbal sign exists in the target culture, the translator should focus on the cohesion and the coherence of the images and the words. If, however, the non-verbal sign does not exist in the target culture, it is highly recommended that the translator uses explicitness.

Finally, a complete substitution is acceptable if the non-verbal sign does not exist in the target culture, or it is deemed as irrelevant or meaningless, and if the translator's purpose is not to introduce a new concept in the target culture. Such an instance may occur when, for example, a pun is related to the visual element, and has no direct translation.

In Chaume's (1997: 316) opinion, audiovisual translation is just a modality of translation, and does not require a theory of translation of its own. He argues that translators of audiovisual texts do not need different translation strategies but that they need to be aware of the mode of their texts. By this he means that the "message reaches the receiver through a double medium" (Chaume 1997: 316). It should be noted here that Chaume introduced the standards for dubbing practice fifteen years later in 2012.

2.4   Translating cultural references: a previous study

The previous study in the field of translation I shall present here is a master's thesis by Juulia Raivio. The thesis is *Translating cultural references – a Friend or a foe?* from 2018, and it concerns translating cultural references in the American sitcom series Friends. The focus of the research is on the subtitled versions in Finnish and in German, and whether there are differences in the two versions. Friends was chosen as the data due to personal interest as well as the length of the series, which gave enough material to work with. Raivio (2018) focused on season five and all of its twenty-four episodes, each lasting for twenty-three minutes on average. Season five was chosen due to it being the midway point in the series, where the humour and style has been stabilized.

The comparison on the subtitled versions of Friends is an interesting starting point due to the different translation cultures in Finland and Germany. Raivio (2018) explains that Finland has a subtitling-focused translation culture whereas Germany has a dubbing-focused culture.

The main theoretical concept that Raivio uses is by Pedersen (2011). He introduces Extralingual Cultural References, or ECRs, which Raivio uses to analyse her data. An ECR refers to cultural items that the receiver might not be familiar with despite knowing the language. These may include items such as food, customs, institutions, and places.

The ECRs Raivio (2018) focuses on are the twelve most common domains listed by Pedersen (2011). They include weights and measures, proper names, professional titles, food and beverages, literature, government, entertainment, education, sports, currency, technical material, and other.

Raivio (2018) presents her findings based on Pedersen's (2011) list of domains. Each domain is presented through the use of different translation strategies. The strategies consist of retention, specification, direct translation, generalisation, substitution, omission, and official equivalent. For instance, in the domain 'weights' two translation strategies – retention and direct translation – were used. Different strategies were found to be used in the two subtitled versions. The strategies used were, however, consistent. A total of 174 translation strategies in the list of domains were found in the data.

The domain 'weights and measures', for example, found that the Finnish translation used retention – adjusting to the target language – three times, and that the German translation used retention once and direct translation twice. Raivio (2018: 53) gives the following as an example:

> **Ross:** Uh, you weighed 200 pounds.
> [Painoit lähemmäs sata kiloa./Du hat ja auch 200 Pfund gewogen.]

Another example found in the data is that of omission, where both the Finnish translator and the German translator have decided to omit the phrase *high school*. The Finnish translator replaces the phrase, while the German translator focuses on the

second part of the phrase instead. This can be seen in the below example by Raivio (2018: 87):

> **Phoebe:** Yeah, but you've known Rachel since high school and you cannot just cut her out of your life.
> [Olet tuntenut Rachelin vuosia. Et voi lopettaa ystävyyttänne./Du kannst nich so tun, als wäre sie nich vorhanden.]

Raivio (2018) concludes with a statement that no drastic differences emerged between the two languages. She adds that the German translator appeared to have used a wider variety of strategies. As a closing statement, she exclaims that no generalizations can be made of what is the best strategy as each case is unique.

The research was mainly qualitative, and it was chosen due to Raivio's (2018) goal being trying to understand the choices made by the translators. Some elements of a quantitative method were present as well, which is a result of the amount of ECRs found in the data.

The style of the thesis by Raivio (2018) will be similar to mine in that we both use a list of strategies in our theory to study and organise our data. In addition, we both focus on audiovisual translation. Our approaches are, however, slightly different. She studies subtitling while I am concerned with dubbing. Our chosen strategies to focus on are different as well, which is a result of the focus or our research. She was interested in the cultural differences, where using Pedersen's (2011) ECRs makes more sense. I, however, am interested in the different translation strategies chosen by the translators.

2.5 Translating the names of Moomin characters: a previous study

Strandberg's (2019) study on Moomin focuses on the translation of character names in Moomin books. Strandberg's (2019) research focused on the SL of Swedish and the TLs of English and Finnish.

Strandberg's (2019) research 'Multilingual Moomins: Examining the Translation of Tove Jansson's Nonsense Character Names from Swedish to English and Finnish' states that Jansson has chosen to create imaginary names (fictional nonsense names) instead of having a lexical connection. Strandberg (2019: 28) adds that imaginary names often seem arbitrary especially to children to whom the books are directed at but contain humour or deeper meanings to adults. This in turn may be a challenge to translators.

The main focus of Strandberg's research is on the SL-TL pair of Swedish and English but she has added the comparison between Swedish and Finnish as well. Strandberg (2019) researched the etymology of thirteen names from the Moomin books.

Strandberg (2019: 31) found that most of Jansson's character names come from the imaginary species names. For instance, Snork is a representative of the species snorks. In Swedish, the nouns are changed into names by adding a definite form and capitalisation. In the case of Snork, *en snork* is *Snorken* when the character is referred. Strandberg (2019: 31) adds that the character in question is the representative of the species, which results in four different Hemulens appearing in the books. Each Hemulen, however, is at the point of appearance the sole representative of the species.

Snufkin's Swedish name is Snusmumriken, which is a combination of snus + mumriken (Strandberg 2019: 35). *Snus* has the etymology of the powdered tobacco, or the action of *snusa*. *Mumrik* is a term for a rude or stupid man. Mumrik is used as the species name. The Finnish name Nuuskamuikkunen is a combination of *nuuska* (= snus) + *muikkunen* (= a species of fish). The Finnish translation, therefore, seems to be a reference to the passion Snufkin has for fishing.

All in all, Strandberg (2019: 40) states that four names were clearly expressive, five were suggestive, and four names could not be defined in a specific category. Expressive names were, for example, Moominmamma and Moominpappa, which are a combination of the species name + mother/father. Snufkin's name was categorized

as suggestive. Names, such as Little My (Lilla My in Swedish) can only be understood through knowledge of physics and the Greek alphabet.

Standberg (2019: 40) discusses that the English and Finnish translators had a uniform in the methodologies used, as translation and transcription were the most common used methods. There was only one instance of fully copying which occurred in the SL-TL pair of Swedish and English, where the Swedish *Hemulen* was translated as *Hemulen* in English. Copying, or partially copying, according to Strandberg (2019: 41) was far more common in English, which is a result of the similarities of Swedish and English. She adds that there were more major differences in the Finnish translation to that of the original, which is due to Finnish belonging to a different language group. For example, *Lilla My/Little My* has to be translated as *Pikku* Myy, since the Finnish 'pikku' corresponds to the Swedish 'lilla'.

Despite the same field of data (in Moomins), my thesis will be quite different from Strandberg's (2019). This is because the form of our data is different in that Strandberg (2019) focuses on books and I will focus on the animated series. Strandberg (2019) compared three languages, whereas I am only interested in Finnish and English. In addition, she only focuses on the translation of the character names, which she has further narrowed down to thirteen names. I, on the other hand, will focus on the translational differences between the dubs.

3   THE PRESENT STUDY

3.1   Research aim and questions

Moomins have been studied from the perspective of translation. Previous studies, such as Strandberg's (2019), have mainly dealt with translating the character names and the focus has been on the original Moomin books. Audiovisual translation and translating TV-series is not a new phenomenon. A study of word-for-word translations in two languages of two animation series is, however, an uncommon approach in the field.

One reason for doing this research is the fact that the translation cultures in Finland and in Great Britain are different. Generally, Finland has a subtitle-oriented translation culture whereas Great Britain has a dubbing-oriented translation culture. According to Reus (2020: 43), bigger language communities, such as English, often focus on dubbing and smaller language communities, such as Finnish, often use subtitling due to it being less expensive. He adds, however, that in subtitling-oriented language communities dubbing is often the chosen method of translation in children's media because of the inability to read subtitles. This is the case with Moomin and Moominvalley, which have been dubbed into Finnish.

The aim of this study is to find out what differences there are between the Finnish and the English dubs of the Moomin and Moominvalley series. In addition, the aim is to find out what translation strategies introduced by Chesterman (2016) and what audiovisual translation strategies introduced by Chaume (1997, 2004, 2012) are used when the dubs differ from each other. Additionally, the aim is to find out how the chosen strategies differ between the two languages, and whether there are any major differences in the chosen strategies. Therefore, the research questions for this study are:

1. What differences are there between the Finnish and the English dubs of Moomin and Moominvalley?

2. What translation strategies have been used where the Finnish and English dubs differ from each other, and to what effect?

Because the aim of this thesis is to research the differences, the possible similarities of the dubs will gain less focus. Therefore, the analysis section will highlight the differences. Next, I will introduce the data in more detail.

3.2   Research data

I have chosen to only focus on the animated episodes because of the limits of a master's thesis. The data consists of four episodes from the Moomin series and three episodes from the Moominvalley series. I watched and transcribed each episode in Finnish and in English in order to do a side-to-side comparison. I chose the episodes randomly, and I picked episodes from the beginning, the middle and the end of the two series. Exceptions to this are the winter episodes, which I chose for possible cultural differences between Finland and Great Britain. For the Moominvalley series, I only focused on the first season due to the poor availability of the English dub of the second season in Finland.

I contacted the official body responsible for Moomin copyright supervision Moomin Characters Oy Ltd and let them know that I was using some screenshots from the animated series for the purpose of this research. They gave me permission to use the screenshots in this study.

Moomin is targeted at a younger audience, and it has the age restriction of 'S' (= sallittu kaikenikäisille) in Finland, 'U' in the UK (= universal, suitable for all). Moominvalley has the age restriction of 7 in Finland. However, it has been listed under 'all' ages in the UK.

The episodes I chose from the Moomin series were 'Spring in Moominvalley'/'Muumilaakson kevät', 'Snorkmaiden's Lost Memory'/'Niiskuneiti potee muistinmenetystä', 'Moomin and Little My's Adventure'/'Muumipeikon ja Pikku Myyn talvinen seikkailu', and 'The Slug-A-Bed Mushrooms'/'Tyrmääjäsieni', each episode averaging on 24 minutes.

The episodes from the Moominvalley series were 'Moominsummer Madness'/'Kelluva teatteri', 'The Secret of the Hattifatteners'/'Hattivattien saari', and 'Midwinter Ancestor'/'Taikatalvi', each episode averaging on 22 minutes. The winter episodes are 'Moomin and Little My's Adventure' from the Moomin series, and 'Midwinter Ancestor' from the Moominvalley series.

Moomins are the creation of the Finnish artist and author Tove Jansson. The character Moomin first appeared in the magazine Garm, where Jansson illustrated satirical cartoons. She wrote and illustrated 13 Moomin books where the original language is Swedish. The first novel *'Småtrollen och den stora översvämningen'* (*'The Moomins and the Great Flood'*) was published in 1945. Jansson created Moomin comic strips for the English-speaking audience, originally published by Evening News in 1954. The comic strips were later continued by Tove Jansson's brother Lars Jansson.

The 1990-1992 animation series is called Moomin (or another official name Adventures from Moominvalley) in English, Muumilaakson tarinoita in Finnish. Tove and Lars Jansson were both involved with making the series. It has been made in co-operation between Japan, Finland, and the Netherlands, and the original distributing networks were Yle and TV Tokyo. Moomin has 104 episodes and consists of two anime series: Tanoshii Mūmin Ikka and Tanoshii Mūmin Ikka: Bōken Nikki. The first series has 78 episodes, of which 76 were originally dubbed into Finnish. The second series has 26 episodes, of which 25 were dubbed into Finnish. Only the first series has been dubbed into English.

The second series of Moomin was only loosely based on the comic strips, whereas the first series was based more on the original works. The film *Comet in Moominland* was made alongside the Moomin series, and it was published in 1992. The Finnish network MTV made a new Finnish dub of the Moomin series in 2017, which included the missing three episodes from the original dub. I have chosen to focus only on the original Finnish dub of the Moomin series due to its familiarity for myself, as well as the criticism the new dub has received.

Moominvalley, or Muumilaakso, is the 2019 animation series, which is still ongoing. It is a Finnish-British co-operation between Yle and Sky One. Each episode, except for one, of the Moominvalley series is based on a book or comic strip by Tove or Lars Jansson. The only episode which is not based on any original works by the Janssons is the fourth episode from the second season 'Little My moves out', or 'Kohtalokas pulloposti'.

3.3 Methods

This study is mainly qualitative but includes some aspects of a quantitative study. This is because of the organisation and analysis of the data – and the number of strategies found – based on the translation strategies introduced by Chesterman (2016). Qualitative research focuses on concepts, experiences, and gaining in-depth insight on the problem in question (Bhandari 2020).

Bhandari (2020) organises qualitative data analysis into five steps:

1. Prepare and organise your data
2. Review and explore your data
3. Develop a data coding system
4. Assign codes to the data
5. Identify recurring themes

The first step includes organising the data. The second step involves examining the data to find patterns or repeats. The third step requires establishing a coding system to categorize the data. In the fourth step the established codes are applied to the data. Bhandari (2020) adds that new codes may be added in the fourth step as well, if necessary. The final step involves linking the codes into cohesive and overarching themes.

The method of research of this study is content analysis. Content analysis is a method that tries to identify patterns. The data for content analysis is in the form of a text, which can be written (books or magazines, for example), oral (interviews, speeches), or visual (social media posts, films, photographs). According to Luo (2019), a qualitative content analysis focuses on interpreting and understanding the data. The method includes categorizing, or coding, words, themes, and concepts, and finally analysing the results (Luo 2019). In addition, content analysis "can be used to quantify the occurrence of certain words, phrases, subjects or concepts".

The goals of content analysis are to reveal differences in communication in different contexts, to understand the intentions of the entity in question, to find correlations and patterns, and to analyse the consequences of communication content (Luo 2019).

Luo (2019) organises content analysis into five steps:

1. Select the content you will analyse
2. Define the units and categories of analysis
3. Develop a set of rules for coding
4. Code the text according to the rules
5. Analyse the results and draw conclusions

Firstly, the data has to be decided on. Secondly, the level at which the data will be analysed has to be determined. This includes defining the unit(s) of meaning that will be coded, such as focusing on specific words and phrases. Thirdly, content analysis involves organising the units of meaning into categories. This step involves defining

the rules for what will and what will not be included in a specific category. Fourthly, the data has to be analysed and recorded in the decided categories. Finally, the data has to be examined "to find patterns and draw conclusions in response to your research question" (Luo 2019).

As is seen above in the definitions of Bhandari (2020) and Luo (2019), qualitative data analysis is almost the same as content analysis. The steps introduced by Luo (2019) are the ones I followed in this research due to Bhandari's (2020) qualitative data analysis focusing on recurring themes.

In this research, I started out by watching and transcribing the episodes I had randomly chosen. I originally planned to include five episodes from Moomin and three episodes from Moominvalley. I eventually decided to drop one episode from Moomin due to the large amount of data. I decided to focus on the found differences in the Finnish and English dubs, and I was interested in why these differences were present. I therefore decided to analyse my data based on Chesterman's (2016) translation strategies. I chose to add analysis based on Chaume's (1997, 2004, 2012) audiovisual translation as well, since the anime format is a major element in this research.

After transcribing the episodes, I used colour-coding to mark down the differences between the dubs. While transcribing and marking the differences, I wrote down my own observations. After marking the differences, I chose to focus on one translation strategy at a time. Therefore, I went through Chesterman's (2016) translation strategies in order while observing the colour-coded differences. In each category I marked everything that I could find in the data in said category in a separate document. From the separate document I could then observe a specific category as a whole and every instance of it that I found in my data.

This allowed me to group my findings. After marking down all the findings in a strategy, such as clause structure change, for example, I went through the findings

and sub-categorised the findings. In each strategy I identified all possible sub-categories and colour-coded them, which allowed me to choose relevant examples as well as count the number of occurrences.

4   FINDINGS

In this chapter I will introduce the findings in the data and discuss the effects of the findings. I will introduce the differences found between the two dubs through Chesterman's (2016) translation strategies. The findings are organized in sub-sections under three headings: syntactic strategies, semantic strategies, and pragmatic strategies.

The order of the sub-sections is mostly based on the order in which Chesterman (2016) himself has introduced them. There are some exceptions to this, however, such as the strategy of level shift in syntactic strategies. Level shift was not examined in much detail, which is explained in section 4.1.9 Level shift, and was therefore moved to be the last sub-section in syntactic strategies. In addition, Chesterman's (2016) *other semantic changes* was not examined in this research due to the vagueness of this sub-category.

At the end of this chapter is a section of other findings, where I discuss other findings found in the data, such as how the theory on audiovisual translation actualized in the data, and how the characters referred to each other in the different dubs.

Chesterman's (2016) strategies include comparison between the ST and the TT, or the SL and the TL. In Moomin, I did not have access to the source language version of Japanese. Some of the results would for certain be different if they were compared to the ST. This is brought up in section 4.1.3 Unit shift, for instance. My analysis will concentrate on the strategies found in the translated versions without comparison to the original language. This is not the case in Moominvalley, however, since the original languages of the series are Finnish and English.

The analysis focuses on the parts where the dubs differ from each other. This is due to my research questions, which are:

1. What differences are there between the Finnish and the English dubs of Moomin and Moominvalley?

2. What translation strategies have been used where the Finnish and English dubs differ from each other, and to what effect?

The tables and numbers in this chapter only reflect the number of differences found in the data. Therefore, translation strategies have been used more by the translators than described in the tables, but in occurrences where the dubs were the same – that is in occurrences that are not the focus in this research. The only exception to this is literal translation. The addition of literal translation to the tables has been explained in 4.1.1.

Many of the strategies overlap so the same instance can be categorised into multiple different strategies. In addition, multiple different strategies can be found in a single utterance. Table 1 below shows the number of Chesterman's strategies found in the data.

Table 1: Number of strategies used in the data

	Muumilaakson tarinoita	**Moomin**	**Muumilaakso**	**Moominvalley**	TOTAL
Syntactic strategies	650	677	303	356	1986
Semantic strategies	192	220	144	153	709
Pragmatic strategies	249	448	53	84	834
TOTAL	1091	1345	500	593	3529

As is seen in the above table, syntactic strategies were the most common use of strategies in the dubs. In fact, they cover over half of all the strategies by Chesterman (2016).

4.1 Syntactic strategies

Syntactic strategies manipulate form (Chesterman 2016: 91). They involve both major and minor changes to the actual structure of the clauses and sentences in the dialogue. Syntactic strategies as such are concerned with structure and grammar. A large number of the found syntactic strategies involved stylistic choices or choices for pacing by the translators. Some of the choices by the translators included choices on whether to use foreignizing strategies or whether to avoid them.

There were differences in the use of syntactic strategies which resulted from choosing a more natural sounding option, which was the case in 4.1.2 Transposition's pronoun changes, for instance. A large number of the used syntactic strategies were the result of placing emphasis. The large number of the use of syntactic strategies reflects the nature of the strategy – it manipulates form, and in many cases in the data it occurs naturally due to the differences between Finnish and English as languages.

This section is arranged in the same order as the strategies presented in table 2 below with the addition of 4.1.9 Level shift at the end of the section. Table 2 shows the number of the syntactic strategies that were found in the data in all four versions.

Table 2: Number of syntactic strategies found in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley
Literal translation	40	40	78	78
Calque	1	3	-	-
Transposition	69	69	15	15
Unit Shift	41	41	20	20
Phrase structure change	85	94	24	34
Clause structure change	69	69	16	16
Sentence structure change	79	79	38	38
Cohesion change	145	172	53	67
Scheme change	121	110	59	88
TOTAL	650	677	303	356

4.1.1 Literal translation and calque

Some of Chesterman's (2016) strategies cannot be examined in this thesis due to the lack of access to the original text. For instance, literal translation concerns itself with word-for-word translation (Vinay and Darbelnet 1995: 34). If some of the data here has been, in fact, translated literally there is no certain way for me to know this without comparing to the Japanese dub.

The way to find out if literal translation occurs in Moomin is to compare the transcriptions of the Finnish and English dubs. If some parts match word-for-word, it can be interpreted that both use literal translation as their translation strategies, since they have been translated separately with access only to the ST. In addition, if both dubs are translated literally in specific parts, there are no differences between the dubs in those instances, which is not the focus of this research.

Moominvalley, as mentioned above, has the original languages of Finnish and English. If there occurs literal translation in Moominvalley, as with Moomin, it is not of interest in this thesis, since the focus is on the differences between the two dubs. The occurrence of literal translation in the two series reflects the situation where the dubs

have been translated. In Moomin, there were 40 instances of literal translation in four episodes, while in Moominvalley, there were 78 instances of literal translation in three episodes. This shows that the dubs in Moominvalley are closer to each other, and more similar, while in Moomin, the translators have made different choices. This, again, reflects the starting position of the translations.

Table 3: Literal translation and calque in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley
Literal transla-tion	40	40	78	78
Calque	1	3	-	-

Below is example 1 of a literal translation from Moomin and example 2 from Moominvalley to emphasize the fact that literal translation does occur in the two series. The occurrence of literal translation (on clause level) has been marked in Table 2 under syntactic strategies but will not be examined further.

> Example 1:
>
> **Moominmamma:** I told them to be careful.
> **Muumimamma:** Käskin heidän olla varovaisia.
>
> Example 2:
>
> **Moomin**: They sting like nettles.
> **Muumipeikko**: Ne pistävät kuin nokkoset.

Calque is a translation strategy where the SL expression is loaned into the TL, but where the parts are translated literally (Vinay and Darbelnet 1995: 32-33). A lexical calque is where the syntactic structure of the TL is respected. A structural calque is where an unfamiliar syntactic structure from the SL is introduced into the TL. In addition, calque for Chesterman (2016: 92) covers the loaning of a word from the SL.

For Moomin, the calque strategy was examined through the usage of loan words, that had either been used without translating them into the TL, or that had been translated literally. This was because a SL expression that has been translated literally cannot be

found without access to the original text in Japanese. There was one occurrence of calque in the Finnish dub of Moomin, and three occurrences of calque were found in the English dub.

In the Finnish dub of 'Snorkmaiden's Lost Memory', they use the term of *baldakiini* for a canopy. The translator has chosen to use an Italian calque instead of using the more familiar Finnish term of *vuodekatos*. This might be a result of the following dialogue, where Moomin asks what the baldachin is. The Finnish dub, therefore, ends up using first the calque word, followed by the synonym and a definition. The English dub, however, uses the English term *canopy* and then proceeds to give the definition of what it is:

> Example 3:
>
> **Moominmamma:** …she wants a canopy put immediately.
> **Moomin:** What's that?
> **Moominpappa:** Oh, a fancy cover over the bed that's draped in silks, and velvets, and tassels.
>
> **Muumimamma:** Mutta nyt Niiskuneiti haluaa vuoteeseensa *baldakiinin*.
> **Muumipeikko:** Mikä se on?
> **Muumipappa:** Vuodekatos, jossa on pylväiden varaan pingotettu kangas ja kulmissa tupsut.

In 'Snorkmaiden's Lost Memory', the term *Edelweiss* was used for a flower. The name has been adapted into the English language, but it originates from the German 'Edelweiß' (= noble + white). Edelweiss can be used in the Finnish language as well, but the Finnish translator has opted to use the Finnish name for the flower. This can be seen in example 4.

> Example 4:
>
> **Snorkmaiden:** Oh, look Moomin. It's *Edelweiss.*
> **Niiskuneiti:** Muumipeikko katso! Alppitähti.

Here the English translator has had no choice but to use a calque strategy, since there is no 'English' word for the flower. The Finnish translator has, however, used a more

domesticating term, which might be more familiar for children as well, who are the target audience of the translation.

Another two instances of calque in Moomin were in 'The Slug-a-bed Mushrooms', again in the English dub. Little My and Sniff suggest names for the mushrooms based on their own names. The translator has decided to use a Latin calque, whereas the Finnish translator has once again opted to use domestication, which can be seen as more suitable for children, and has translated the names into Finnish. Example 5 can be seen below.

> Example 5:
>
> **Little My:** …and then we can call it *Purplia Glowamyansis*, a very pretty name.
> **Sniff:** Oh no, it's mine, all mine, and will be called *Snifferiana*.
>
> **Pikku Myy:** …sienen nimeksi tulee Hehkuva myyhapero, eikö ole osuva nimi?
> **Nipsu:** Eikä ole. Sienen nimeksi pannaan Nipsun rousku.

There were no occurrences of calque in Moominvalley in either dub. This may be a result of the Finnish and English dubs being the original languages of the series. All in all, four instances of calque were present in the data, which tells that the translators have chosen to use language targeted at the target language audience. It is present in the data that the translators have chosen a more domesticating strategy than foreignizing, and even more so in the Moominvalley series.

Avoiding foreignizing is understandable, especially in Moomin since it is targeted for children. Based on this, however, there could have been more foreignizing in Moominvalley as it is targeted towards a slightly older audience. This reflects the domesticating choice the translators have made consciously.

4.1.2 Transposition

Transposition means changing the word-class without changing the message (Chesterman 2016: 93; Vinay and Darbelnet 1995: 36). Transposition was examined in

the data by comparing the Finnish and English dubs with each other. The number of transpositions in the data are below in table 4.

Table 4: Transposition in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
Transposition	69	15	84

The most common instances where transposition occurred were in noun-pronoun pairs and in proper name – pronoun pairs. There were a number of instances where a noun had been replaced by a pronoun, such as in example 6. The use of pronouns instead of nouns was much more common in the English dub, especially in Moomin.

Example 6:

Moomin: Oh, *it*'s stopped.
Muumipeikko: *Kello* onkin pysähtynyt.

The use of pronouns instead of the proper name (noun) was, again, more common in the English dubs. In fact, there were only two instances where a pronoun was used in the Finnish dub and a proper name was used in the English dub. The transposition strategy concerning proper noun – pronoun pairs can be seen in examples 7 and 8.

Example 7:

Snorkmaiden: *She*'s eaten all our food.
Niiskuneiti: *Pikku myy* söi kaiken!

Example 8:

Moominpappa: Then what is it *Moominmamma*?
Muumipappa: Voi mikä *sinun* on?

Transposition occurred in other pairs as well, most notably when concerning adjectives, verbs, and adverbs. In example 9, the Finnish dub uses a noun, but the English dub replaces it by an adjective. In this example, the translation is not literal, but it has the same effect in the scene, where the item in question (a spoon) is called unwanted and not fit for the purpose (using the spoon as a mirror).

Example 9:

Snorkmaiden: Useless.
Niiskuneiti: Romua.

Example 10 below shows a noun-verb pair. The scene is from different viewpoints, since the Finnish dub is concerned with if Moomin and Snorkmaiden are in a dispute, while the English dub shifts the focus on the action itself. In example 11 the English verb + adjective pair is an adverb in the Finnish dub. Moomin and Snorkmaiden are in the Lonely Mountains and in the English dub the focus is on *being* careful while doing something, while in the Finnish dub the focus is on doing the something *carefully.*

Example 10:

Moominmamma: Have you been *quarrelling*?
Muumimamma: Oletteko *riidoissa*?

Example 11:

Moomin: Be careful.
Muumipeikko: Varovasti.

The use of transposition in the two series seems to be a stylistic choice by the translators. Using pronouns can be seen as a more natural way of speaking in English, especially when the image supports the pronouns. For instance, in example 6 above, Moomin is holding the clock while he is speaking. The English translation seems to avoid the repetition of names, since the name of the character that was being referred to had either been mentioned, or it was clear who was being referred. Concerning transposition, the English dub ties its text more to the image than the Finnish translation.

On the other hand, the Finnish translator has chosen to use more proper names of the characters, which for a Finnish speaker might be the more natural sounding option, rather than using the formal sounding 'sinä' or 'minä', for instance. The more non-formal approach can be seen as a suitable choice for a children's program.

The lower number of transpositions used in Moominvalley reflects the similarity of the dubs. Rather than the translators using transposition, they have chosen to use noun-noun, or pronoun-pronoun pairs, for example. This, in my interpretation, is a result of wanting to keep the two dubs as close to each other as possible.

4.1.3 Unit shift

Chesterman (2016: 93) explains that a unit shift occurs when the ST unit is translated into a different unit. The units where the shifts occur are morpheme, word, phrase, clause, sentence, and paragraph. 41 unit shifts occurred in Moomin, and 19 unit shifts occurred in Moominvalley.

Table 5: Unit shifts in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
References	41	19	60

By far the most unit shifts in both series occurred when a sentence was translated as two, or vice versa. This was visible in two ways in the data. Firstly, the speech was paused in a way that it could be interpreted as two different sentences. This can be seen in example 12 from Moomin and example 13 from Moominvalley. Using two sentences instead of a single one was much more common in the Finnish dub, but there were some instances the other way around as well.

In example 12, the structure of the English sentence results in a single sentence, which is because of using the linking word *so.* In example 13, there was a pause and a shift in the way of speaking in the Finnish dub. This resulted in the second sentence sounding as an addition to the first sentence, rather as a cohesive unit as in the English dub.

> Example 12:
>
> **Moominpappa:** Try and get nearer so I can reach you.
> **Muumipappa:** Tule lähemmäs. Minä pelastan sinut.

Example 13:

Moominpappa: First things first, a splendid new study for yours truly.
Muumipappa: Ensin tehdään allekirjoittaneelle työhuone. Sellainen mukava.

Secondly, the original sentence (or line) began, and it was interrupted by another character, and only then continued, while in the other dub the sentence (or line) was kept as a whole. This only occurred three times and only in Moomin. An example of the line being cut off in the Finnish dub can be seen below in example 14.

Example 14:

Moomin: You're back early, weren't you having a good time?

Muumipeikko: Tänä vuonna palasit varhain.
Nuuskamuikkunen: Voipi olla.
Muumipeikko: Eikö matkasi ollut hauska?

In the English dub of example 14, in the scene Moomin starts by greeting Snufkin to which he responds. This scene is replaced in the Finnish dub by what is seen in example 14. The point where Moomin asks "Eikö matkasi ollut hauska?" is the point where the English dub from example 14 comes in. The end result of the unit shift is the same in both dubs and seems to be a preference of pacing as Moomin ends up speaking faster in the English dub than in the Finnish dub.

There was a notable instance in 'The Midwinter Ancestor' in Moominvalley of a unit shift, where the pacing of the utterance resulted in a different expectation in the Finnish and English dubs. The instance can be seen below in example 15.

Example 15:

Moominmamma: I'll make you one [a pancake]. In the spring dear when we wake up.
Muumimamma: Minä paistan sitten keväällä, kun heräämme.

Here Moominmamma has a slight pause between the two sentences in the English dub, while the Finnish dub is a continuous utterance without any significant pauses. The Finnish viewer is therefore immediately told that Moominmamma will not make a pancake for Moomin in the scene. In the English dub, however, the pause has an

effect where the viewer thinks that Moomin gets what he wants – a pancake immediately. It is only after the pause that the reality of the scene becomes clear.

The other unit shifts in the data were a phrasal shift, where a word was translated as a phrase, or vice versa. These occurred in both series, but it was far more common that the Finnish dub used a single word while the English dub used a phrase instead. Example 16 is from Moomin, and example 17 is from Moominvalley.

> Example 16:
>
> **Snorkmaiden:** From this day on we shall devote ourselves to *good works and to the wellbeing of our people.*
> **Niiskuneiti:** Minä omistaudun tästä pitäen *hyväntekeväisyydelle*.
>
> Example 17:
>
> **Moomin:** *Whoever lived here* had some strange jobs.
> **Muumipeikko:** *Asukkailla* on ollut outoja ammatteja.

It is clear from the above unit shifts that the English dubs tend to be more descriptive in the two series. The English-speaking characters do speak more quickly than the Finnish-speaking characters, so the English dubs have more time for dialogue. So, the unit shifts found in the data seem to be a stylistic and pacing choice by the makers of the series.

It should be noted here that since this analysis focuses on the comparison between the Finnish and English dubs, the number of unit shifts might be considerably lower than if there was comparison between the dubs and the original language Japanese.

4.1.4 Phrase structure change

A phrase structure change is concerned with changes made at the phrase level where the unit has not been changed (Chesterman 2016: 93-94). In a phrase structure change the internal structure of the phrase changes while the TT phrase still corresponds to the ST.

The phrase structure change strategy occurred in six main categories: premodifiers, person change, tense, subject change, verb mood, and number change. The occurrences in each category can be seen below in table. Apart from premodifiers, the phrase structure changes match each other in the data due to the nature of the changes. That is, a premodifier may be missing entirely from the other dub, while a person change, for example, occurs in both dubs (first person singular → second person singular).

Table 6: Phrase structure changes in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Premodifiers	2	11	1	11	**25**
Person change	40	40	2	2	**42**
Tense	8	8	8	8	**16**
Subject change	8	8	2	2	**10**
Verb mood	10	10	4	4	**14**
Number change	17	17	7	7	**24**
TOTAL	85	94	24	34	**126**

Premodifiers are modifiers that determine the meaning of a phrase or a word and are most commonly adjectives or nouns (Nordquist 2019). The premodifiers in the data were either adjectives or determiners. Example 18 is from Moomin and shows a premodifier in the form of a determiner – that is there is an addition of *whose* silver tray is in question. Example 19 is from Moominvalley and shows two adjectives as premodifiers.

> Example 18:
>
> **Moomin:** *Mamma's* silver tray?
> **Muumipeikko:** Hopeatarjotinko?
>
> Example 19:
>
> **Emma:** All ready with the *big wooden* spoons?
> **Emma:** Oletteko valmiina lusikoinenne?

Premodifiers were far more common in the English dubs than in the Finnish dubs. Only three instances of premodifiers were found in the Finnish dubs. All of these instances had a premodifier in the English dub as well. Premodifiers can be seen as bringing more description and colour to the data. In this matter, therefore, the English dubs are more descriptive and detailed than the Finnish dubs.

The far greater amount of person changes in Moomin is partly explained by the episode 'Snorkmaiden's Lost Memory'. In the episode, Snorkmaiden thinks that she is a princess and in the English dub she uses the pronoun *we* of herself. In the Finnish dub, however, the pronoun used is a first person singular. *We* is traditionally used by a sovereign instead of *I* in English (Grammarist n.d.).

There were other occurrences of a person change apart from the royal *we*. Example 20 is from Moomin and shows the English dub using a first person plural while the Finnish dub uses first person singular. The change is not a significant one and is a result of Moominpappa's question. Moominpappa's *you* can refer to either a single person or multiple persons, to which Moomin responds by answering what they *all* are doing. In the Finnish dub, however, Moominpappa uses *sinä*, which can be answered only by *minä*.

> Example 20:
>
> **Moominpappa:** What're you doing out there?
> **Moomin:** *We're* flying!
>
> **Muumipappa:** Mitä ihmettä sinä touhuat?
> **Muumipeikko:** *Minä* lennän!

Only two instances of a person change were found in Moominvalley. In the English dub of example 21 Moominpappa talks directly to Moominmamma, while in the Finnish dub Moominpappa addresses everyone present and therefore refers to Moominmamma in third person singular.

Example 21:

Moominpappa: *Moominmamma you've* excelled yourself.
Muumipappa: *Muumimamma on* ylittänyt itsensä.

The only other instance of a person change in Moominvalley is in example 22. Here, the English dub's first person plural creates the effect where they are all included in the act of reading (and hearing) the story. The Finnish dub uses third person singular where the focus is on Moominpappa's action.

Example 22:

Moomin: Yes, but Pappa has started the story again so it'll only take a few months until *we* get back to that bit.
Muumipeikko: Isähän aloitti tarinan alusta, joten ei siinä mene kuin muutama kuukausi, kun *hän* ehtii jo samaan kohtaan.

A change in the tense occurred an equal amount in both series. The most common occurrence of a tense change was that of a change from an active form to a passive form. The passive forms appeared in the Finnish dubs, which might reflect the Finnish language itself – where the subject is not as crucial – rather than a conscious choice by the translator. The use of a passive form can be seen in example 23, which is from Moominvalley. Here, the Finnish dub is more of a statement that something happened, while the English dub stresses that someone is responsible for what has happened. Therefore, the Finnish dub places importance on the action and the English dub places importance on the subject.

Example 23:

Emma: *I had cursed* the theatre.
Emma: Teatterin ylle *lankesi* kirous.

A change in the tense did occur in instances where the actual time frame changed. For instance, in example 24 from Moomin Little My uses the present form in the English dub and the future form in the Finnish dub. The Finnish dub seems to be more accurate here since the mushrooms the characters are talking about were just discovered by them and are still being investigated. The English dub states that they already *are* famous while the Finnish dub stresses that they *will* be famous.

Example 24:

Little My: Oh, we're famous!
Pikku Myy: Saamme mainetta!

The phrase structure change strategy of a subject change refers to the subject of the phrase of the sentence being shifted. These were consistent in both series, although only two instances were present in Moominvalley. A subject change results in the point of view shifting. Example 25 from Moomin shifts the subject *she* (the Lady of the Cold) in the English dub into an object *häntä* in the Finnish dub. The subject changes were all similar to this. The Finnish dub ends up being closer to the image than the English dub, since at the end of the episode it is Little My who initiates the act, and not vice versa.

Example 25:

Little My: Yes, she's very beautiful but if *she* looks into your eyes…
Pikku Myy: Olen minä! Hän on hyvin kaunis, mutta *se, joka* katsoo häntä silmiin…

A verb mood is an indicative of the attitude of the speaker – that is they signal the modality. The most instances where a shift in the mood of the verb occurred where the use of an imperative in the other dub and changing it to another modality in the other. In example 26 Moomin is more polite in the English dub by using an interrogative mood. The Finnish dub uses an imperative mood.

Example 26:

Moomin: *Why don't you pull* us ashore?
Muumipeikko: *Kisko* meidät rantaan.

Example 27 from Moominvalley is of an instance where the English dub uses a conditional mood, and the Finnish dub uses an indicative mood. Moomin is uncertain in the English dub and therefore conditions the statement by *if* something happened *then* the result is. In the Finnish dub, however, Moomin states a fact that he knows, which must result in something.

Example 27:

Moomin: But *if* Snufkin left in the autumn *then these must be* somebody else's footprints.
Muumipeikko: Nuuskamuikkunen *lähti* jo syksyllä, joten nämä jäljet *ovat* jonkun muun.

Finally, the number change refers to a singular being changed into a plural, or vice versa. These occurred in similar ways in the data and seemed to be stylistic choices rather than meaningful choices, as can be seen in example 28 from Moominvalley. The only instance which stood out was from 'Snorkmaiden's Lost Memory' and can be seen in example 29. The Finnish dub uses the plural of *Yksinäisten vuorten* and is consistent with the series. The English dub, however, uses a singular form, which is the only time the Lonely Mountains were referred to in a singular form. The official name is in the plural form as it is a mountain range (Moomin.com). Therefore, in the English dub there appears to be a mistake by the translator.

Example 28:

Moominmamma: Marzipan *pigs*. Anyone like some marzipan *pigs*?
Muumimamma: Marsipaani*possu*. Maistuuko marsipaani*possu*?

Example 29:

Snorkmaiden: I'm the princess of *Lonely Mountain*.
Niiskuneiti: *Yksinäisten vuorten* prinsessa.

Phrase structure changes occurred in the data from meaningful changes to insignificant stylistic choices. The main way that phrase structure changes were used by the translators was changing the meaning or point of view. When considering phrase structure changes, the English dub uses more description and detail while the Finnish dub seems to be closer to the image or the scene.

4.1.5 Clause structure change

A clause structure change concerns clausal changes in the translation. Chesterman (2016: 94) divides this strategy into the following subclasses: constituent order, active and passive voice, finite, and non-finite structure, and transitive and intransitive. Three subclasses were found in the data: constituent order, active and passive voice,

and transitive and intransitive. The occurrence of clause structure changes is found below in table 7.

The clause structure change strategies in the dubs were compared with each other. For this study to be viable, when examining clause structure I looked at clauses that are almost the same or similar to each other. The points where the characters said something entirely different from each other in the dubs are not considered here.

Table 7: Clause structure changes in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
Constituent order	53	8	61
Active vs. passive voice	9	2	11
Transitive vs. intransitive verbs	7	6	13
TOTAL	69	16	85

A change in constituent order – or the word order in the clauses – was by far the most common subcategory in clause structure change strategy. 53 constituent order changes occurred in Moomin, and 8 constituent order changes occurred in Moominvalley. As mentioned in section 4.1.4, it was more common for there to be more information and more description, in the English dubs than in the Finnish dubs. This resulted in the clause structure changing.

Example 30 shows a constituent order change where the English translator has chosen to add an adverbial. The mention of the place is missing from the Finnish dub but is present in the image of the scene. Because the image is quite clear in explaining *where* Moominpappa is (a bookcase on the left, a work desk with a pile of paper on it), the English constituent order change may be seen as redundant. The English dub has the structure of Subject + Verb + Adverbial + Verb + Verb + Object. The Finnish dub's structure is Subject + Verb + Verb + Object. The scene is seen below in example 30 and figure 3.

Example 30:

Narrator: Moominpappa is *in his study* trying to write his memoirs.
Kertoja: Muumipappa on kirjoittamassa muistelmiaan.

Figure 3: Moominpappa's study. Moomin. (1990). *Muumilaakson kevät*. Anime episode © 1990 Moomin Characters/Bulls, TV Tokyo & Telecable Benelux. Screenshot by author.

Many of the constituent order changes were the same instances as phrase structure change's premodifiers, as they add a complement in the clause. In addition to adding information or complements, there were instances where the constituent order was changed completely. In example 31 from Moominvalley, the translators have taken a different approach.

Example 31:

Snorkmaiden: My funny Moomintroll.
Niiskuneiti: Sinä osaat olla niin hauska.

Here, the English dub has a structure of Determiner + Adjective + Subject. The Finnish dub's structure is Subject + Verb + Verb + Adverb + Adjective. The choices of the translators result in different emphasis in the clauses. The English dub emphasizes the quality of Moomin, while the Finnish dub emphasizes the fact that Moomin *is able to* be something.

There were 9 shifts in the active and passive voice in Moomin, and two shifts in Moominvalley. An active voice is a sentence which has a subject that is acting upon the sentence's verb. In a passive voice the subject is the recipient of the verb's action (Biber, Conrad and Leech 2013: 166-167). All shifts in the active and passive voice were similar to example 32 from Moominvalley.

Example 32:

Sniff: …I'll definitely get a medal or at least *be given* some nuts.
Nipsu: …saan varmasti mitalin tai ainakin pähkinöitä.

The shifts in active and passive voices seem to be stylistic choices by the translators and do not result in major changes or meaning changes. In the above example, the Finnish dub has Sniff claiming that he *will get* some nuts, while in the English dub he claims that he *will be given* (by someone) some nuts. The meaning of the utterance still remains the same despite the change.

The third subcategory of clause structure changes found in the data is the shift from transitive to intransitive, or vice versa. A transitive verb means that it has an object, while an intransitive verb does not. Moomin had 7 shifts and Moominvalley had 6 shifts in the transitive and intransitive verb. Example 33 is from Moomin. In it the Finnish dub has no object and therefore uses an intransitive verb, and the English dub has a transitive verb with an object.

Example 33:

Little My: Can I sit *on it*?
Pikku Myy: Saanko ratsastaa?

The Finnish translator has chosen to omit the object *sillä/hevosella*. This could be because the image shows the snow horse in the scene and the horse has been talked about in the previous dialogues. So here a transitive verb would result in repetition and redundance. The English translator, however, has chosen to add the object of *it* (= the horse). The choice of a transitive verb in the English dub may be a result of the actual word itself. If Little My had asked: "Can I sit?", the meaning changes because she could sit down on the snow. On the other hand, had she asked: "Can I ride?", the reference to the horse would have been clear because of the chosen verb. However, there was a similar instance where the verb *ride* was used in the English dub, which indicates a stylistic choice by the translators rather than focusing on the actual verb chosen:

Example 34:

Moomin: Don't tell me you wanna ride *the horse.*
Muumipeikko: Älä vain sano, että haluat ratsastaa.

Another example of a shift in the transitive and intransitive verbs is below in example 35 from Moominvalley.

Example 35:

Emma: I haven't finished *my threatening speech* yet.
Emma: Mutta uhkauspuheeni jäi vielä kesken.

The sentence structure is different here between the dubs. The object of the transitive verb in the English dub is changed into the subject of the Finnish dub. Due to this the emphasis is different. The English dub emphasizes that Emma *has not finished her* speech. The Finnish dub, however, emphasizes that the speech is unfinished. This shows again a different approach taken by the translators, but the meaning ends up being the same.

4.1.6   Sentence structure change

Sentence structure change consists of a group of strategies that affect the structure of the sentence unit (Chesterman 2016: 95). These strategies are mainly changes between the main clauses and sub-clauses, as well as changes in the sub-clause types.

Table 8: Sentence structure changes in the data

	Muumilaakson tarinoita / Moomin	**Muumilaakso / Moominvalley**	**TOTAL**
Sentence structure changes	79	38	117

There were some of the same instances to that of a unit shift here. Similar to unit shifts, there were multiple occurrences of a single sentence being split into multiple, or a single main clause being of a different structure in the other dub. For instance, below in example 36 from Moomin the English dub has a sentence structure of a sub-clause + main clause, and the Finnish dub has the structure of a single main clause.

Example 36:

Sniff: I bet Moominmamma's cooking something good.
Nipsu: Muumimamma keittää jotakin herkkua.

Another similar example is in example 37 from Moomin, where the English dub uses a structure of main clause + sub-clause + sub-clause. The Finnish dub on the other hand uses a structure of main clause + main clause in two separate sentences.

Example 37:

Moomin: I suppose we could climb down there but I promise you, it's not Edelweiss.
Muumipeikko: Voisihan tuonne alas yrittää. Mutta alppitähti kukka ei ole.

The sentence structure changes occurred the other way around as well. In example 38 from Moomin, the Finnish dub has a structure of sub-clause + main clause + sub-clause. The English dub uses a structure of main clause + main clause + main clause.

Example 38:

Moomin: We just sleep all the time. Except for Pappa. He wore one of those hay fever things over his nose and mouth.
Muumipeikko: Juu, kaikki muut nukahtivat paitsi isä, joka pitää nenänsuojusta heinänuhan takia.

A sentence structure change occurred in shifts in clause types as well. For instance, in example 39 from Moominvalley the English dub has a main clause + sub-clause + sub-clause, but the Finnish dub has changed the two sub-clauses into a single sub-clause.

Example 39:

Moominmamma: Poor family, I wonder what happened to them.
Muumimamma: Perhe parka, mitä heille on tapahtunut?

Here, the English dub starts with a noun phrase as the main clause and is followed by a declarative sub-clause and an interrogative sub-clause. The Finnish dub, on the other hand, starts with a noun phrase main clause and is followed by an interrogative sub-clause.

The sentence structure changes found in the data do not result in major differences and the meanings generally stay the same in the dubs. The main differences resulting from the sentence structure changes are that of what is being emphasized, as seen in example 40 from Moomin where the Finnish dub places more emphasis on *ääliö* than the English dub's *you nincompoop*. This is because of the Finnish dub dividing the sentences into two main clauses where there is a pause before *ääliö*. In the English dub, there is an emphasis on *four* and the sub-clause at the end is more of an addition rather than a self-standing statement.

> Example 40:
>
> **Snorkmaiden:** With four legs, you nincompoop.
> **Niiskuneiti:** Jolla on neljä jalkaa! Ääliö!

4.1.7   Cohesion change

Cohesion in translation refers to the relationship of linguistic elements and the dependence of these elements to one another (Chesterman 2016: 95-96). These occur as references, ellipsis, pronominalization, repetition, and connectors. The occurrences of the elements are noted in table 9.

Table 9: Cohesion changes found in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley
References	63	70	21	22
Ellipsis	11	11	1	1
Pronominaliza-tion	29	29	8	8
Repetition	41	57	21	35
Connectors	1	5	2	1
TOTAL	145	172	53	67

The use of references was the most common cohesion change strategy found in the data. The differences in the number of references in the dubs is explained mainly by the English dubs using several references where only a single reference is used in the Finnish dubs. This is shown in example 41 from Moomin, where the English dub refers to the trash can with *you* and *the thing*. The Finnish dub uses a single noun.

Example 41:

Moominpappa: There *you* are, just *the thing*!
Muumipappa: Hyvä, että on vihdoinkin *roskakori*.

References were used as a way of describing and adhering to the image as well. Example 42 is from Moomin and it shows the English dub placing emphasis on the viewer interpreting the image and the utterance together. The Finnish dub, however, chooses to explain what is happening in the utterance.

Example 42:

Sniff: I can think of more exciting things to do than *this*.
Nipsu: Ehkä *tämä vuorelle kiipeäminen* on erikoista.

Here, the scene shows Moomin, Snufkin and Sniff climbing the mountain. The English dub's *this* makes the reference to the action through the image.

The third and final way of using references as a cohesion change strategy was the dubs using a different reference. For instance, in 'The Secret of the Hattifatteners' Snorkmaiden makes a reference to the rain by using *in that* in the English dub. In the Finnish dub, she uses the actual adverb derived from the noun: *sateessa*. Here, again, the English dub trusts the cohesion between the image and the utterance more than the Finnish dub since the scene shows a heavy rain. This can be seen below:

Example 43:

Snorkmaiden: Glad I'm not out in *that*.
Niiskuneiti: Onneksi en seiso *sateessa*.

The use of ellipsis as a cohesion change strategy was marked as similar in table 5. Ellipsis refers to "the omission from speech or writing of a word or words that are superfluous or able to be understood from contextual clues" (Oxford Dictionary 2010). The ellipsis found in the data were mostly added information in the dub where no ellipsis was used. For instance, example 30 in 4.1.5 clause structure change shows an omission in the Finnish dub. The English dub has chosen to add *in his study* and the Finnish dub has chosen to omit this since it is interpretable from the image.

Only one occurrence of ellipsis was found in Moominvalley, which indicates that the Finnish and English dubs give roughly the same amount of information. There was one instance of ellipsis in Moomin, however, that stood out. This is seen in example 44.

Example 44:

Snorkmaiden: I know then, you can do it. *You're my boyfriend, aren't you Moomin?*
Niiskuneiti: Sinä saat poimia sen.

In the above example the English translator has chosen to add information that is somewhat interpretable in the series, but which is never truly addressed in the Finnish dub. The Finnish version of Moomin never states directly that Moomin and Snorkmaiden are in a relationship although it is hinted and interpretable in certain episodes. However, since the definition of ellipsis above states that the omitted word or words have to be understandable from contextual clues, the English translator's choice of adding the information can be seen as questionable. After all, the Finnish episode gives the impression that they are friends out for a walk.

Pronominalization as a cohesion change strategy refers to using a pronoun instead of a noun or a noun phrase. This is similar to transposition as most occurrences of pronominalization in the data were changes in the pronoun – proper noun pair, or pronoun – noun pair. There were, however, a few instances where a noun phrase was changed into a pronoun. For instance, in example 45 from Moomin, Snorkmaiden uses the pronoun *them* in the English dub. The Finnish dub uses a noun phrase instead of a pronoun.

Example 45:

Snorkmaiden: We're taking soup to the poor… take us to *them* now.
Niiskuneiti: Vien köyhille soppaa… johdata minut nyt *valtakunnan köyhien* luo.

As can be seen in example 45, it is clear from the earlier utterance in the scene to whom Snorkmaiden is making the reference *them* to. The Finnish translator's choice of a noun

phrase instead of a pronoun may be a choice where Snorkmaiden sounds more regal than if she used *heidän luo*, as it is the episode where she thinks she is a princess.

Repetition was frequent. However, most of the instances are occurrences of scheme changes so they will be analysed in more detail in section 4.1.8. One instance of repetition in the data is seen in example 46. Here, the English dub uses repetition, and the Finnish dub uses a connector to avoid repetition. Example 46 is from Moominvalley and it shows the English dub's repetition strategy and the Finnish dub's connector strategy.

> Example 46:
>
> **Emma:** …but all my beloved scripts were in the other *part* of the theatre. *The part* that got left behind.
> **Emma:** …mutta rakkaat käsikirjoitukseni jäivät siihen osaan teatteria, *joka* jäi taakse.

As can be seen in the above example, cohesion change strategies do not result in major differences or meaning changes even if two different strategies are used in the dubs. This concerns all the cohesion changes found in the data apart from example 44, which is discussed above.

4.1.8 Scheme change

Scheme changes are changes in the rhetorical schemes (Chesterman 2016: 97). Scheme changes were frequent in the data and they occurred in twelve different categories. They occurred in three ways – that is scheme changes occurred in both dubs in the same category, they occurred in both dubs but in different categories, and they occurred in one of the dubs while the other dub had no scheme change. Because the scheme changes were so frequent, it is impossible to say whether a scheme change occurred as different from the original dub in Japanese. The occurrences of scheme changes in the twelve categories are listed in table 10 below.

As can be seen in this section, scheme changes are placing emphasis on certain clauses or words, or they create a specific style, such as in alliteration and rhyme. Although

scheme changes were frequent and in multiple categories, they do not create major meaning differences between the dubs.

Table 10: Scheme changes in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Parallelism	3	2	-	3	8
Anastrophe	5	12	-	3	20
Asyndeton	2	4	6	7	19
Polysyndeton	4	5	-	2	11
Alliteration	56	24	24	34	138
Rhyme	1	1	5	3	10
Anaphora	18	25	15	20	78
Epistrophe	13	12	2	7	34
Epanalepsis	3	7	3	5	18
Anadiplosis	7	13	1	3	24
Antimetabole	1	2	-	1	4
Polyptoton	8	3	3	-	14
TOTAL	121	110	59	88	378

Parallelism is the "similarity of sound sequence, sentence structure or word meaning between two close or adjacent sections of a text" (Montgomery et al. 2013: 350). All instances of parallelism occurred only in either one of the dubs. For instance, in example 47 from Moomin the Finnish dub has parallelism in the sentence structure (*no* + question word + I pronoun + verb) while the English dub has no scheme change. The parallelisms in the data occurred either this way, or in a way where the other dub had parallelism and the other dub used another scheme change strategy.

> Example 47:
>
> **Little My:** There we are, I told you. Who am I then?
> **Pikku Myy:** No mitä minä sanoin? No kuka minä olen?

Anastrophe is the inversion of the usual word order and it is often used as emphasis (Nordquist 2018). Example 48 is from Moomin and it shows the use of anastrophe in the English dub. The sentence itself has a conventional word order but for the final clause *and the sea*, which functions as an addition rather than the object together with *all of Moominvalley*.

Example 48:

Snufkin: It's such a clear day, we'll be able to see *all of Moominvalley* when we get to the top, *and the sea*.

Asyndeton and polysyndeton are related scheme changes where there is either an omission of conjunctions (= asyndeton) or a deliberate use of many conjunctions (= polysyndeton) (Literary Terms, n.d.). Example 49 from Moominvalley is an example of asyndeton which occurred in both dubs. The Finnish dub has a single scheme change while the English dub has scheme changes in asyndeton, parallelism, and anaphora.

Example 49:

Emma: The temple of dreams, the shrine of stories, the place where people show…
Emma: Unelmien pyhättö, tarinoiden alttari. Täällä näytetään kaikille…

Example 50 is from Moomin and shows polysyndeton in the Finnish dub through the excessive use of *ja*. The English dub has multiple scheme change strategies, which are polysyndeton, anaphora and anadiplosis. The polysyndeton strategy shows in the third use of *and*. The polysyndeton in the English dub is not as notable or excessive as the Finnish dub's.

Example 50:

Moomin: It's cold, it's slippy, much too bright and, and it's everywhere *and* far too quiet.
Muumipeikko: On kylmää *ja* liukasta *ja* liian valkeaa *ja* hiljaista *ja* lunta on joka puolella.

Alliteration was by far the most common category in scheme changes. Alliteration means that the nearby words begin with similar sounds and may include only the beginning letters of the words, or the first syllables of the words (Montgomery et al. 2013: 338). Alliteration was very common in the Finnish dub of Moomin, which reflects the commonality of alliteration in the Finnish language. It is interesting, however, that the Finnish dub of Moominvalley actually had fewer instances of alliteration than the English dub. Avoiding alliteration might be a conscious choice by the Finnish translator since alliteration is often seen as a poetic tool.

Below are two examples of alliteration. Example 51 is from Moomin and example 52 is from Moominvalley. Example 51 shows the English dub's alliteration while the Finnish dub has no scheme changes. Example 52 shows the Finnish dub having alliteration while no alliteration exists in the English dub. However, the English dub is poetic just like the Finnish dub. It achieves the poetic feel by using language not often associated with children's media as the language is quite difficult and old.

> Example 51:
>
> **Moomin:** You didn't *have* to *hit her* that *hard*.
> **Muumipeikko:** Ei sinun olisi tarvinnut lyödä noin kovasti.
>
> Example 52:
>
> **Emma:** How dare you bother me with such mortal trifles? Begone! Or I will discombobulate you with the terrible secrets of my tragic purgatories.
> **Emma:** *Kuinka kehtaatte* häiritä *kuolevaisten* asioilla? Häipykää! Tai piinaan teitä *karmeilla kertomuksilla kokemastani kiirastulesta.*

As can be seen in example 51, alliteration makes the English dub much more flowing and softer, which might be a result of the alliterated sound that is /h/. Example 52 on the other hand shows more emphasis on the alliterated words possibly due to the hardness of the sound /k/. Example 52 shows seven words starting with /k/ which indicates a very conscious decision by the translator to add alliteration. In fact, both translators have added elements of poetry, which is probably due to the character Emma working in the theatre, hoping to be an actress.

In contrast to the common alliteration, there were only a few instances of a rhyme. This, in my interpretation, is because of the mode of the data. Rhyming is not common in children's animations so in the few instances it was used it serves as a notable strategy. Example 53 from Moominvalley shows Moominpappa rhyming in the English dub because he is talking about a poet (*bard*) in the scene. The Finnish dub does include rhyming in the same scene, but it is less notable since the ending syllables are not the exact same. In addition, the clauses in the English dub are about the same while the second clause in the Finnish dub is longer than the first.

Example 53:

Moominpappa: Have no *fear* (/fɪə/), the bard is *here* (/hɪə/).
Muumipappa: Ei *huolia*, tässä on *runoilija*.

Anaphora and epistrophe are opposite categories to each other. Anaphora refers to the repetition of the same word(s) at the beginnings of successive clauses and epistrophe refers to the repetition occurring at the ends of the clauses (Literary terms, n.d.). As mentioned above, examples 49 and 50 show instances of anaphora. The English dub in example 49 repeats *the* at the beginning of all three clauses. The English dub in example 50 repeats *it's* at the beginnings of the first, second, and fourth clauses. Example 54 from Moominvalley shows two different anaphora in both dubs: *maybe* and *perhaps* in the English dub and *jospa* and *ehkä* in the Finnish dub. Anaphora and epistrophe create emphasis as well as cohesion between the clauses, as is seen below:

Example 54:

Moominpappa: *Maybe* the hattifatteners gather together to greet the storm. Or *maybe* they create it. *Perhaps* we'll never know. And *perhaps* that's the way it should be.
Muumipappa: *Jospa* hattivatit kerääntyvät yhteen tervehtimään myrskyä. Tai *jospa* ne nostattavat sen. *Ehkä* emme saa koskaan tietää totuutta ja *ehkä* niin on hyvä.

Epanalepsis and anadiplosis are similar to each other. Epanalepsis occurs when the beginning of the clause is repeated at the end of the clause (Nordquist 2020a). Anadiplosis is the repetition of the ending of a clause at the beginning of the next clause (Literary Devices, n.d.). As in anaphora and epistrophe, epanalepsis and anadiplosis both create emphasis on the repeated word or group of words.

Example 55 is from Moominvalley and shows and example of epanalepsis, where the word *hiukseni* is repeated in the Finnish dub. The English dub differs in that it has a combination of anaphora + epistrophe. Example 56 from Moomin shows an example of anadiplosis in the English dub, where the ending of Moomin's question is repeated in a way of sounding astounded.

Example 55:

Snorkmaiden: My hair. My beautiful hair.

Niiskuneiti: *Hiukseni*. Kauniit *hiukseni*.

Example 56:

Moomin: Why not *wait until tomorrow*?
Little My: *Wait until tomorrow?* No!

Muumipeikko: Jätä se huomiseksi.
Pikku Myy: Minä en jätä huomiseen mitään, minkä voin tehdä tänään.

Antimetabole means repeating the same utterance in two clauses but in different order (Nordquist 2020b). There were no instances where the exact same was repeated right after the first clause. However, example 57 from Moomin shows Moomin saying the same sentence but with a slight difference in the sentence order in the English dub. There was dialogue between the utterances, but the example still functions as an instance of antimetabole.

Example 57:

Moomin: Please believe me Mamma… Mamma please believe me.

Polyptoton is the repetition of words derived from the same root (Literary Terms, n.d.). For instance, in example 58 from Moomin Moominmamma repeats the root word *sade* but in different derivations (verb and noun). The translator could have used another word here, such as *sitä (on saatu)* but instead has chosen to emphasise the rain. This might be a choice based on the actual episode 'The Slug-a-bed Mushrooms' where rain is an important factor to the story. The English dub, however, is using *raining + it*, emphasising the amount of rain they have had.

Example 58:

Moominmamma: Oh no, it's raining again! This year we've already had more than our share of it.
Muumimamma: Voi taas *sataa*. Tänä vuonna on saatu *sadetta* kyllä ihan tarpeeksi.

4.1.9   Level shift

A level shift occurs when there is a change from one level to another in the translation. The levels at which the change occurs are phonology, morphology, syntax, and lexis (Chesterman 2016: 96). Level shifts were very common in the data but will not be

examined in detail here because of the level shifts occurring mainly due to the differences of Finnish and English as languages. In addition, level shifts are incorporated in other strategies, such as unit shift as can be seen in example 16. Level shifts have not been marked in tables 1 and 2. The level shifts in the data occurred in, for example, deixis changes and politeness changes.

> Example 16:
>
> **Snorkmaiden:** From this day on we shall devote ourselves to *good works and to the wellbeing of our people.*
> **Niiskuneiti:** Minä omistaudun tästä pitäen *hyväntekeväisyydelle*.

Deictic shifts occurred on multiple occasions where the proximity shifted between the translations. In example 59 from Moomin, the Finnish dub uses a closer proximity with the deictics *tässä* and *tämä*. The English dub uses *there* to show some distance between the narrator and the scene. There is, however, one use of *this* in the same scene, which shows a level shift in the English dub.

> Example 59:
>
> **Narrator:** Look, *there's* Moomin house. *There's* Moomin, our hero… And *this* little bundle must be Little My.
> **Kertoja:** *Tämä* on Muumitalo. *Tässä* on Muumipeikko, tarinamme sankari… Niin ja *tämä* vekkuli on niin pieni, että sen täytyy olla Pikku Myy.

Politeness changes will be examined in detail in section 4.3.3 Interpersonal change.

4.2   Semantic strategies

The structure in this section follows the order of Chesterman's (2016) semantic strategies apart from section 4.2.6 Emphasis change, which is presented at the end of the section. Changes in emphasis occurred as a result of using other strategies which is the reason why emphasis change is not presented in table 11.

Table 11: Number of semantic strategies found in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley
Synonymy	12	11	7	9
Antonymy	1	7	3	2
Hyponymy	30	19	15	18
Converse	13	13	10	10
Abstraction change	25	25	7	7
Distribution change	68	68	31	31
Paraphrasing	-	-	31	31
Trope change	43	77	40	45
TOTAL	192	220	144	153

There were fewer semantic than syntactic strategies – a total of 709 occurrences to 1986 occurrences of syntactic strategies. This reflects the nature of semantic strategies and that the use of them is a more conscious decision by the translators than using syntactic strategies which occur naturally in many cases due to the differences of Finnish and English.

Semantic strategies occurred as results of changing what was emphasized, avoiding, or adding repetition, using language suitable for children, changing the point of view, being more descriptive or specific, choosing a more natural sounding option, adding detail, and using figurative speech (tropes).

This section is ordered the same way as the sub-categories are presented in table 11 with the addition of 4.2.6 Emphasis change at the end of the section.

4.2.1 Synonymy, antonymy and hyponymy

Table 12: Synonymy, antonymy and hyponymy in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Synonymy	12	11	7	9	39
Antonymy	1	7	3	2	13
Hyponymy	30	19	15	18	82

Chesterman's (2016: 99) **synonymy** is a strategy which involves using a synonym or near-synonym to avoid repetition. The occurrence of synonymies is in table 12.

Interestingly, many occurrences of synonymies in the data occurred in both dubs. For instance, in example 63 from Moomin the English dub uses the synonym pair *outer space* and *universe*, and the Finnish dub uses the pair *avaruudesta* and *maailmankaikkeudessa*.

Example 63:

Moominpappa: They could've come from *outer space*. Little spores floating around in the *universe* for millions and millions of years.
Muumipappa: Ne ovat ehkä tulleet *avaruudesta*. Itiöt ovat leijuneet *maailmankaikkeudessa* miljoonia vuosia.

There were instances in the data, however, where the other dub used a synonymy pair while the other did not. Example 64 from Moomin shows the Finnish dub avoiding repetition with *ratsastaako* and *nelistää*. The English dub has taken a different approach to avoiding repetition by changing the subject from *she* (The Lady of the Cold) to *it* (the horse).

Example 64:

Moomin: And are you hoping she'll ride away on this horse then?
Too-ticky: Yes, and it will take her back to the north…

Muumipeikko: *Ratsastaako* se Jäärouva tällä hevosella sitten tiehensä?
Tuu-tikki: …Hän *nelistää* pohjoiseen…

A third way in which synonymies were used by the translators was a dub using synonymies while the other dub had repetition. In 'The Slug-a-bed Mushrooms', the English dub repeats the word *statue* once and then uses the synonym *sculpture*. The Finnish dub on the other hand repeats the word *patsas* three times. This is shown in example 65.

Example 65:

Little My: I want a *statue* in the academy for my services to the scientific world!
Sniff: The *statue* of me should be much bigger than yours.
Little My: Don't be silly. *Sculptures* should be pretty and uplifting.

Pikku Myy: Minä tahdon, että minulle pystytetään *patsas* tiedeakatemiaan!
Nipsu: Minun täytyy saada suurempi *patsas*.
Pikku Myy: *Patsaiden* pitää olla kauniita ja kohottavia.

Using synonymies do not change the meaning between the dubs but avoiding repetition places less emphasis on the synonyms. For instance, in example 65 the repeating of *patsas* stand out and therefore it gets more focus in the scene. The English dub, on the other hand, mitigates the heavier emphasis, which makes the dialogue more flowing and less heavy.

Antonymy refers to using a word opposite in meaning and adding a negation (Chesterman 2016: 99). There were thirteen instances of antonymy in the data, which shows that the translators prefer strategies such as repetition, using synonyms or using hyponyms rather than using opposites. Examples 66 and 67 from Moomin show how antonymy was used in the dubs.

The Finnish dub in example 66 uses the word *summer*. The English dub uses *it isn't winter*. Winter can be categorised as a co-hyponym to summer since they share the same superordinate of *season*. Summer and winter are often seen as opposites similar to spring and autumn. The Finnish dub emphasises the oddity of a snowball appearing in the summer inferring that Hemulen really believes it to be a snowball. The English dub's use of antonymy has Hemulen explain that he believes the situation to be impossible.

> Example 66:
>
> **Hemulen:** What was that a giant snowball? Ah, it can't be, it *isn't winter*.
> **Hemuli:** Herran jestas, lumipallo keskellä *kesää*.

Example 67 shows the English dub using the antonymy *not + nice*. The Finnish dub's *häijy* can be translated as mean or bad in this instance which makes it the opposite for nice. The meaning does not change here through the use of antonymy, but the Finnish dub is more expressive in using *häijy* and a derogatory word *akka* as opposed to *lady*. As a result, the Finnish dub is emphasizing the cruelness of the Lady of the Cold.

> Example 67:
>
> **Little My:** She's *not* a very *nice* lady.
> **Pikku Myy:** Jäärouva on *häijy* akka.

Hyponymy is "the lexical relation in which the meaning of one word is included in the meaning of another" (Yule 2010: 288). The higher level of a hyponym is called the superordinate (Yule 2010: 119). The hyponymy strategy occurred in two ways in the data: as superordinate-hyponym pairs and as hyponym-hyponym pairs.

Superordinate-hyponym pairs refer to the other dub using a superordinate and the other dub using a hyponym of the superordinate. It was more common for the English dub to use a superordinate where the Finnish dub used a hyponym, which is noticeable in table 12. In the English dub of 'Spring in Moominvalley' Moomin uses the superordinate *mountain*. The Finnish dub is more specific through the use of a hyponym *huipulle* which is a part of the mountain. This is seen below in example 68:

Example 68:

Moomin: Well let's imagine that we're the first ever to climb this *mountain*.
Muumipeikko: Me voimme olla ensimmäiset, jotka kiipeävät *huipulle*.

There was one instance of a superordinate-hyponym pair that occurred in one dub but where the other dub had no reference to the pair. This occurred in the same episode as example 68. The English dub uses the superordinate *tree* and the hyponym *branch* (a part of the tree) while the Finnish dub is completely different in that it has no mention of a tree, even though Sniff is climbing it. The English dub's use of hyponymy is shown in example 69.

Example 69:

Sniff: This *tree* caught you, and I'm gonna climb right up here and I'm gonna get you right down this *branch* now, come on.

The hyponym-hyponym pairs refer to the dubs using different hyponyms of the same superordinate. Example 70 from Moomin shows a hyponym-hyponym pair with no meaningful difference between the dubs as they both describe Little My coming at Moomin like a force of nature. In this instance, the English dub is closer to reality since an avalanche occurs in snow while a hurricane is not considered a wintery occurrence.

Example 70:

Moomin: Then you crashed into me like an *avalanche* and then…
Muumipeikko: Sitten sinä syöksyit kuin *pyörremyrsky* minua päin.

There were instances, however, where the uses of two hyponyms of the same superordinate created meaning differences. Example 71 from Moomin has the hyponym pair of *Daisy* and *Valkovuokko*, which are two different flowers. Both flowers are being compared to Edelweiss. The Finnish dub is more accurate here since *Valkovuokko* (= Wood anemone) looks more like an Edelweiss than a Daisy does. The choice of *Daisy* by the English translator may be due to it being more familiar to children than the name Wood anemone, as well as the length of the name, which would make the utterance longer.

Example 71:

Moomin: No, it's not. It's just a *Daisy*.
Muumipeikko: Se on vain *Valkovuokko*.

Another instance where there was a meaning difference created by the use of co-hyponyms occurred in Moominvalley in 'Midwinter Ancestor'. The English dub uses *pine* needles while the Finnish dub uses *kuusen* neulasia. The needles of the two different trees were referred to four times in the episode. Both are edible, but the scene shows pine needles, which means that the Finnish dub is incorrect. This is seen in example 72 and figure 4.

Example 72:

Moominpappa: Nutritious, traditional pre-hibernation food.
Moomin: *Pine* needles?

Muumipappa: Perinteinen ateria ennen talviunta.
Muumipeikko: *Kuusen* neulasia?
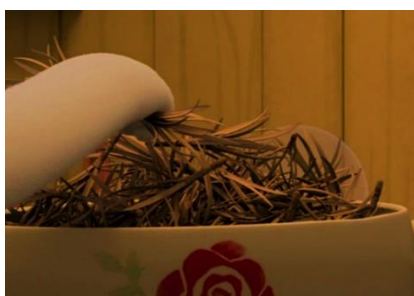
Figure 4: Pine needles. Moominvalley. (2019). Taikatalvi. Anime episode © Moomin characters TM, © 2019 Gutsy animations. Screen-shot by author.

4.2.2 Converse

Converses are semantic strategies where the same is told but from different point of view (Chesterman 2016: 100). They are usually verbal structures. The number of converses that occurred in the data is seen in table 13.

Table 13: Converses in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
Converse	13	10	23

The converses that occurred in the data did not result in meaning changes between the dubs because, as stated above, the same is told but from different points of views. For instance, in example 73 from Moomin, the English dub emphasises that the horse will take the Lady of the Cold to the north, while the Finnish dub emphasises that *she* will ride the horse to get to the north. The end result still stays the same – the Lady of the Cold returns to the north.

> Example 73:
>
> **Too-ticky:** Yes, and *it will take her* back to the north…
> **Tuu-tikki:** *Hän nelistää* pohjoiseen…

Example 74 from Moominvalley is a similar instance where the English translator has chosen to emphasize the action by the Lady of the Cold while the Finnish translator has chosen to emphasize the end result of the action.

Example 74:

Too-ticky: She's a beautiful winter spirit, but if you listen to her song, *she'll freeze* your stuff as a biscuit.
Tuu-tikki: Hän on kaunis talven henki, mutta jos kuuntelet hänen lauluaan *palellut* jäätikuksi.

The converses in the data all occurred in similar ways to the two examples above. Converses as translation strategies seem to be the result of what the translator wants to emphasize and what the translator deems as important.

4.2.3   Abstraction change and distribution change

Table 14: Abstraction and distribution changes in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
Abstraction change	25	7	32
Distribution change	68	31	99

The abstraction change strategy refers to moving from abstract to more concrete or vice versa (Chesterman 2016: 100). A more concrete noun or verb gives specificity to the dialogue as it is more detailed. For instance, in example 75 from Moomin, there is an abstraction change in the verb used. Although both dubs use a descriptive verb, the Finnish dub is more concrete in what Moominpappa wants to do with the mushrooms.

Example 75:

Moominpappa: The mushrooms, I must *destroy* them, the mushrooms.
Muumipappa: Sienet on ensin *poltettava*.

Example 76 is from Moomin as well and shows an abstraction change in the noun. The English dub uses the abstract noun *home,* and the Finnish dub uses the concrete noun *taloosi.* Both dubs are, however, referring to Little My's home. In this instance, the more concrete word house sounds odd, and the more natural sounding option in Finnish would have been *kotiin.*

Example 76:

Moomin: Are you going *home* now?
Muumipeikko: Aiotko lähteä *taloosi*?

Distribution change occurs when the semantic components are either expanded or compressed (Chesterman 2016: 100-101). Expansion means adding more semantic items and compression means using fewer items.

Expansion and compression occurred both ways in the dubs. For instance, below are examples from Moomin where example 77 has expansion in the English dub and example 78 has expansion in the Finnish dub.

Example 77:

Hemulen: Morning Moomin! Are *your father and mother* up yet?
Hemuli: Huomenta! Joko *vanhempasi* ovat jalkeilla?

Example 78:

Narrator: …as *everybody* enjoys their winter slumber.
Kertoja: *Muumipeikko* nukkuu syvää unta. Samoin *Muumipappa ja Muumimamma*.

Example 77 is more accurate in showing how distribution changes occurred in the data as there were only a few instances where the Finnish dubs had expansion. The use of distribution change as a translation strategy reflects what has been shown in other sections as well: the English dubs have more dialogue and detail than the Finnish dubs.

The English dubs in Moomin and Moominvalley tend to have longer utterances than the Finnish dubs, which is seen below in example 78 from Moomin. Here, the order of what is said is reversed as well, but the example shows two expansions in the English dub.

Example 78:

Little My: It's not *how many you pick*, it's *how many of them you can eat*.
Pikku Myy: *Laatu* ratkaisee, eikä *määrä*.

Distribution changes are used alongside other strategies. Distribution changes were the result of using transpositions, unit shifts, phrase structure changes, and cohesion changes, for example. For instance, example 16 from unit shifts has the English dub using expansion by changing *hyväntekeväisyydelle* into *good words and to the wellbeing of our people*.

> Example 16:
>
> **Snorkmaiden:** From this day on we shall devote ourselves to *good works and to the wellbeing of our people.*
> **Niiskuneiti:** Minä omistaudun tästä pitäen *hyväntekeväisyydelle*.

4.2.4 Paraphrasing

Paraphrasing is a strategy where the TT uses other words from the ST, and it is common, for instance, when translating an idiom (Chesterman 2016: 101). In this study, paraphrasing will only be examined in Moominvalley, since in Moomin there is no way to tell where paraphrasing has been used in the Finnish and English dubs without access to the ST.

Table 15: Paraphrasing in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
Paraphrasing	-	31	31

The English dub in Moominvalley was more frequent in using idiomatic expressions, which the Finnish dub paraphrased. One such an instance is shown in example 79 below, where the English dub uses the idiom *jump ship* (= to leave something). The characters in the scene are sitting on the roof of Moomin house when a theatre is brought by the flood. They decide to leave the house because it has almost completely sunk. Because Finnish has no corresponding idiom to *jump ship*, the translator has chosen a more literal and descriptive approach by using *hypätä kyytiin*.

> Example 79:
>
> **Little My:** It's dry, that's what. So I say we *jump ship*. Unless you wanna drown.
> **Pikku Myy:** Ainakin se on kuiva. Eiköhän *hypätä kyytiin*. Paitsi jos haluatte hukkua.

In addition to idiomatic expressions, paraphrasing was used as a strategy when avoiding repetition. In example 80, the English dub repeats *leave them alone* and the Finnish dub paraphrases it with *vai niin päin*. This does not change the meaning of the scene, where Moomin asks Little My to leave the hattifatteners alone, although it is the hattifatteners that are cornering Little My. In both dubs the end result is that Little My exclaims Moomin to be wrong in how the events are occurring.

> Example 80:
>
> **Moomin:** My, just leave them alone.
> **Little My:** Me *leave them alone*?
>
> **Muumipeikko:** Pikku Myy, anna niiden olla.
> **Pikku Myy:** *Vai niin päin*?

There was one instance in the data where paraphrasing was used in a way which changed the actual meaning of the utterances. This is seen below in example 81.

> Example 81:
>
> **Moominpappa:** No, they were from a far simpler time. *Anacondas, antacid,* ah here we are! *Ancestors*!
> **Muumipappa:** Ei, he elivät vaatimattomammin. *Esikko, esirippu*, aa, tässä näin! *Esi-isät*!

Here, the paraphrasing is justified in that Moominpappa is reading the table of contents in his book trying to find the page for ancestors. Because the word ancestor begins with different letters in English and Finnish, the translators had to choose other words beginning with the same letters due to which the end result is completely different in meaning (anacondas >< esikko, antacid >< esirippu).

4.2.5 Trope change

A trope change involves the changing of a trope – that is a figurative or a metaphorical use of a word or an expression (Chesterman 2016: 101-103). There were eleven sub-categories in which trope changes occurred. These are listed below in table 16.

Table 16: Trope changes in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Metaphor	10	10	19	18	57
Simile	5	5	7	8	25
Synecdoche	2	9	2	3	16
Metonymy	1	4	-	-	5
Antanaclasis	-	1	-	-	1
Personification	16	20	7	7	50
Oxymoron	-	1	-	-	1
Paradox	1	1	1	1	4
Rhetorical question	-	1	1	1	3
Idioms	6	20	3	7	36
TOTAL	43	77	40	45	205

Chesterman (2016: 101-103) states that there are four ways in which a trope change may occur. These are as follows:

1) ST trope X → TT trope X
2) ST trope X → TT trope Y
3) ST trope X → TT trope Ø
4) ST trope Ø → TT trope X

Firstly, the same trope occurs in both the ST and the TT. Secondly, the TT uses a different trope than the ST. Thirdly, the TT uses no trope while the ST does. Finally, the TT adds a trope where none exists in the ST.

Metaphors were the most common use of a trope change in the data. A metaphor is a figure of speech where one thing is talked of as another – it is the implied comparison between two things (Montgomery et al. 2013: 125). For instance, in example 82 from Moomin, the dialogue implies that Snorkmaiden looks like a snowball, possibly because she is almost white in colour and rolls down in the shape of a ball. The metaphor is the same in both dubs, implying the use of ST trope X → TT trope X.

Example 82:

Hemulen: Snorkmaiden? No, all I've seen going past is a very large *snowball*.
Hemuli: No en. Näin vain jättikokoisen *lumipallon*.

In Moominvalley in episode 'The Secret of the Hattifatteners', there were multiple metaphors of the same thing (Hattifatteners). Little My and Snorkmaiden called the hattifatteners by six different names in the English dub, and by seven different names in the Finnish dub. All names were metaphors based on the look and electric attribute of the Hattifatteners but differed between the dubs, resulting in ST trope X → TT trope Y. These are below in example 83.

Example 83:

Little My: *A sock without a shoe…*you *pesky pipes…*you *trunked up lollipops…*you *spongy magnets…*
Snorkmaiden: Horrid, *milky little tubes*.
Little My: I gave them back their *battery*.

Pikku Myy: *Kengästä karannut sukka…*senkin *vaappuvat pillit…*mitään *vaahtokarkkipötkylöitä…*senkin *kärpässienen jalat…*
Niiskuneiti: Karmivia *piimäputkiloita*.
Pikku Myy: *Paristo, karkkipötkö, sukka.*

Unlike metaphor, simile is explicit in comparing two things. It is a figure of speech where one thing is said to resemble or to be similar to something (Montgomery et al. 2013: 125-126). Example 84 is from Moomin and shows the dubs using different, although related, similes. The example is still using ST trope X → TT trope X because the tropes are of the same type although not identical.

Example 84:

Moomin: Then you crashed into me *like an avalanche* and then…
Muumipeikko: Sitten sinä syöksyit *kuin pyörremyrsky* minua päin.

A synecdoche is a figure of speech where a part stands for the whole (Montgomery et al. 2013: 126). For instance, in the English dub of 'Spring in Moominvalley', there is a use of a synecdoche although not in its strict definition. Rather, Moomin uses the whole to refer to a part. The English dub is, in fact, slightly wrong here, since in the scene you can hear Snufkin playing (to which Moomin is referring to), not Snufkin himself. Since it is not possible to say in the case of Moomin whether the ST has a trope, this could be either the Finnish dub using ST trope X → TT trope Ø, or the English dub using ST trope Ø → TT trope X.

Example 85:

Moomin: I can hear Snufkin!
Muumipeikko: Nuuskamuikkunen on palannut!

A metonymy is a figure of speech that works through association (Montgomery et al. 2013: 126). Example 86 from Moomin shows the English dub's metonymy of *Sir Galahad* (a knight of King Arthur's Round Table). By the metonymy, Snorkmaiden is saying that she likes how Snufkin looks. The Finnish dub is much more straightforward here than the English dub.

Example 86:

Snorkmaiden: Hmm, no *Sir Galahad* but not bad.
Niiskuneiti: Hauskannäköinen nuori mies.

Antanaclasis only occurred once in the data. Antanaclasis is a rhetorical device where homonyms are used – that is the same word is used in different meanings, often in the form of a pun (Nordquist 2020c). Antanaclasis occurred in Moomin in the English dub of 'Snorkmaiden's Lost Memory' and is seen in example 87. The strategy is not used as a pun, but simply as homonyms of the word *poor*. In the first instance, it is used as an adjective for unfortunate, and in the second instance it is the adjective for lacking money.

Example 87:

Hemulen: I think the *poor* girl must've lost her memory.
Snorkmaiden: A *poor* crofter's cabin.

Personification is a figure of speech where a thing is spoken of as a human being or as if it has human characteristics (Montgomery et al. 2013: 351). Example 88 is from Moominvalley where both dubs use personification for Moominpappa's *thoughts*. The English dub has one instance of personification while the Finnish dub has three. The use of personification results in the dialogues being quite poetic. The reason that the Finnish dub has more personification is the result of the sentence structures, as in the English dub there is no need to repeat the subject.

Example 88:

Moominpappa: As the months went by *my thoughts* began to glide along like the boat, without memories or dreams, like grey wondering waves that never reach the horizon.
Muumipappa: Kuukausien jälkeen *ajatukseni* alkoivat liukua kuin vene vailla muistoja tai unelmia. *Ne* olivat kuin harmaita, vaeltavia vaiheita, *joilla* ei ollut haluakaan päästä taivaan rantaan.

There was only one instance of oxymoron, which pairs together words that are either opposing or contradictory (Literary Devices, n.d.). Example 89 is from 'Spring in Moominvalley' where there is an oxymoron in the English dub of *dream – nightmares*. Nightmares (= bad dreams) can be seen as opposites to the act of dreaming (about good things).

Example 89:

Little My: Do you ever *dream* Sniff?
Sniff: Only *nightmares* about not having any food at all Little My.

Paradox is an apparently contradicting statement that still contains some form of truth (Montgomery et al. 2013: 350). For instance, in Moominvalley there were the same occurrences of a paradox in both dubs. In the scene, the Lady of the Cold is tucking Moomin in a bed of snow trying to freeze him. Moomin is under her spell and thinks that he is cosy even though the scene shows him freezing, and his voice is shaking as well. Here, what the scene shows and what Moomin says are paradoxical. This is seen in example 90 and figure 5.

Example 90:

Moomin: Lady of the cold! It's *nice* in here, real *cosy*.
Muumipeikko: Sehän on Jäärouva! *Mukavaa*, tässä on *hyvä*.

Figure 5: The Lady of the Cold freezes Moomin. Moominvalley. (2019). *Taikatalvi*. Anime episode
© Moomin characters TM, © 2019 Gutsy animations. Screenshot by author.

Rhetorical questions are questions to which no answer is expected and are used for effect or to place emphasis (Literary Devices, n.d.). In example 91 from Moomin, the English dub uses a rhetorical question where the Finnish dub has a statement (which does use alliteration as emphasis). The rhetorical question in the English dub places emphasis on the fact that it has been raining for a while.

Example 91:

Moominpappa: We haven't had a fine day for weeks, *have we*?
Muumipappa: Poutapäivä pitkästä aikaa.

Idioms were much more common in the English dubs, and even more so in Moomin than in Moominvalley. There was one idiom that has been made up for the context of Moomin. *Praise the Booble* was used in two of the episodes in the data and it was used in the way of *thank goodness*. The idiom comes from the creature Edward the Booble (Drontti Edvard). The use of the idiom is seen in example 92.

Example 92:

Moomin: Oh *praise the Booble*, she's still breathing. (Snorkmaiden's Lost Memory)
Moomin: *Praise the Booble*, you've come back! (Moomin and Little My's Adventure)

As is seen in the above examples, trope changes may be minor, or they can result in drastic meaning changes, such as in example 85. Interestingly, the English dub of Moomin has by far the most uses of trope changes which indicates that the translator has preferred figurative speech, whereas the Finnish translator has chosen a more direct approach. The number of trope changes were about the same in Moominvalley, which again reflects their similarity.

4.2.6   Emphasis change

Emphasis change alters the emphasis by adding or reducing (Chesterman 2016: 101). As is seen in other sections in the analysis in this thesis, emphasis change is a result of multiple different strategies. Due to this, emphasis change will not be examined in detail here, as it is present in multiple other sections.

Emphasis can be created in a variety of ways and with a variety of translation strategies. The emphasis varied between the dubs which reflects that the translators have consciously chosen to place emphasis in different ways and on different items. Some strategies that created emphasis include clause structure changes, sentence structure changes, scheme changes, repetition, and converses.

4.3 Pragmatic strategies

The structure in this section follows the order of Chesterman's (2016) pragmatic strategies. The occurrences of the strategies are presented below in table 17. Due to the nature of other pragmatic changes, explained in section 4.3.8 other pragmatic changes, it has not been listed in the table.

Table 17: Number of pragmatic strategies found in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley
Cultural fil-tering	13	14	4	8
Explicitness change	41	66	12	13
Information change	14	94	-	16
Interpersonal change	11	50	7	16
Illocutionary change	76	76	19	19
Coherence change	15	15	2	2
Partial trans-lation	-	-	-	-
Visibility change	-	-	-	-
Transediting	79	133	9	10
TOTAL	249	448	53	84

Pragmatic strategies involve major changes and more changes to meaning than syntactic and semantic strategies. Pragmatic strategies demand more involvement by the translators and therefore seem to be the most conscious choices made out of the three main strategies.

Pragmatic strategies occurred as results of domesticating, adding information, or making the information more explicit or implicit, being more formal or showing affection, making changes on the sentence level, changing the structure and re-writing.

This section is ordered the same way as the sub-categories are presented in table 17 with the addition of 4.3.8 other pragmatic changes at the end of the section.

4.3.1   Cultural filtering

Cultural filtering, according to Chesterman (2016: 104-105) means conforming to the TL norms. This is done by translating culture-specific items either as TL cultural or functional equivalents. Cultural filtering is known as the domesticating (or naturalizing) strategy.

The number of cultural filtering occurrences found in the data are listed below in table 18. They have been divided into two categories: cultural filtering that only occurred in one of the dubs, and cultural filtering that occurred in both dubs but in different ways.

Table 18: Cultural filtering in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Cultural filtering in one dub	9	10	-	4	23
Cultural filtering in both dubs	4	4	4	4	16
TOTAL	13	14	4	8	39

Cultural filtering found in the data were mainly repeats. For example, five occurrences of cultural filtering in one dub in the Finnish dub of Moomin were *alppitähti* where the English dub used *Edelweiss*. This is an example of calque and has been discussed in example 4.

One instance of cultural filtering is presented below in example 93 from Moomin. The Finnish dub has no culture-specific item while the English dub has added one. The same example served as an example of a metonymy.

> Example 93:
>
> **Snorkmaiden:** Hmm, no *Sir Galahad* but not bad.
> **Niiskuneiti:** Hauskannäköinen nuori mies.

There were two instances of cultural filtering in Moominvalley which showed that the dub is targeted at a British audience rather than any English-speaking audiences. Example 94 uses the word *cheerio* at the end of a letter. *Cheerio* is an informal British exclamation of good wishes (Oxford Dictionary 2010). Example 95 uses a British phrase of *keep your pecker up*. This is again an informal British phrase meaning "remain cheerful" and is very culture specific to Britain since it is a vulgar slang word in American English meaning "a man's penis" (Oxford Dictionary 2010).

> Example 94:
>
> **Snufkin:** Don't start building the dam without me. *Cheerio*, Snufkin.
> **Nuuskamuikkunen:** Älä aloita patoa ilman minua. Nuuskamuikkunen.
>
> Example 95:
>
> **Snufkin:** Moomintroll, sleep well this winter and *keep your pecker up*.
> **Nuuskamuikkunen:** Muumipeikko, nuku hyvin äläkä sure.

Cultural filtering in both dubs refers to both dubs using the strategy but in differing ways. For instance, in example 96 from Moominvalley, the English dub uses *pine needles* while the Finnish dub uses *kuusen neulasia*. The different needles serve as co-hyponyms here. The translators have chosen a similar approach but have used trees that are more common in Great Britain and Finland. Pines and spruces are both common in Finland, but spruce needles are more commonly used as food. Spruces are, however, mainly used as Christmas trees in the UK while pine trees are fairly common. As mentioned in section 4.2.1, the scene shows pine needles, which makes the Finnish translation inaccurate.

Example 96:

Moomin: Hmm, better than *pine needles*, not very filling.
Muumipeikko: Voittaa *kuusen neulaset*, mutta ei täytä.

All instances of cultural filtering occurring in both dubs in Moominvalley were the *pine needle – kuusen neulaset* pair. Cultural filtering was not an overtly common strategy, but it should be noted that more instances of cultural filtering might be found if Moomin was compared to the SL of Japanese.

4.3.2   Explicitness change and information change

Explicitness change refers to the translator either adding more information – explicitation – or decreasing the amount of information – implicitation (Chesterman 2016: 105). The number of explicitness change in the data is shown below in table 19.

Table 19: Explicitness changes and information changes in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Explicitation	13	54	3	10	80
Implicitation	28	12	9	3	52
Added information	14	94	-	16	124

The number of explicitation in the English dub of Moomin reflects what has been mentioned before: the English dub tends to have more information added since there is more dialogue in general. The fewer number of explicitness change in Moominvalley shows that the amount of information given is roughly the same in the dubs.

Example 97 is from Moomin and it shows explicitation and implicitation in both dubs. The English dub adds explicitness in *the whole valley* where the Finnish dub uses implicitation in *se* (= Moominvalley). There is explicitation in the English dub in explaining why everyone hibernates in *so that they keep warm* while the Finnish dub simply states that they hibernate. The Finnish dub adds explicitness in stating who

hibernates in *kaikki järkevät olennot* while the English dub uses implicitation by simply stating *everyone*.

> Example 97:
>
> **Narrator:** Have you ever heard of Moominvalley? In winter deep white snow covers *the whole valley* and *everyone* goes to sleep *so that they keep warm*.
> **Kertoja:** Oletko kuullut Muumilaaksosta? Talvisin *se* nukkuu syvällä kinoksissa. *Kaikki järkevät olennot* näet *vaipuvat talviuneen* heti kun Muumilaakso peittyy lumivaippaan.

There were a number of occurrences where (mainly) the English dubs added information while this information was missing in the Finnish dubs. Example 98 from Moominvalley has Snorkmaiden state that *she could have* a new look every day while the Finnish dub does not state for whom the new look is. This can be implied, however, from Snorkmaiden being the speaker and admiring the clothes.

> Example 98:
>
> **Snorkmaiden:** I've never seen so many frocks… *I could have* a new look every day!
> **Niiskuneiti:** Onpa paljon pukuja… joka päivälle uusi tyyli.

Adding extra information was particularly abundant in the English dub of Moomin. For instance, in example 99, the English dub has added explanation as to why the flower cannot be Edelweiss. The Finnish dub simply states that the flower grows in the Alps, implying that they are not in the Alps. The English dub makes this far more obvious by stating that the Alps are *hundreds of miles away*.

> Example 99:
>
> **Moomin:** That only grows in the Alps and *they're hundreds of miles away*.
> **Muumipeikko:** Alppitähti kasvaa Alpeilla.

The above is an example of information change as well, which is a strategy where the translator adds information that is not present in the ST, or he/she may omit information if it is seen as irrelevant (Chesterman 2016: 106).

The number of information changes that occurred in the data are very notable, since the Finnish dub of Moomin had 14 occurrences and the Finnish dub of Moominvalley

had none. In addition, the English dub of Moominvalley had 16 occurrences while the English dub of Moomin had 94. This reflects what has been observed previously: the English dubs, especially in Moomin, have added more information. Interestingly, the Finnish dub of Moominvalley has not added any extra information that does not exist in the English dub.

Some of the additional information given are detailing the dialogue or, as observed in example 99, giving explicitation. There were, however, some instances where the translator has added information that cannot be interpreted from the scene or episode. One such an instance was shown in example 44 concerning ellipsis. Here, the English dub has added the information that Snorkmaiden and Moomin are in a relationship where no such information exists in the Finnish dub.

> Example 44:
>
> **Snorkmaiden:** I know then, you can do it. *You're my boyfriend, aren't you Moomin?*
> **Niiskuneiti:** Sinä saat poimia sen.

Another instance where information has been given in a similar way is shown below in example 100 from Moomin. Here, the Finnish dub makes a short statement that the walk back to Moomin house took a long time, while the English dub has chosen to add an explanation as to why. The English dub's statement is not backed up by the image since the scene only shows Moomin, Moominpappa and Snufkin leaving the scene. In addition, the English dub has added emphasis by *very long time* where the Finnish dub has *kauan*.

> Example 100:
>
> **Narrator:** It took them a very long time *with Moomin falling asleep now and again.* But finally they made it back to Moomin house.
> **Kertoja:** Kotimatka kesti kauan.

4.3.3   Interpersonal change

Interpersonal change is a strategy where the change occurs on the level of formality, emotiveness, involvement, and technical lexis (Chesterman 2016: 106-107). The number of interpersonal changes is shown in table 20.

Table 20: Interpersonal change in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Formality	1	20	5	7	33
Politeness	8	23	2	2	35
Emotiveness	2	5	-	7	14
Technical lexis	-	2	-	-	2
TOTAL	11	50	7	16	84

Although formality was present in both dubs in both series, where the Finnish dubs had formality, the English dubs had matching dialogue. This occurred when, for example, Fillyjonk was referred to as *rouva* Vilijonkka and *Mrs.* Fillyjonk. Most instances of using an honorific in Moomin were, however, with Hemulen. The Finnish dub only used his name, but the English dub has added an honorific *mister*. This is seen below in example 100.

> Example 100:
>
> **Moomin:** *Mr.* Hemulen! *Mr.* Hemulen! Oh, he's fallen asleep... Wake up *Mr.* Hemulen!
> **Muumipeikko:** Hemuli, Hemuli! Oi, hän on nukahtanut… Hemuli hei, herää!

Formality in Moominvalley occurred the same way as in Moomin – the Finnish dub's use of honorific was matched in the English dub. There were two instances where only the English dub used formality. Such an instance is shown below in example 101, where both dubs use an honorific and the English dub adds more formality to this by *sir*, showing that Mr. Fillyjonk is at a higher rank in the theatre than Emma, who is an assistant.

> Example 101:
>
> **Emma:** I mean Mr. Fillyjonk, *sir*.
> **Emma:** Tarkoitin herra Vilijonkka.

Politeness occurred as the result of word choices in the Finnish dub, and in most cases the Finnish dub is more polite because the English dub used a more impolite or derogatory term. For instance, in example 102 from Moomin, the English dub uses the term *my good man* which is seen as a derogatory term for a man. The Finnish dub uses a more neutral term *hovimies*. The Finnish dub is not particularly polite in this instance, as the politeness is created through the English dub's interpersonal change.

> Example 102:
>
> **Snorkmaiden:** Send a maid to my room *my good man*.
> **Niiskuneiti:** *Hovimies* lähetä kamarineito huoneeseeni.

Most of the added politeness were the result of the English dubs using *please*. This and the formality used in the English dubs reflect the nature of the languages of English and Finnish, as English tends to mitigate the impoliteness more. This is seen in example 103 from Moomin, where the level of (im)politeness in the dubs would be the same without the *please*.

> Example 103:
>
> **Snorkmaiden:** Ah, Nanette! Come here, *please*.
> **Niiskuneiti:** Ai Nanette? Tulepas tänne.

Emotiveness occurred more in the English dubs. For example, in Moominvalley in 'Midsummer Madness', Moominpappa and Moominmamma show more affection to each other by using *my sweet*, *dear* and *my love*. In Moominvalley, the Finnish dub does not show emotiveness where it exists in the English dub. This is shown in example 104.

> Example 104:
>
> **Moominpappa:** Well said *my sweet*…
> **Moomimamma:** Little early for icebergs, isn't it *dear*?
> **Moominpappa:** Not these days I'm afraid *my love*.
>
> **Muumipappa:** Sinäpä sen sanoit…
> **Muumimamma:** Ei kai niitä vielä pitäisi olla.
> **Muumipappa:** Kyllä niitä nykyisin on.

There were two instances in Moomin where the Finnish dub added emotiveness. Example 105 below has Moominmamma showing affection towards Moominpappa by using the affection word *kulta*.

> Example 105:
>
> **Moominmamma:** Yes, I think you're right.
> **Muumimamma:** Pappa *kulta*, minä tottelen.

Technical lexis only occurred twice and only in the English dub of Moomin. This has been discussed previously in example 5, as it shows foreignization and the use of Latin calque. Using the (proposed) Latin names for the mushroom makes the English dub more technical and possibly more difficult for children to understand, especially so with the name Little My proposes where a child might miss the pun in the Latin name having Little My's name in it.

> Example 5:
>
> **Little My:** …and then we can call it *Purplia Glowamyansis*, a very pretty name.
> **Sniff:** Oh no, it's mine, all mine, and will be called *Snifferiana*.
>
> **Pikku Myy:** …sienen nimeksi tulee Hehkuva myyhapero, eikö ole osuva nimi?
> **Nipsu:** Eikä ole. Sienen nimeksi pannaan Nipsun rousku.

4.3.4 Illocutionary change

Illocutionary change occurs alongside other strategies and it refers to the change of the communicative effect of the utterance, such as changing a statement to a question (Chesterman 2016: 107). The number of illocutionary changes is listed in table 21.

Table 21: Illocutionary changes in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
Illocutionary change	76	19	95

The most common use of an illocutionary change in Moomin was in question – statement pairs. For instance, in example 106, in the English dub Snorkmaiden gives

her riddle in the form of a question while in the Finnish dub she gives it in the form of instructions.

> Example 106:
>
> **Snorkmaiden:** Now listen, *what is* the word upon our mind?
> **Niiskuneiti:** Seuraavaksi saat arvata sanan, joka on juuri mielessäni.

There were occurrences where the mood of the sentence was changed between the dubs. Example 107 is from Moominvalley and it shows the English dub using a conditional sentence and the Finnish dub using a statement.

> Example 107:
>
> **Moomin:** But *if* Snufkin left in the autumn then these must be somebody else's footprints.
> **Muumipeikko:** Nuuskamuikkunen *lähti* jo syksyllä, joten nämä jäljet ovat jonkun muun.

In Moomin there were six instances where the Finnish dub used a question and the English dub replaced the question with the word *wonder*, making the sentences indirect questions. Two instances of the use of *wonder* are seen below in examples 108 and 109.

> Example 108:
>
> **Sniff:** I *wonder* whose hat it is.
> **Nipsu:** *Kenenkä* se mahtaa olla?
>
> Example 109:
>
> **Sniff:** *Wonder* what it tastes like.
> **Nipsu:** *Miltä* se maistuu?

The illocutionary changes did not result in major meaning differences in the data. They appear to be stylistic changes made by the translators. For instance, as mentioned in example 26, the English dub is more polite by using a question while the Finnish dub uses an imperative verb *kisko*.

> Example 26:
>
> **Moomin:** *Why don't you pull* us ashore?
> **Muumipeikko:** *Kisko* meidät rantaan.

4.3.5   Coherence change

Coherence change occurs when the text is organised differently (Chesterman 2016: 107-108). The coherence changes found in the data are listed below in table 22 and they include both minor and major changes.

Table 22: Coherence changes in the data

	Muumilaakson tarinoita / Moomin	Muumilaakso / Moominvalley	TOTAL
Coherence change	15	2	17

Minor changes refer to changes where the same was said in the same dialogue but in different orders in the dubs. For instance, in example 110 from Moomin, the dubs have reversed the order of what is said. The English dub starts with *I've been to that place lots of times* and the Finnish dub ends with *vaikka olen käynyt siellä usein*. The English dub ends the dialogue with Moomin wondering why he has not seen the mushrooms before, which serves as the beginning in the Finnish dub's dialogue.

> Example 110:
>
> **Moomin:** I've been to that place lots of times, so how come I've never seen all those mushrooms before Pappa?
> **Muumipeikko:** Miten ne sienet eivät ole ennen sattuneet silmääni, vaikka olen käynyt siellä usein?

Example 110 shows how the dubs emphasize different items at the ends of the sentences.

Example 111 from Moominvalley shows another minor coherence change. The Finnish dub has added a post-modifier (a description for the study) at the end of the dialogue by Moominpappa, which creates emphasis on *how* Moominpappa wants the study to be like. The English dub, however, has a more conventional sentence structure and ends the dialogue with stating for *whom* the study is.

Example 111:

Moominpappa: Right, let's renovate. First things first, a splendid new study for yours truly.
Muumipappa: Noniin, paras aloittaa remontti. Ensin tehdään allekirjoittaneelle työhuone. Sellainen mukava.

There were multiple major coherence changes in the data but only in Moomin. For instance, example 112 shows a completely different order in which the characters say the same things. Firstly, the reference to the book *Heidi* is made earlier in the Finnish dub. Secondly, the Finnish dub states the dangerousness of the situation earlier. The English dub, however, states earlier which flower Moomin thinks the 'Edelweiss' really is. The dialogue shown in example 112 begins and ends with the same dialogues in both dubs.

Example 112:

Moomin: Hmm, Edelweiss? No, it isn't. That doesn't grow here at all.
Snorkmaiden: I'm sure it is, I know what it looks like.
Moomin: I'm sorry but it's not.
Snorkmaiden: Ah, it's just like in Heidi.
Moomin: No, it's not. It's just a Daisy.
Snorkmaiden: Oh come on, I wanna pick it.
Moomin: Oh no, it's too dangerous.
Snorkmaiden: I know then, you can do it. You're my boyfriend aren't you Moomin?
Moomin: Well, I suppose we could climb down there but I promise you, it's not Edelweiss. That only grows in the Alps and they're hundreds of miles away.

Muumipeikko: Ei täällä kasva Alppitähtiä. Ei se voi millään olla Alppitähti.
Niiskuneiti: Se on Alppitähti niin kuin Pikku Heidissä.
Muumipeikko: Ei ole Niiskuneiti.
Niiskuneiti: Oi mennään poimimaan se.
Muumipeikko: Älä mene, se on vaarallista.
Niiskuneiti: Sinä saat poimia sen.
Muumipeikko: Se on vain Valkovuokko.
Niiskuneiti: Ei, ilmiselvä Alppitähti. Minä haluan, että sinä poimit sen minulle.
Muumipeikko: Voisihan tuonne alas yrittää. Mutta Alppitähti kukka ei ole. Alppitähti kasvaa Alpeilla.

Although the same sort of restructuring as example 112 shows occurred on multiple occasions, they did not result in major meaning differences since mostly the same things were said only in different order.

4.3.6 Partial translation and visibility change

Partial translation refers to any kind of partial translation, such as summaries or transcriptions (Chesterman 2016: 108). This strategy is not viable to this study due to the form of the media. In addition, the dubs in both series include roughly the same amount of information and dialogue, which indicates that no summarising, for instance, has been performed by the translators.

Visibility change as a strategy changes the author's presence often as a result of the translator's intrusion (Chesterman 2016: 108). This intrusion may occur by the translator drawing attention to him/herself with the addition of footnotes or comments, for example. Visibility change is unlikely to appear in any dubbed media – or audiovisual media – since the target audience does not read the author's text and the authors may change between the episodes. In addition, because the data in this study is in spoken form, it is impossible for the translators to add footnotes or comments. If the translators add information, it is the result of using other strategies, such as explicitness change, information change or transediting.

4.3.7 Transediting

Transediting refers to the drastic re-editing of source texts, including re-ordering and rewriting, and, according to Chesterman (2016: 108), transediting occurs on a level where the number of changes made cannot be justified by any other strategy. Transediting in the data was used in places where the dubs said different things, or one of the dubs added completely new information not present or interpretable in the other dub. The number of transediting found in the data is presented below in table 23.

Table 23: Transediting in the data

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley
Transediting in both dubs	63	63	8	8
Transediting in one dub	16	70	1	2
TOTAL	79	133	9	10

Table 23 shows that there is a drastic difference between Moomin and Moominvalley in the use of transediting as a strategy. This reflects the data itself: the dubs in Moominvalley are both the SLs while the dubs in Moomin are both translations and versions of the ST. As has been noted previously, Moominvalley is fairly similar in both dubs. In Moomin, however, the translators have taken different approaches to translating on several occasions.

Transediting in both dubs refers to both dubs having re-written the dialogue in question. These involve minor changes to meaning, major changes to meaning, creating opposites in the dubs, major re-writing, and outright false information. Example 113 from Moomin shows a minor change in meaning, which is a result of the English dub omitting the word *too*. Here, Little My expresses that (only) she is scared while in the Finnish dub she states that she is scared as well, implying that Moomin fears the Groke too. The scene itself implies that the Finnish dub is more correct here.

> Example 113:
>
> **Little My:** I'm scared.
> **Pikku Myy:** Minäkin pelkään.

A major change in meaning is found in example 114 from Moomin. The dubs have completely different items of meaning here. The English dub states that because Little My is a better jester than Moomin, she can perform at Snorkmaiden's wedding to which Little My and Moomin respond in bewilderment. The Finnish dub, however, has Snorkmaiden stating that Little My is the better jester, and it is to this statement that Little My and Moomin react to. The English dub is actually referring to what is going to happen next in the episode since she is looking for someone to marry.

Example 114:

Snorkmaiden: Oh, very funny. She's a better clown than the other one. You can perform at our wedding.
Little My and Moomin: Your wedding?

Niiskuneiti: Sinä olet synnynnäinen narri. Parempi kuin se paksumpi narri.
Pikku Myy ja Muumipeikko: Parempi?

Some of the transediting by the translators resulted in opposite meanings in the dubs. In example 115 from Moomin, Moominpappa is talking about Moominmamma possibly having a fever. In the scene, Moominpappa finds Moominmamma sleeping on the floor and he feels her forehead. In the English dub he states that she does not seem to have a fever but that she looks very pale. In the Finnish dub, however, Moominpappa says that Moominmamma has a fever.

Example 115:

Moominpappa: You don't seem to have a fever. You haven't caught a cold, have you? You look very pale.
Muumipappa: Otsasi tuntuu hivenen kuumalta, et suinkaan ole vilustunut.

Here, the English dub's statement of Moominmamma looking a bit pale is an example of transediting occurring in only one of the dubs. This is because Moominpappa does not say this in the Finnish dub, nor is it visible in the scene itself as Moominmamma's colouring is the normal yellow.

Major re-writing occurred on multiple occasions mainly in the dialogues said by the narrators. For instance, in example 116 from Moomin, the narrators start the episode 'Moomin and Little My's Adventure' in similar ways but end up saying completely different things in the dubs. In addition, at the end of the English dialogue, the narrator says *I wonder*, which is the only occasion where the narrator draws attention to him/herself in the data.

Example 116:

Narrator: It's the middle of the winter in Moominvalley and all is quiet and peaceful in Moomin house as everybody enjoys their winter slumber. The house is full of dust covers on the chandelier, on the furniture, on everything. Waiting until they all wake up again on

the first day of spring and start to get everything in Moomin house clean and ready for the coming summer. But what's this? It looks like Moomin is restless as if something has disturbed him. I wonder what he was dreaming about.

Kertoja: Muumipeikko nukkuu syvää unta. Samoin Muumipappa ja Muumimamma. Muumit ovat niin järkeviä, että nukkuvat aina koko talven. Heidän esi-isänsä vuosisatojen takaa tekivät samoin ja muumit ovat perinnerakkaita. Nyt tapahtuu kuitenkin ennennäkemätöntä. Muumipeikko herää, eikä saakaan enää unta.

Example 117 from Moominvalley shows the Finnish dub giving outright false information. In the scene, the Ancestor has rescued Moomin and built a shelter in the winter storm. When Moomin wakes up, the Ancestor is building a fire, showing that he is not as primitive as Moomin originally thought. In the Finnish dub, however, Moomin states that what is happening is very primitive. In the context of the scene, the Finnish dub can be seen as giving false information.

Example 117:

Moomin: Not so primitive after all, are you?
Muumipeikko: Voi miten alkukantaista.

4.3.8 Other pragmatic changes

Other pragmatic changes refer to changing the layout of the text or choosing a specific dialect, for example (Chesterman 2016: 109). The most notable – and only one – other pragmatic change was that of dialect and accent. The Finnish dubs used standard Finnish, which is taught at school. That is, no character in the Finnish dubs used dialect nor did they use any notable accent.

The English dubs, however, used a variety of accents and dialects. The Moomin family speak the same dialect and with a fairly received pronunciation accent – the standard form of British English used in education (Oxford Dictionary 2010). Most characters in the English dub of Moomin use informal English rather than formal, which is notable in forms such as *'cause* and *mightn't*. This was not as common in Moominvalley, but some forms such as *innit* were found, as seen below in example 118. These forms create a more natural sounding dialogue in English.

Example 118:

Snorkmaiden: It's a bit creepy innit?

There was one character in Moominvalley who spoke with a notably different accent. This is Too-ticky, who spoke with a Scottish accent as her voice actor is the Scottish Katie Leung. Interestingly, Moomin's voice in Moominvalley is by Taron Egerton who is a Welsh actor. Moomin, however, speaks with an English accent to match Moominpappa's and Moominmamma's accents.

Apart from Too-ticky in Moominvalley, both dubs have kept the language as fairly standard which might be due to the target audience being children.

4.4 Other findings

4.4.1 Non-verbal information

There were findings in the data which serve as examples of Chaume's (1997) theory on audiovisual translation. On non-verbal information, there were multiple instances where only the non-verbal information was given without any explanation. In one example, The Groke nodded to Moomin without saying anything – since she does not speak – to which Moomin replied. The example can be seen below in example 119.

Example 119:

Moomin: Oh, it's getting colder and colder. The Groke! Don't tell me you wanna ride the horse.
The Groke: *Nods*
Moomin: I don't think you'd better. This is for the Lady of the cold, you know.

Muumipeikko: Tuli hyytävän kylmää yhtäkkiä. Mörkö! Älä vain sano, että haluat ratsastaa.
Mörkö: *Nyökkää*
Muumipeikko: Parempi ettet yritä. Ratsu on nimittäin tarkoitettu Jäärouvalle.

Here, the meaning of the nod is expected to be interpreted as a 'yes' based on Moomin's response. This interpretation should occur on the basis of the cultural knowledge of the audience, which in this case is either the SL Japanese, or the TLs

English or Finnish. A nod, however, is not a universally agreed gesture. In some cultures, such as in Bulgaria, a nod means 'no' (Kubilius, 2019). The script here is therefore clearly targeted towards cultures where the gesture has the same meaning as in the original.

In a similar example from Moominvalley, Moomin asked for the ancestor's opinion of a picture on the wall. It responds by turning the picture upside down, to which Moomin replies that he does not like the picture either. Here, the viewer is expected to interpret the ancestor's action as a show of dislike. The action resembles the action of showing thumbs down. The instances are the same in both dubs, and the example can be seen here:

Example 120:

Moomin: That painting is called Fillyjonk at window. What do you think of it?
Ancestor: *turns the picture upside down*
Moomin: Yup, me neither.

Figure 6: The ancestor turns the painting upside down. Moominvalley. (2019). *Taikatalvi*. Anime episode © Moomin characters TM, © 2019 Gutsy animations. Screenshot by author.

Another instance of non-verbal information without a verbal explanation is shown in the below figure 7, Moomin is showing where his ancestor should go, and it ends up following his directions. No words are uttered here. The viewer is expected to know what the gesture means due to the result the gesture gives here.

Figure 7: Moomin shows the way to the ancestor. Moominvalley. (2019). *Taikatalvi*. Anime episode © Moomin characters TM, © 2019 Gutsy animations. Screenshot by author.

There were several instances where the non-verbal item was accompanied by a verbal explanation. There are two instances in the episode 'The Slug-a-bed-mushrooms' where a non-verbal kinetic item is accompanied by a verbal explanation. Both instances are gestures where the speaker points at the item in question. In the first example, Hemulen points towards the woods that he is referring to. The scene can be seen below in example 121 and in figure 8.

Example 121:

Sniff: We're all on our way to pick mushrooms.
Hemulen: Are you really? That's nice. I'd go to the woods *over there* if I were you. There are lots of them.

Nipsu: Menemme keräämään sieniä.
Hemuli: Hyvä ajatus! *Tuolla* päin metsässä on mahdottomasti sieniä.

Figure 8: Hemulen points towards the woods. Moomin. (1990). *Tyrmääjäsieni.* Anime episode © 1990 Moomin Characters/Bulls, TV Tokyo & Telecable Benelux. Screenshot by author.

The second instance occurs when Moomin points towards the book and the image he is referring to. This can be seen in example 122 and figure 9.

Example 122:

Moomin: Look Mr. Hemulen.
Hemulen: Yes?
Moomin: Isn't it *this* one?

Muumipeikko: Kuule Hemuli.
Hemuli: Niin?
Muumipeikko: Eikös se ole *tuo*?

Figure 9: Moomin points at the book. Moomin. (1990). *Tyrmääjäsieni*. Anime episode © 1990 Moomin Characters/Bulls, TV Tokyo & Telecable Benelux. Screenshot by author.

Both examples 121 and 122 are instances where the characters are pointing at something while verbally referencing their gestures. In example 121, Hemulen is pointing towards the woods and referring to it by *over there/tuolla*. In example 122, Moomin is pointing at the book and referring to it by *this/tuo*.

In the first instance, Hemulen is making a reference to the specific woods in the English version, and in the Finnish version he is referring to a certain direction in the woods. In the second instance, in the English version Moomin is noting that the mushroom is the one pictured in the book, although with a closer proximity than in the Finnish version – this versus that. The Finnish dub appears to match the image better than the English dub, since Moomin is pointing away from himself. The deictic changes are syntactic level shift strategies.

4.4.2   Audiovisual translation

Dubbing as a form of translation is more common in Great Britain than it is in Finland, which is a more subtitling-focused country and language. However, children's media are often dubbed, rather than subtitled, into Finnish due to children either not understanding the SL or not being able to read.

Dubbing, according to Battarbee (1986: 145), means removing the original voices and replacing them with a soundtrack in the TL. In his opinion, dubbing often fails to be a convincing translation product where the viewers forget that they are watching a lip-synced version. This view does not account for media such as the two Moomin series. Children are less likely to pay attention to bad lip-syncing, in my opinion. In addition, the data in this research has characters, such as the Moomin family and the Hemulen, whose mouths are rarely seen when they are talking.

Chaume (2012, cited in Reus 2020: 44) introduced standards for dubbing practice which will be examined in this section. The standards include synchrony, credible dialogue, coherence, loyal translation, and sound quality and acting.

Synchrony refers to the relation between the spoken and the movements. This includes lip-movements and the length of the dialogue, which, according to Chaume (2012, cited in Reus 2020: 44), should not exceed that of the ST. Although the lip-movements can rarely be seen by some of the characters, they can be seen talking through their noses moving.

For the most part in the data, the dialogues in Finnish and English were about the same length, especially so in Moominvalley. However, as mentioned previously, the English dubs have added more information to the dialogues, making them longer than the Finnish dialogues, but have compensated this by having the characters speak in a faster tempo. Example 123 from Moomin shows two dialogues of about the same length even though the dialogues themselves differ.

> Example 123:
>
> **Little My:** Well, you never use it and it's so shiny. It'll make a great sled and go really fast.
> **Pikku Myy:** Jota ette ikinä käytä! Kiillotettu tarjotin on paljon parempi mäenlaskuun kuin hutera pahvilaatikko.

Example 124 from Moomin shows differing lengths of dialogue. The speaker here is Hemulen, whose lip-movements cannot be seen in the scene. In addition, Hemulen

disappears from the scene and only his voice is heard for a while. Therefore, it is easier for the translators to add more dialogue, which is the case in the English dub.

> Example 124:
>
> **Hemulen:** Alright, hang on I'll come at once! Wait a second! My reference books! Wait! Here we are, now I've got every single one I need. Out of the way please. We must get there quickly! I'll write down all the properties. Quickly!
> **Hemuli:** Hyvä on, minä tulen. Odottakaas, hakuteokset! Tämä ja vielä tämä. Anteeksi, että jouduitte odottamaan. Lähdetään! Pois alta risut ja männynkävyt!

Example 125 from Moomin shows dialogue where the Finnish dub has opted to not add dialogue where the English dub has. In the scene Moominpappa is trying on the new hat and after putting it on, he is walking around the parlour blindly running into furniture. During this part of the scene, the English dub has Moominpappa talking and commentating while in the Finnish dub he is only grunting, not speaking.

> Example 125:
>
> **Moominpappa:** Hmm, it's much too big. Look. Oh dear, do I say. I can nearly get inside it. You see. I prefer my own one though, ow. Ooh, I can't… Moomin. Stop Moomin! Well that's enough nonsense. I think I'll take it off now. Oh dear.
> **Muumipappa:** Hmm, aika lailla isompi kuin minun. Näettekö? Tämän alta on vaikea nähdä. Vielä syvemmälle. Vanha hattuni on parempi.

Credible dialogue means that the dubbed dialogue should be realistic and plausible in the target culture while adhering to the ST (Chaume 2012, cited in Reus 2020: 44). As is seen in previous sections of the analysis, major changes to meaning were rather uncommon. Major meaning changes were even more rare in Moominvalley where the dubs give roughly the same amount of information. There were some instances, however, where the meaningful items were changes between the dubs. For example, in Moominvalley the translators used different items for eating in the pine needle – spruce needle pair. As explained previously, although the scene shows pine needles, the Finnish translator might have opted to use spruce needles due to their edibility being more familiar in the Finnish target culture.

Coherence means that the (spoken) text should not ignore or contradict the visual (Chaume 2012, cited in Reus 2020: 44). It is already present above that some

contradictions occurred in the data, because in the pine needle – spruce needle example the Finnish dub has chosen to contradict the image. In addition, example 122 shows a minor contradiction in the English dub. In the scene, Moomin points at the object – therefore he points away from himself. The Finnish dub uses *tuo* indicating a more distant proximity. The English dub, however, uses *this* as a closer proximity, creating a slight contradiction.

> Example 122:
>
> **Moomin:** Look Mr. Hemulen.
> **Hemulen:** Yes?
> **Moomin:** Isn't it *this* one?
>
> **Muumipeikko:** Kuule Hemuli.
> **Hemuli:** Niin?
> **Muumipeikko:** Eikös se ole *tuo*?

Chaume (2012, cited in Reus 2020: 44) explains that loyal translation refers to loyalty towards the source text, and that in recent years loyalty has moved towards faithfulness towards the target culture. In his opinion, plot changes are unacceptable but applying linguistic censorship, changing registers, or conceiving new titles are acceptable changes.

The dubs of Moomin and Moominvalley have not made any plot changes nor was there any censorship, possibly due to the STs being targeted for children. The most notable change in the loyalty towards the ST is the titles of the series. The title for Moominvalley is the same in both dubs, but the title for Moomin changes. The original title in Japanese is *Tanoshii Mūmin Ikka*, which translates to "Delightful Moomin family". The English series has two official titles: Moomin and Adventures from Moominvalley. The second official title is similar to the Finnish title of Muumilaakson tarinoita. Neither of the dubs, however, are similar to the ST.

The final standard by Chaume (2012, cited in Reus 2020: 44) is sound quality and acting. The sound quality is about the same in all dubs in both series and the original dub cannot be heard. Chaume (ibid.) considers the acting to be good if it is convincing.

In my opinion, the acting in both series in both dubs are perfectly convincing and acceptable. The sound quality and acting, however, are standards to which the translators have no control over.

4.4.3   Referring to other characters

Table 24: Variation in referring to the characters

	Muumilaakson tarinoita	Moomin	Muumilaakso	Moominvalley	TOTAL
Äiti / Mother	18	2	6	1	27
Isä / Father (dad)	16	3	10	1	30
Muumimamma / Moominmamma	9	14	1	1	25
Muumipappa / Moominpappa	8	10	-	-	18
Mamma	5	28	-	5	38
Pappa	5	23	-	9	37
Muumipeikko / Moomintroll	41	-	7	7	55
Muumi / Moomin	1	16	-	1	18
Pikku Myy / Little My	6	28	8	3	45
Myy / My	20	-	3	8	31

There was some variation in the data how some of the characters were referred to. These characters were Moominmamma, Moominpappa, Moomin and Little My. The occurrences are listed above in table 24.

In the Finnish dub of Moomin, *äiti* and *isä* were mainly used by Moomin functioning as a reference to his own parents. In fact, *äiti* was used only once by another character, which was Moominpappa when he was talking about Moominmamma to Moomin. No other characters were referred to as a mother or a father in the data. In the English dub of Moomin, *mother* was used by Hemulen and Moominpappa, and *father* was used twice by Hemulen and once by Snufkin.

In Moominvalley, only Moomin used *mother*. In the Finnish dub of Moominvalley, *father* was mainly used by Moomin, although it was once used by Snorkmaiden. The only instance of *dad* in Moominvalley was by Snorkmaiden as well. The Finnish and

English occurrences of Snorkmaiden using *isä/dad* were in the same scene and she was talking to Moomin about his father. This is seen below in example 126.

Example 126:

Snorkmaiden: Like your *dad*? It would be nice to have a story to tell our children.
Niiskuneiti: Ai kuten *isäsi*? Olisihan siitä sitten mukava kertoa lapsille.

In Moomin, *Muumimamma/Moominmamma* and *Muumipappa/Moominpappa* were used as proper names. The proper name for Moominmamma only occurred once in both dubs in Moominvalley.

In the Finnish dub of Moomin, the abbreviation *Mamma* was used as a proper name 5 times, four times by Moominpappa and once by Hemulen. Moominpappa using *Mamma* may be seen as using an affectionate name for his wife. *Pappa* was used as a proper name 5 times as well, twice by Moomin and three times by Moominmamma. One occurrence where Moomin used *Pappa* was, however, when he was talking like his mother would. This is seen below in example 127:

Example 127:

Muumipeikko: Pappa on rakentanut uimahuoneen. Hän tulee iloiseksi, kun kuulee, että asut täällä. "Meidän Pappa se on niin taitava. Häneltä syntyy uimahuone, joka kelpaa vaikka talvikäyttöön", äiti varmaan sanoo.

Apart from a few instances, in the English dub of Moomin, the abbreviated versions *Mamma* and *Pappa* were mainly used by Moomin when referring to his parents, while other characters used the entire names. There is an example of this below:

Example 128:

Moomin: Good, isn't it? You can have as much as you like. We picked more raspberries than ever this year. *Mamma* made lots of juice.
Little My: Thanks. Ah, I want that!
Moomin: *Mamma's* silver tray?
Little My: Yeah!
...
Little My: Well, it's *Moominmamma's* tray but I'm using it. I'm gonna put a sail on it and slide across the ice.

Below is another instance showing the difference between the English and the Finnish dubs, where Moomin uses *Mamma* in English and *äiti* in Finnish:

> Example 129:
>
> **Moomin:** I want to get her home to *Mamma*.
> **Muumipeikko:** Raahata hänet kotiin *äidin* luo.

In Moominvalley, there were no instances where *Mamma* or *Pappa* were used in the Finnish dub. The English dub, however, used the abbreviated versions similarly to the English dub of Moomin. The lack of references to Moominpappa and Moominmamma in (especially) the Finnish dub of Moominvalley shows that the characters were referred to by using pronouns or by referring implicitly.

In the Finnish dub of Moomin, the character Moomin was mainly called *Muumipeikko*, which is the official name. Snufkin used the abbreviated version *Muumi* once, possibly due to the scene in question. In the scene he is trying to rescue Moomin and Moominpappa from the river, and there is a sense of urgency, which might indicate as to why Snufkin is using a shorter version of Moomin's name. This is seen below in example 130.

> Example 130:
>
> **Nuuskamuikkunen:** Odottakaa, minä pelastan teidät. *Muumi* nouse rantaan!

In English, Moomin has two official names: Moomin and Moomintroll (Happonen 2012: 128). In the series Moomin, he was only called by the shorter name *Moomin*. In the series Moominvalley, however, his longer official name was used apart from one instance, where the stage-rat Emma called him *young Moomin*.

Little My only has one official name in both languages (Happonen 2012: 190). The English dub of Moomin is the only dub which uses no variations of Little My's name. The Finnish dub of Moominvalley has more instances of *Pikku Myy* than the abbreviated *Myy*. The Finnish dub of Moomin and the English dub of Moominvalley have, however, chosen to use the abbreviated version more than the official name.

5   DISCUSSION AND CONCLUSION

This research has answered the research questions. Firstly, I have answered in detail what differences there were between the Finnish and English dubs in Moomin and Moominvalley. Secondly, I have explained what strategies were used in the data, and to what effect.

The goal of this research was to find out what differences there were in the Finnish and English dubs of the series Moomin and Moominvalley. I was interested in finding out what translation strategies by Chesterman (2016) were used by the translators and how much they differed between the two languages. In the future, a study could be made where the languages belong to the same language group, which would most likely result in different research results.

As has been mentioned on multiple occasions, the dubs in Moominvalley were much closer to each other than the dubs in Moomin. Moominvalley used fewer strategies than Moomin, which reflects the similarity of the dubs. It has to be noted, however, that there is less dialogue in Moominvalley than there is in Moomin, which obviously counts towards the similarity of the dubs and the fewer number of used strategies.

Interestingly, the most strategies used were syntactic strategies, which manipulated the form. In fact, 1986 instances of syntactic strategies were found to be used while the semantic and pragmatic strategies together accounted for 1543 occurrences. This, as has been explained previously, has a lot to do with the languages of Finnish and English themselves. Because the languages belong to different language groups, and have completely different systems, there are bound to be differences in the forms.

Syntactic strategies themselves did not result in major meaning differences despite the minor and major changes on the form level. Syntactic strategies appear to be stylistic choices. For example, the English dub of Moomin has made the choice to add more

dialogue and therefore to speak in a faster tempo. Semantic strategies affected the meaning and included the use of figurative language, culture-specific language and even using the strategy to avoid repetition, for instance.

Some of the strategies used could be seen as unconscious decisions whereas others were clearly made consciously. The most conscious decisions made by the translators were seen in pragmatic changes, which included re-writing and re-organising the dialogue.

There were some strategies, such as calque, where the opposite result could have been expected. All in all, there were four instances of calque, all of which occurred in Moomin. Because Moominvalley is targeted towards a slightly older audience, it could have used more difficult terms, for instance.

It differed between the dubs as to which one was more accurate where the information given in the dialogue differed. At some points, the accuracy was implicit, such as the Daisy – Wood anemone pair when comparing them to Edelweiss. On other occasions the accuracy of the translations could even be considered as outright mistakes by the translators. This shows in the pine needle – spruce needle example, as well as in the scene where Moomin claims in the Finnish dub that the Ancestor is primitive although the image and the context given in the episode implies the opposite.

Many of the choices made by the translators reflect what they wanted to emphasize in the dialogue. Emphasis occurred in multiple different ways, such as repetition, alliteration, or changing the perspective.

Some of the strategies occurred naturally, and not necessarily as choices made by the translators, which implies that there is some level of unplanned use of strategies. For example, using a culture-specific item, such as *cheerio*, may not be the result of the translator wanting to add a culture-specific item. Rather, it may occur due to the phrase being commonly used in the culture.

In the background theory section I presented the previous study by Raivio (2018), where she stated that no major changes occurred in the Finnish and German subtitled versions of the series *Friends*. The results of this study state the opposite. This, in my opinion, reflects the audiovisual translation methods of dubbing and subtitling. Subtitling seems to be closer to the ST and even to other TTs. This might be the result of the target audience being able to hear the SL in the background as well as the character limit included in subtitling, which allows for fewer alterations. Dubbing as a form of audiovisual translation, however, seems to allow for more changes for the translators to make, especially since it is unlikely that the target audience will hear the ST. In addition, it is likely that changes occurred due to the series being targeted for children, where the language has to be easy and natural for children to be able to understand.

The results of this study contradicted the audiovisual translation theory by Chaume (1997, 2004, 2012) slightly, although, for the most part, the data adhered to it. For instance, the non-verbal information given was interpretable from the context and in the target cultures of the dubs. The length of the utterances in the dialogues were, on most occasions, the same even if one of the dubs had more items in the dialogue. This was because, as mentioned above, the tempo of speech was faster in the English dub of Moomin. The dialogues themselves were about the same length in Moominvalley and the characters spoke in about the same tempo in both dubs.

At the beginning of this research, there was an expectation that the Moominvalley dubs would be quite similar to each other as Finnish and English are the SLs, and the translation process has been made in co-operation. This was the case, and there were only a few instances where the dubs really differed from each other. The series Moomin, however, had a large number of differences, possibly more than expected.

This reflects that the translators – although keeping the plot the same and the dialogue mostly the same – have taken different approaches in translating and have not respected the SL to the extent that could be expected. This might even reflect the

position of the translators, as they have worked separately and have targeted their product for the children of their own language. In this regard, the translators for Moomin might have had more freedom in translating than the translators of Moominvalley where the expectation is that the products would essentially be the same.

The results show that the translations differed from each other a lot, especially in Moomin. The main reason for this is the position of the dubs themselves, as in Moomin both Finnish and English were translations. It seems that for the translators, a good translation is not necessarily equivalent, and other aspects, such as avoiding difficult or technical lexis, is more important in a children's television show. Over half of the strategies used were syntactic strategies, which were found in the data as a result of the differing languages. The overall number of the strategies used in Moominvalley was about half of that in Moomin, especially so in syntactic and semantic strategies.

In the future, a study could be made where the languages belong to the same language group, which would most likely result in different research results. This research has answered the research questions. Firstly, I have answered in detail what differences there were between the Finnish and English dubs in Moomin and Moominvalley. Secondly, I have explained what strategies were used in the data, and to what effect.

This research was an attempt to study Moomins from a new perspective and in the form of another media than the books. It would be interesting to combine the books and the animated series in a research in the future. In addition, a future research could discuss the differences between the older Finnish dub and the newer one.

The results of this study can be applied to a future research concerning Moomins or similar data, or in a research on translation strategies or audiovisual translation. Researching a series which is not as widely spread as the Moomins could give different results and thus the results could be compared and evaluated.

As a conclusion, generalisations cannot be made on the basis of only a few (seven in total) episodes. In addition, I have only chosen to focus on the differences between the dubs, and if this limitation was removed, the results, especially the number of strategies used, might differ quite drastically from mine. Only a small number of episodes could be researched here due to the limitations of a master's thesis. The limitations account, for instance, for having to neglect the books or the new Finnish dub for Moomin.

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