

DOMESTICATION AND FOREIGNISATION IN THE
FINNISH AND SWEDISH TRANSLATIONS OF *THE BFG*
BY ROALD DAHL

Master's Thesis
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<p>Tutkielman aiheena ovat Roald Dahlin kirja <i>The BFG</i> (1982) ja sen suomen- ja ruotsinkieliset käännökset <i>Iso Kiltti Jätti</i> ja <i>SVJ</i>, kääntäjinä Tuomas Nevanlinna ja Meta Ottosson. Pyrkimyksenä on selvittää, miten kääntäjät käyttävät kotouttamista ja vieraannuttamista käännöksissään, erityisesti kääntäessään kulttuurisidonnaisia elementtejä. Hypoteesina on, että molemmissa käännöksissä on käytetty sekä kotouttamista, että vieraannuttamista.</p> <p>Taustakirjallisuuden pohjalta voidaan olettaa, että kulttuurisidonnaiset elementit ovat sellaisia, joita usein muokataan käännettäessä. Tämän vuoksi analyysissä keskitytään kulttuurisidonnaisten elementtien käännöksiin. Tarkemmassa analyysissä verrataan käännöksiä ja päätellään, missä esimerkeissä on käytetty kotouttamista ja vieraannuttamista ja vertaillaan käännöksiä toisiinsa; kummassa on käytetty enemmän kotouttamista tai vieraannuttamista.</p> <p>Käännökset poikkeavat toisistaan eniten siinä, että suomennoksessa tapahtumien paikka on siirretty Suomeen, kun taas ruotsinkielisessä käännöksessä alkuperäinen tapahtumapaikka, Englanti, on säilytetty. Tämän vuoksi Nevanlinna on joutunut tekemään tekstiin paljon enemmän muutoksia kuin Ottosson. Molemmat kääntäjät ovat sekä kotouttaneet että vieraannuttaneet kääntäessään, mikä todistaa joidenkin tutkijoiden ajatuksen siitä, etteivät kotouttaminen ja vieraannuttaminen ole vastakkaisia tekniikoita, joita käytetään eri teksteissä, vaan pikemminkin molempia käytetään samassa tekstissä enemmän tai vähemmän. Hypoteesi osoittautuu todeksi. Tutkielman tulokset eivät ole yleistettävissä, koska analyysissä on keskitytty vain yhteen kirjaan. Jatkotutkimukseksi ehdotetaan, että analysoimalla useampien lastenkirjojen käännöksiä, saataisiin yleistettävissä olevia tuloksia.</p>	
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List of abbreviations

BFG - The BFG

IKJ - Iso Kiltti Jätti

SVJ - Stora Vänliga Jätten

ST - Source text

TT - Target text

SL- Source language

TL - Target language

CSI - Culture-Specific Item

1 INTRODUCTION

In my study, I intend to look at how translators of children's fiction use foreignisation and domestication when translating. Domestication (which is also called assimilation, see e.g. Robinson 1997: 114) can be described as bringing the text closer to the target audience, for instance by replacing foreign names with target language names. Foreignisation, on the other hand, means keeping foreign elements in the text. According to Oittinen, it is possible to domesticate (or foreignise) anything; "names, the setting, genres, historical events, cultural or religious rites and beliefs" (2006: 42–43).

As my data, I have selected the children's book *The BFG* by Roald Dahl (1982) and its Finnish and Swedish translations by Tuomas Nevanlinna (1989) and Meta Ottosson (1986). I will compare the translators' techniques, in particular with regard to domestication and foreignisation. Initially, it may seem that the Finnish translation has been domesticated, and the Swedish has not, because in the Finnish translation, *Iso Kiltti Jätti*, IKJ, the events have been transferred to Finland, whereas in the Swedish translation, *SVJ*, the events remain in the UK. The case, however, is not that simple; domestication and foreignisation are used to a certain degree in both books. This gives reason to believe that they will provide a sufficient amount of data for a comparative analysis.

Translation plays a significant role in people's everyday lives today. It has even been argued that "translation can have long-term effects on whole languages and cultures" (Williams and Chesterman 2002: 16). Translations can bring new ideas from foreign cultures enriching people's thinking. For example, in Finland the first children's books were translations (Oittinen 1993: 9). Oittinen claims that without translations, there would not have been enough literature in Finnish. One of the first translations from English was Harriet Beecher-Stowe's *Uncle Tom's Cabin*, which was translated and abbreviated into 22 pages. According to Oittinen (1993: 9) it had a strong impact on Finnish writers. Initially, translating texts into Finnish was also a way of showing that Finnish is as good a language as any other: it can express anything the "more advanced

and more highly esteemed European cultures” consider worth expressing (Aaltonen 2003: 390, my translation).

In chapter 2, I will look at the translation of children’s fiction, also comparing it with translation in general. I will talk about faithfulness and adaptation in translating children’s literature (2.1 and 2.2) and then move on to the problems culture-specific elements can cause to translators (in 2.3), previous studies on the subject (2.4) and finally the translation of allusions and intertextuality. Next, I will provide a more detailed discussion on domestication and foreignisation theories and strategies and compare the differing views of researchers and writers in the field, such as Lawrence Venuti and Riitta Oittinen in chapter 3. In chapter 4, I will present my study more closely and introduce my data, then proceed to analysing it in chapter 5. Chapter 6 is for discussing and concluding the outcomes of my study.

2 TRANSLATING CHILDREN'S LITERATURE

In this chapter I will look at the position of children's literature within the literary canon and what its position means in practice for translators of children's literature. With regard to this I will include a brief discussion on some more general theory in the field of translation studies, looking at equivalence and moving from prescriptive to descriptive studies. I will then move on to comparing some studies previously conducted on translated children's literature and, more specifically adaptations made in translations. Finally, I will discuss the translation of culture-specific items. With this section I hope to show possible differences between translating children's literature and literature in general. I also want to find previous studies on adaptations and culture-specific items in translation to help me with my analysis.

According to Tiina Puurtinen (1993: 25), trying to appeal to both adults and children is what causes problems when writing or translating for children. Even though children are the readers of the books, it is the adults who most often choose the books to be read – at least when the child is very young. In addition, adults are the ones who choose which books will be published and which ones will be translated.

Until the early twentieth century Swedish was the language of literature in Finland (Oittinen 1993). Once this started to change, most of Finnish literature was translation. The first children's books were also translations. Even Zacharias Topelius, who is seen as the creator of Finnish children's literature did not originally write in Finnish, but his works were translated from Swedish to Finnish (Oittinen 1993). Still in the 1990s, 65% of children's literature published in Finland were translations (Oittinen 1993: 187), whereas about 50% of all literature were translations (Chesterman 1998: 405).

2.1 Faithfulness in Translating for Children

Because children's literature is often seen as insignificant and peripheral (compared to other kinds of literature), translators can manipulate the texts

rather freely (see, for instance, Puurtinen 1993, Klingberg 1986 etc.). It is more important to edit the texts to fit cultural norms and ideologies, than to be faithful to the original text – which is seen as a requirement or norm when translating for adults (Puurtinen 1993: 25). Being faithful to the original text can also be seen in different ways. For instance, according to Riitta Oittinen, who prefers the term “loyalty” over “faithfulness” (both terms are used in this section for the same meaning), being loyal to the reader does not necessarily mean being disloyal to the author of the original text. She believes that a translation that the target-language child audiences like reading helps them love the original author. (Oittinen, 1993). Oittinen also believes that when translating for children, translators should not be expected to follow the same guidelines that they follow when translating for adults – in other words, being faithful to the original text (1993: 3).

In Birgit Stolt’s (1978) opinion, being faithful to the original has become unimportant when translating children’s literature (1978: 132). She also discusses the idea of the “beautiful unfaithful”. This implies that a translation is either beautiful or faithful; in order to produce a “beautiful”, fluent translation one must abandon being faithful to the original text (1978: 131). This is a rather common metaphor in the field of translation (see, eg. Paloposki and Oittinen 2000). This seems to imply that equivalence always produces translations that are not “beautiful”; translations that are non-fluent (see section 3 for Venuti and non-fluency). According to Stolt (1978), there are “three sources that may adversely affect the faithfulness of the translator to the original text.” These have to do with firstly; what adults think is good for the children, what are taboos and so on, secondly; how adults perceive children and thirdly; adults’ childish attitude towards children’s literature, which is why they want to make things seem more sentimental and pretty (1978: 134).

Stolt (1978) believes, however, that faithfulness to the original text should not be affected by these factors. Children and children’s literature should be more highly esteemed; the translations of children’s literature should be equally faithful to their originals as the translations of adults’ literature are. For

example, the names of characters and titles of books should not be changed as easily and with as little consideration as they are. Adaptation, when “absolutely necessary, it should be done with a gentle hand, as little as possible and in collaboration with the author” (Stolt 1978: 136, 145). Collaboration with the author is, however, not always possible. If one is translating an older text, the author might not be alive anymore. Or if the translated text is extremely popular and is translated into several languages at the same time, the author is not likely to have time to answer every translator’s questions. This was the case with, for example, the translation of the Harry Potter books (see Kapari-Jatta 2008 for the Finnish translator’s views on this).

It can be seen here that both Puurtinen (1993) and Oittinen (1993) have rather different views than Stolt (1978) on what being faithful means, and how important it is to be faithful to the original. What Oittinen regards as loyalty to the reader might mean the underestimation of the child’s abilities, knowledge and imagination in Stolt’s eyes. Perhaps these differences in opinion have to do with the differences in culture; Oittinen and Puurtinen are, as Finns, more used to having stories adapted, names of characters changed and so on, than Stolt, who is Swedish.

In order to decide how important faithfulness in translating children’s literature is, we have to look at the same issue in translating literature in general. After all, being equally faithful as other translation is one of the main arguments for loyalty when translating for children.

According to Kaisa Koskinen (2003: 374), translation studies have concentrated mostly on the methods and evaluation of translations. A traditional way of evaluation has been to investigate how loyal the translation is to its source text: the more loyal to the source text, the contents and the style, the translation is, the better. (Koskinen 2003: 374). In the field of translation, arguments on how loyal a translation should be to its source text are rather common. The fact that loyalty is so much valued is based on the assumption that “for a source text, there is one (and only one) right equivalent, which the translator must strive to

achieve" (Koskinen 2003: 376, my translation). Or as Holmes puts it: in traditional translation theory a good translation is the same as its original, meaning that it is equivalent (1994: 100).

James Holmes (1994), Gideon Toury (1980) and Douglas Robinson (1991) have argued that when studying translation, it is not important to evaluate the loyalty of a translation, but one should rather have a descriptive and empirical approach to translation. In other words, one should look at actual translations and the choices translators have made (see e.g. Holmes, 1994). Toury, another eminent translation scholar, thinks of equivalence as prejudice and explains why we should have descriptive, rather than prescriptive, translation studies:

...the general approach to translation is still very much marred by the traditional "equivalence" prejudice, which is taken over from other disciplines. (Toury 1980: 79)

Translations and translation practices are *observational* facts, phenomena which have actual existence "in the world," irrespective of any prior theoretical consideration. (Toury 1980: 80)

In a more recent approach to translation studies, the focus has again shifted, this time to the readers: they are now valued higher than the translation's loyalty to the source text (Koskinen 2003). According to this view, a good translation fulfils both its purpose and the readers' expectations (Koskinen 2003: 380). It is more important for the target text to give its readers what they expect from it, than the fact the text is closely loyal to the original. For example, this view is supported by Robinson, who writes about equivalence as follows:

Equivalence between texts is not the final goal of all translation. Equivalence is an interpretive fiction that helps the translator work toward the true goal of translation, a working TL text - and is only one of many such fictions. (Robinson 1991: 259)

Koskinen (2000) concludes that all current theories of translation "share the basic assumption that the essence of translation is *not* to be found in the reproduction of the original" (18-19).

Since it seems that faithfulness to the original is becoming outdated in translation in general, it feels unjustified that the translation of children's

literature is criticised for not being faithful enough to their source texts. Theorists seem to argue that the translations of adults' and children's literature should go in opposite directions - translating for adults should move away from equivalence, whereas translating for children should be moving towards it. If neither of the extreme ends have been good, then perhaps where they meet in the middle is what should be strived for; a translation that is not so much faithful to the original as to make the text miss its goal as a functioning target text, but is not too much altered, so that it can still be recognised as a translation of the original rather than, for instance, an adaptation or an abridgement.

2.2 Adaptation in Translating for Children

As stated above, children's literature has been adapted rather freely in translation. This section will concentrate on what has been adapted and how. Changes made by a translator in different kinds of texts (such as novels, articles, legal texts etc.) translated from Finnish to Swedish have been studied by, for example, Paula Huhtala (1995). She calls these changes translation shifts and divides them into two categories: obligatory shifts and optional shifts. Obligatory shifts occur because of differences in the structure of the source language and the target language. Optional shifts are often additions or reductions, and they are done because the needs of the reader are taken into account. Huhtala found that obligatory shifts are more common than optional shifts, with one exception: the children's book (Huhtala 1995: 160).

Huhtala (1995) also argued the children's books were translated in bigger chunks of text than the other texts she studied. They could be translated, for example, page by page, whereas in novels and legal texts, the sentence boundaries were hardly ever changed. Translating children's literature can be said to differ greatly from translating adult's literature. It is, however, difficult to make a clear distinction on what is children's literature and what is not. Translating for children and adults often involve the same kinds of problems (Klingberg: 1986: 10).

One explanation to why children's literature is adapted more than adults' literature is suggested by Puurtinen, in her view children are not expected to tolerate as much foreignness or strangeness as adults (1993: 31). Peeters (2005) also explains how different expectations or assumptions of the tolerance of foreignness can affect the strategy of translation:

Sometimes foreignness is preserved because the target readership is assumed to tolerate allusions to the foreign; other times foreignness is replaced by more domestic text or illustrations because target readers are assumed to be less tolerant to foreign allusions (Peeters 2005: 147).

The translation of children's books in Sweden has been studied extensively by Göte Klingberg (see eg. 1974, 1986). In his 1974 study, he looks at how the chosen books (*Silas og den sorte hoppe* by Cecil Bødker, *The Borrowers* by Mary Norton, *Tom's Midnight Garden* by A. Philippa Pearce and *Nordy Bank* by Sheena Porter) were translated into Swedish (55, 61). He identified six different categories in the translations: shortenings, lengthenings, translation mistakes, inexact translations, national adaptation (nationell adaptation) and misprints (1974: 55). Klingberg explains national adaptation as:

...förändringar av originalets text som gjorts i avsikt att ta hänsyn till läsarnas förmodade bristande erfarenheter och kunskaper om en främmande miljö eller för att man anser att det inte är lämpligt att de presumtiva läsarna får höra om vissa bruk eller tänkesätt i det främmande landet. (Klingberg 1974: 55)

...changes made in the original text taking into consideration the readers' lack of experience and knowledge of the foreign environment or because one thinks that it is not suitable for the presumed readers to hear about certain customs or ways of thinking in the foreign country. (1974: 55, my translation)

In addition to the six categories mentioned above, Klingberg also looked at instances where national adaptation was not done (1974: 56). He added one more book in his analysis to find more examples of national adaptation (*Annelise - tretten år* by Tove Ditlevsen), in particular the kind of adaptation that is done because the original is not "suitable for the presumed readers," (1974: 61). It could be argued that Klingberg's categories of national adaptation and the lack of national adaptation could be seen as representing domestication and foreignisation. In later studies (Klingberg 1986), he uses the terms cultural

context adaptation and lack of cultural context adaptation for these categories. They will be discussed in more detail in 2.3.1.

In his earlier study, Klingberg (1974) discusses the importance of national adaptation and cases where it has gone too far in the translations, and cases where it should have been used but was not (1974: 124–130). One of the issues he takes up is names. Names of characters can have connotations that a native reader will recognise, and “a direct use of a foreign first name causes the point to be missed” (Klingberg 1974: 127, my translation). Klingberg also argues strongly against adapting a translation because it is thought to be unsuitable for the target language readers (1974: 129–130). As an example, he uses the book he chose specifically to analyse this aspect of national adaptation: *Annelise – tretten år*, which is translated into Swedish as *Annelise 13 år*. In the original Danish story, there is a woman called Yvonne, whose husband drinks too much and keeps beating her. This side of the character is completely left out in the Swedish translation and Klingberg thinks that translators have no right to make changes like these to a book – it would even be better not to translate the book at all (Klingberg 1974: 129–130).

In addition, Klingberg discusses the degree of adaptation, meaning that the authors of children’s books have already adapted the text to a degree that is suitable for children. The translators of the text should then aim to maintain that same degree of adaptation. (Klingberg 1986: 11). Puurtinen (1995) and Oittinen (1993), however, both criticise his strict views on adaptations in translated children’s literature. Oittinen, for instance, believes that Klingberg’s division of translations into unabridged and abridged is too strict (1993: 105–107). Puurtinen doubts the reliability of Klingberg’s methods in assessing the level of adaptation in both the source and target texts (1995: 60). Klingberg has, however, been one of the first to bring attention to the translation of children’s literature and he has useful tools for studying them still. For instance, his categories of the kinds of adaptation made in translations will be explained later (see 2.3.1).

2.3 Translating Culture-Specific Items

Culture-specific items often cause translation problems and they are instances in a text where adaptation is likely to occur. Sometimes they are left the way they are (if the translator presumes the intended reader will understand them), or they can be exchanged for something similar in the target culture. Sometimes references to such elements are completely left out. Looking at these items is important in the present study since they are likely to be cases where translators have to make a decision between domestication and foreignisation. In this section I will describe a definition of culture-specific items and discuss some previous studies on the subject. I will also explain what allusions are, since they are one focus in my analysis.

Culture-specific items are abbreviated as *CSIs* by Javier Franco Aixelá, who believes that CSIs are only CSIs in context. In his article, *Culture-Specific Items in Translation*, this is how he defines them:

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (Franco Aixelá 1996: 58, italics original).

In other words, the item in the source text may not exist in the target culture; this is often the case with, for example, food items. If the item does exist in both source and target culture, its status and possible connotations may differ, causing a problem in the translation of that item. Franco Aixelá's definition allows for any item to be considered in context, both of the text, the target language in question and the time of translation. Something that is a CSI at a given time may not be a CSI twenty years later, or when it has a different function in the text or when the target language is not the same. Franco Aixelá gives an example from translating the Bible. In Hebrew, lamb is seen as an innocent and pure animal, and translating lamb into a language that has the same connotations for lamb (such as English, Spanish) will not cause a problem. It does, however, become a CSI when it is translated "into the language of Eskimos," as he puts it, due to the lack of similar connotations in that language.

(Franco Aixelá 1996: 57–58). This means that when looking for possible CSIs in a text, the differences between languages must be considered. For example, in the present study, the same passage in the source text may cause a problem in the Finnish translation, but not in the Swedish.

2.3.1 Previous Studies on Culture-Specific Items in Translating Literature

The way in which cultural-specific items have been translated in children's books in Finland has been investigated by, for example, Irma Hagfors (2003). In particular, she looked at proper names and food items. The books she used for her analysis were *The Wind in the Willows* by Kenneth Grahame, some *Pelle Svanslös* books by Gösta Knutsson as well as L. M. Montgomery's books *Emily of the New Moon*, *Emily Climbs* and *Anne of Green Gables*. She chose these books because they are all very much bound to a specific culture and a specific time that differs from the Finnish culture and the time of the publication of the translation, into which they are brought through translation (Hagfors 2003: 116). Hagfors wanted to study the translation of *The Wind in the Willows* also because it is a novel that is intended for both adults and children and it is very multi-layered in nature and full of second meanings, for example connotations that the adult readers will understand but the children are not likely to think of (Hagfors 2003: 117).

One of Hagfors' findings was that the translators of the analysed novels were often inconsistent in their translation of culture-specific items. Proper names, for instance, were often domesticated, but in *Emily of the New Moon*, *Emily Climbs* and *Anne of Green Gables* the translator has only changed the first name of the main character. This kind of strategy can lead to an odd combination of a domesticated first name and a last name that is in its original form, for example *Anne Shirley* becomes *Anni Shirley*, which Hagfors describes as sounding "very odd and unnatural" (2003: 120–122).

Hagfors claims that in Finland, "there is no reason why children's books should be domesticated anymore" because of the fact that Finland has changed a great deal in the past decades, and Finns know much more about foreign cultures

than they used to (2003: 125). This seems to be what some translators think when subtitling, for instance, which could be seen in 2.1, with Zojer's findings about the current tendency of not translating cultural elements. In my opinion, however, this claim is rather categorical, especially with regard to children's literature and to some translators' according to whom translation always involves domestication (e.g. Oittinen). Even if Finns do know much about foreign cultures today, it does not mean that the youngest of children listening to translated stories understand parts that are not domesticated. For example Jaana Kapari-Jatta, a Finnish translator, says that as a translator, she always tries to "offer the Finnish reader the possibility to get a similar image the English reader has a possibility to get" (Kapari-Jatta 2008: 67, my translation). Would this even be possible if domestication was not used at all?

Franco Aixelá (1996) writes that we are in the middle of a process of cultural internationalisation, mainly from the "Anglo-Saxon pole". He implies that cultures are influenced by the English-speaking America and believes that with influence from this source culture, a target culture can become increasingly aware of the values and culture of the source culture. This means that translators would need to use domestication less, because the items that have originally been domesticated have become familiar for the target audience (Franco Aixelá 1996: 54-55).

A similar tendency has also been noted in Spain by Sanderson (2005). He studied the translations of Woody Allen's films in Spain. What he found was that the earlier translations tended to naturalise (which is another term used for domestication) unacceptable references and references that would not be understood by the target language audience: "naturalization is commonly used to avoid the semantic opacity which results from a cultural reference belonging to the source text which is unidentifiable for the target culture" (Sanderson 2005: 90). Later on, however, the translations had an increasing number of cultural elements that were not changed because, over time, the target language audience learned more about the source culture and could understand the references:

Chronologically speaking, culture specific items are eventually assimilated by other cultural contexts to the extent that their *otherness* ceases to be considered an issue, becoming practically indistinguishable from idiosyncratic elements of their own system (Sanderson 2005, 96)

According to Heidi Zojer (2011: 403), a translator may be “challenged by cultural references or culture-bound items which are tied up with a country’s culture, history, society or geography”. Zojer also mentions the “(un)translatability” of cultural items (2011: 403). In her study about subtitling, she notes that there seems to be a growing tendency not to translate cultural items in subtitles, but rather leave them as they are and expect the viewer to understand the references (2011: 407).

These studies seem to suggest that in translated texts, it is more and more likely to find cultural references that have not been translated or adapted for the target audience. If this was true for translating for children as well as for adults, it would mean that children would probably find it increasingly difficult to understand what they read, which is a rather concerning notion in my opinion. A child that is only learning about their own culture and surroundings should not be expected to understand other cultures already before understanding their own. One differing opinion on the topic, however, can already be seen when we look at translating intertextuality (see 2.3.2), where we notice that adaptation cannot always be avoided.

The treatment of culture-specific items is also discussed in Franco Aixelá’s article. He lists different possibilities, which are divided into two larger categories: Conservation and Substitution. These are explained in Table 1.

Table 1: Categories from Franco Aixelá 1996: 61-64

CONSERVATION	
Repetition	Repeating the element as it is in the ST, even though it may have a different effect in the TT.
Ortographic adaptation	For example, transcription or transliteration. Used when translating from one alphabet to another or when e.g. a name is given in a domestic form rather than the foreign form.

Linguistic (non-cultural) translation	Translating the names of, for example measures, but not replacing them with a domestic system.
Extratextual gloss	Keeping the foreign element and giving an explanation in a footnote, endnote, glossary...
Intratextual gloss	Keeping the foreign element and giving an explanation within the text.
SUBSTITUTION	
Synonymy	Using a synonym for the foreign element instead of repeating it in its original form.
Limited Univerzalisation	Replacing the CSI with a CSI that is easier to understand for the target audience. For example <i>five grand</i> can become <i>five thousand dollars</i> .
Absolute univerzalisation	Replacing the CSI with something neutral reference. For example <i>corned beef</i> can become <i>slices of ham</i> .
Naturalization	Bringing the CSI into the target culture, for example replacing a foreign currency with a domestic one – same as domestication.
Deletion	The CSI is unacceptable in the target culture or not important enough in relation to the effort it would require to translate it and it is thus deleted.
Autonomous creation	Adding elements in the TT that do not exist in the ST, or, for instance, coming up with book or movie titles that do not correspond with the original.

Klingberg (1986) has written about the same topic and uses similar categories in his study about translations of children's literature. Klingberg's categories are listed and explained in Table 2. By comparing these categories it is evident that both have some categories that are very similar with each other. I have added in Table 2, in paragraphs, the name of the corresponding categories from Table 1, when a clear connection can be seen.

Table 2: Categories from Klingberg 1986: 18

Added explanation (see Intratextual Gloss)	"The cultural element in the source text is retained but a short explanation is added within the text."
Rewording	"What the source text says is expressed but without use of the cultural element."
Explanatory translation	"The function or use of the cultural

	element is given instead of the foreign name for it."
Explanation outside the text (see Extratextual Gloss)	"The explanation may be given in the form of a footnote, a preface or the like."
Substitution of an equivalent in the culture of the target language	
Substitution of a rough equivalent in the culture of the target language	
Simplification	"A more general concept is used instead of a specific one, for instance the genus instead of the species."
Deletion (see Deletion)	"Words, sentences, paragraphs or chapters are deleted."
Localization	"The whole cultural setting of the source text is moved closer to the readers of the target text."

If we use Klingberg's categories, IKJ is localised, as its events have been moved to another country. This is something Klingberg sees as extremely negative. In my analysis, I will refer to some of the categories by Klingberg and Franco Aixelá. Klingberg has also categorised his observations on cultural context adaptation thematically in ten different groups, such as literary references; flora and fauna; personal names, titles, names of domestic animals, names of objects; weights and measures etc. (1986: 17-18). In the present study I will use a similar division into thematic categories.

2.3.2 Allusions and intertextuality in Translating Literature

Allusions can be seen as a subcategory for culture-specificity. Allusions will also be one of the categories in my analysis, which is why they require a closer look here. Minna Ruokonen (2004) defines an allusion as "a recognisable indirect reference to an entity that has a pre-established form and belongs to presumed common knowledge" (Ruokonen 2004: 78). Martin Montgomery et al. (2000: 186) give a more limited definition: "An 'allusion' occurs when one text makes an implicit or explicit reference to another text." What makes

allusions all the more interesting is the fact that one is not likely to recognise all the allusions in every text.

According to Rune Ingo (1991), allusions can put the translators' knowledge of both the source and target language to the test, when the author uses allusions that they presume the readers recognise. The target language audience may lack the insight needed to understand a direct translation, making the allusion lose its meaning. Ingo lists instances that can cause problems of this kind: "references to the traits of biblical or historical characters [...], historical places and events [...], cultural characters and their works, institutions etc." He also mentions politicians, places known for their products and people from certain geographical areas known for their characteristics, such as being cheap, lying and so on. (Ingo 1991: 215).

Intertextuality can be seen as a subcategory for allusions. In an article *Translating Cultural Intertextuality in Children's Literature*, Belén González-Cascallana writes that translators can either translate intertextuality literally or replace such items with "cultural equivalents that are easily recognized by the young target audience." (2006: 105) It is also stated in the article that "a literal translation, however, often results in a loss of culture-specific connotations and consequently will always fall flat compared to the ST" (González-Cascallana 2006: 106). This implies that culture-specific items, including allusions, cannot always be translated literally - domestication is needed in order to avoid the target text falling flat for its reader.

3 DOMESTICATION AND FOREIGNISATION

Foreignisation and domestication (originally introduced by Lawrence Venuti in 1995, 2nd edition from 2008) are techniques that translators can use when translating a text and deciding on how to deal with foreign elements in it. This is how Paloposki and Oittinen have defined the two terms (basing it on Robinson 1997 and Chesterman 1997):

Foreignization generally refers to a method (or strategy) of translation whereby some significant trace of the “foreign” text is retained. Domestication, on the other hand, assimilates a text to target cultural and linguistic values (Paloposki and Oittinen 2000: 374).

According to Hagfors (2003: 119), translators use domestication in order to make it easier for the readers to relate to the translated story. Depending on the strategy chosen by a translator, the translation of cultural elements, such as food items, names and places, can either bring the foreign culture closer to the reader or keep it at a distance. Venuti writes that translators who domesticate their translations can try to pass “the translation off as a text originally written” in the target language (Venuti 1998a: 241). Foreignisation, in turn, can be seen as a tool to “make the readers conscious of the gap between their own culture and the Other which the original embodies” (Ellis and Oakley-Brown 1998: 342).

According to Venuti, most translations of prose fiction into English today are only judged on the basis of their fluency (Venuti 2008: 2). He believes it to be wrong to make translations look like originals, to make them look like they were originally written in the target language rather than looking like translations. In other words, he thinks that it should be clearly visible that a translation is a translation, not an original text. Venuti has noted that critics often fail to mention if a book is a translation and quote the text as if it was originally written by the author, not translated by someone else (Venuti 2008:9). He also claims that by domesticating the translators are actually making their own position worse:

Under the regime of fluent translating, the translator works to make his or her work “invisible,” producing the illusory effect of transparency that simultaneously

masks its status as an illusion: the translated text seems “natural,” i.e., not translated. (Venuti 2008: 5)

The translator’s invisibility is thus a weird self-annihilation, a way of conceiving and practicing translation that undoubtedly reinforces its marginal status in British and American cultures. (Venuti 2008: 7)

“Very few translations become bestsellers; very few are likely to be reprinted, whether in hardcover or paperback. And perhaps most importantly, very few translations are published in English.” (2008: 11)

In other words, Venuti claims that by creating fluent translations the translators are making both their own and their translations’ statuses more and more marginal. Venuti further argues that there is an imbalance that has been caused by the fluent translations into English and the fact that English is less translated into than it is translated from:

“British and American publishers, in turn, have reaped the financial benefits of successfully imposing English-language cultural values on a vast foreign readership, while producing cultures in the United Kingdom and the United States that are aggressively monolingual, unreceptive to foreign literatures, accustomed to fluent translations that invisibly inscribe foreign texts with British and American values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other. The prevalence of fluent domestication has supported these developments because of its economic value: enforced by editors, publishers and reviewers, fluency results in translations that are eminently readable and therefore consumable on the book market, assisting in their commodification and insuring the neglect of foreign texts and English-language translation strategies that are more resistant to easy readability.” (2008: 12)

One can, however, wonder whether Venuti’s suggestion of non-fluent texts would help make their status less marginal or not: would the effect be the opposite? Why would the masses choose to read non-fluent translations over fluent domestic texts?

Venuti’s views (see also Venuti 1998b) on foreignisation and domestication have been criticised by, for example Boyden 2006, Paloposki and Oittinen 2000, and Robinson 1997. Michael Boyden, for instance, has said that the division between the two strategies is too strict, which is why he includes “the domesticating aspects of the foreignizing strategy, and vice versa, the foreignizing potential of domesticating translations” in his analysis (Boyden 2006: 121). This seems to suggest that translators do not use either foreignisation or domestication alone, but aspects of both strategies can be found within a

single translation. Thus it seems reasonable to look at the use of both of these strategies in both of the translations in the present study.

According to Paloposki and Oittinen (2000: 386), foreignisation and domestication should always be seen and studied as contextual phenomena; in the context of a specific translation. They state that even though the strategies may seem to be opposed to one another, their effects can be similar depending on the context in which they are used (2000: 375). This means that a domesticating strategy in some instances can make the text seem foreign and vice versa. Paloposki and Oittinen go as far as saying that “maybe foreignization is an illusion which does not really exist. Perhaps we should only speak of different levels and dimensions of domestication.” (2000: 386). They do admit that Venuti’s theories can be relevant from the Anglo-American perspective, but that they should not be generalised beyond that without being tested. They believe that “there might be other means of bringing over the foreign qualities than that of non-fluent translation,” and thus criticise Venuti’s preference for the use of non-fluent language in translation. (2000: 388).

Even more significantly, the effects of the different strategies on cultures can be similar. Venuti’s perspective, as stated, is Anglo-American and he is concerned that the smaller cultures from which texts are translated into English suffer from not gaining visibility because the texts are domesticated. In his opinion, foreignisation is the key to promoting these smaller cultures. But if one looks at the situation from the perspective of translating from Anglo-American culture into one of these smaller cultures (such as Finland), foreignisation will promote American culture and not the smaller one. By domesticating a text when translating into the “smaller” language, the text is brought closer to the target culture and items in the ST are replaced with domestic items, thus meaning less promotion for the “bigger” culture.

Another problem in Venuti’s theory is clearly that foreignisation does not necessarily work in the Anglo-American context, either. This is because, foreignised, non-fluent texts, texts where you can clearly see that they are

translated, are unlikely to attract readers, least of all masses. Would it not be better to write fluent texts that attract a wider audience but still promote the source culture? This could be achieved, for instance, through domestication, by explaining the foreign elements to the reader. This would make the text fluent and easy to read but would also teach the reader something about the foreign culture. Instead of condemning domestication as “bad”, one could try to find compromises, looking for ways of domestication that can keep some of the foreign aspects in the text.

Douglas Robinson (1997) has also presented a critical view of the foreignising and domesticating translation theories. In his opinion, “it is not clear that foreignizing and domesticating translations are all that different in their impact on a target culture” (Robinson 1997: 109). He goes as far as to call people in favour of foreignisation “foreignists” and says that “foreignist theories of translation are inherently elitist”, probably referring to the foreignised, non-fluent texts not appealing to great masses (Robinson 1997: 112). He believes that foreignisation can have an impact opposite to that intended: if the intention of foreignisation is to help target text readers better understand the source text culture, it can actually make the target text reader view the culture in question as ridiculous. As an example, he explains what happens if sayings are translated directly: “if the Spanish *el mundo es pañuelo* is ‘foreignized’ as *the world is a handkerchief* rather than being ‘assimilated’ as *it’s a small world...* makes their authors, and the source culture in general, seem childish, backward, primitive, precisely the reaction foreignism is supposed to counteract.” (Robinson 1997: 111).

Translators disagree on the topic of domestication and foreignisation and how much each of them is, and should be, used in translation. Some say that translation always involves domestication: “The change of language always brings the story closer to the target-language audience” (Oittinen 2000: 6). Many scholars are starting to move away from this very black and white view of domestication and foreignisation. They believe that the two should not be seen as opposite strategies of which only one is used at a time but rather they are on

opposite ends of a continuum, with varying degrees of domestication and foreignisation. This is supported by, for instance, Jean Peeters:

...any translation both foreignizes and domesticates, not only in different places respectively but even in the same place and at different levels (lexical, phonological, syntactic, typographical etc.) in varying degrees. The “switch” model (domestication versus foreignization) should be replaced by the “dimmer” model (domestication and foreignization in varying degrees. (Peeters 2005, 146-147)

This is one of the most important aspects of domestication and foreignisation with regard to the present study; based on this I expect to find both domestication and foreignisation in both of the translations I have chosen for inspection. In section 2 it became clear that children’s literature is often domesticated when translated and that the items most often adapted are culture-specific. That is why, in the present study, I will look at how culture-specific items are translated in children’s literature.

4 SET-UP OF THE PRESENT STUDY

In the present study, I aim to answer the following research questions:

1. How have the Finnish and Swedish translators of *The BFG* used foreignisation / domestication techniques, when translating culture-specific items in particular?
2. How does their use of these techniques affect the end result: Is there something missing for the target language readers due to too much domestication or foreignisation? Has something been added or otherwise altered? If so, then what and how were the changes made?

It became clear in section 2 that culture-specific items are instances where adaptation is likely to occur in translation. This is why, in my analysis, I will concentrate on the translation of CSIs.

4.1 Methods of analysis

In this study, I will use a comparative text analytic method to analyse the Finnish and Swedish translations of *The BFG*. Investigating the present data with the help of the questions presented above will provide information on how the foreignisation and domestication techniques are used in reality by translators. This will add to the information already existing in the field of translation studies. The *BFG* and its translations will provide a large number of cultural elements to be analysed and it will be enough for the purposes of the present study.

As an initial step in my analysis, I read through the source text, *BFG*, and the target texts, IKJ and SVJ. Then I coded the passages in *BFG* that include culture specific elements. In this way, I could identify the parts of the text that are most likely to have been foreignised or domesticated in the target texts, IKJ and SVJ. After this, I located the translations for these particular passages in the target texts, and investigated whether they had been domesticated or foreignised and whether something had been added, removed or altered. I also read through

both the Finnish and Swedish target texts to make sure I could find as many cultural references as possible. I then divided these data into different thematic categories that seemed fitting, such as: proper names, measures and sizes, location etc. and conducted a detailed analysis of the examples in each theme section, looking at both Finnish and Swedish translations side by side.

4.2 Data

As my data, I have selected *The BFG*, a children's story by Roald Dahl from 1982, and its two translations: the Finnish translation *Iso Kiltti Jätti*, translated by Tuomas Nevanlinna in 1989, and the Swedish translation *SVJ*, translated by Meta Ottosson in 1986. They will be introduced in more detail below.

Göte Klingberg says that domestication, which he calls national adaptation, is more common when translating children's literature than when translating adults' literature (1974: 124). According to Sirkkä Aaltonen (2003), there are certain norms that must be followed when translating. One norm, for example, is that when literature is translated into Finnish, the place of events, the plot or other parts of the basic structure of a novel must not be changed. These norms, however, vary between smaller subsystems. In other words, subsystems, such as children's literature, crime literature, etc., may have different norms. An example Aaltonen gives is that literature for children under school age (that is under the age of seven in Finland) is most often domesticated when translated into Finnish (Aaltonen 2003: 400). According to Paula Huhtala children's literature seems to be translated more freely than other texts (1995). This is why looking at children's literature can provide good data for the present study.

4.2.1 Roald Dahl

British author Roald Dahl is one of the best-known authors of children's books in the world. He has also written several stories for adults. Studies show that his works are popular among children: "In numerous surveys into children's reading habits his titles top the polls as the best-loved and most widely read stories." (Faundez 2000: 2). Anne Faundez also lists qualities that make Dahl

such an interesting topic for study, among them his rich and inventive language as well as humorous writing (2000: 2). One reason why Dahl is so popular with children could be because he tends to align himself with the children, against adults:

There can be little doubt that Dahl's willingness to acknowledge the existence of his child readers and do so by playing the game of joining them has played a part in his popularity with children. (Wall 1991: 194).

Children represent the good in the books. They are heroes, who solve problems with wisdom and a good heart. They can cause things to be turned right in this world of stupid adults. (Koski 1998: 107, my translation).

According to Mervi Koski, Dahl wrote stories for children because he wanted them to spend less time watching television, and he wanted to teach them not to blindly obey everything, but instead learn to use their own brains. He also wanted children to learn that not all adults are good, which is why the stories often laugh at adults, and he wanted children to be able to handle fear, which is why there are often scary subjects in the stories. (Koski 1998: 104–105).

Dahl tends to use language in a rather creative way in his books and causes problems for translators "because his language is full of grotesque humour and original words. Often the name already is a joke when the character is created by Dahl" (Koski 1998: 107, my translation). Despite these problems, Dahl's works have been translated into several languages. For the purposes of the present study, Dahl's rich language will be likely to offer sufficient data for studying how translators have used different techniques to solve these problems.

4.2.2 The BFG

The BFG is an excellent source for studying children's literature and its translation. It is even said to be "one of the wittiest children's books ever written" and that it "exemplifies Dahl's zest for language" (Faundez 2000:4). It is also full of culture-specific items, such as food items, description of environment etc.

The BFG is a story about an orphan girl, Sophie, who wakes up one night and sees a giant walking on the street. She is then kidnapped by the giant who, fortunately for Sophie, happens to be the only friendly giant that exists: the Big Friendly Giant. All the other giants eat people, and had one of them kidnapped Sophie, she would have been eaten.

The BFG takes Sophie to his cave in the Giant Country where Sophie learns a great deal about him and the other giants, who are much bigger than the BFG and who run to different countries in the world every night to eat people. Sophie and the BFG want to stop this and Sophie comes up with a plan. With the help of the Queen of England the nine giants are captured, and Sophie and the BFG are celebrated as heroes.

The BFG has never had the opportunity to go to school, because there are no schools in the Giant Country. He is quite sad about it, because, as a result, he cannot speak properly and is very aware of that. All the other giants, of course, speak no better than the BFG, but it does not seem to bother them. They all use words that are made up and do not really seem to have a meaning and words that describe something that only exists in the Giant Country, such as *snozzcumbers*. They also keep mixing up words, so that they may use a perfectly common idiom, but replace a word with some other word so that the idiom does not make sense. As interesting as these nonsense words are, they will not be looked at in more detail in the present study, since they have already been studied elsewhere (see, for example, Koskinen 1998).

4.2.3 *Iso Kiltti Jätti* and Tuomas Nevanlinna

The BFG was translated into Finnish by Tuomas Nevanlinna in 1989. The time of translation is significant, because in this translation, Nevanlinna has transferred the events of the book to take place in Finland, instead of England. Therefore it is important to take into account issues such as who was the president of Finland at the time, where he lived, and some details about his relatives. These will explain some of the decisions to domesticate the text Nevanlinna has made during the translation process, such as talking about a

male president (since at that time, Finland had not yet had its first female president, Tarja Halonen), and saying that the president lived in Presidentin linna, where the president of Finland does not live today. This will be discussed in more detail in section 5.5 of my analysis.

Nevanlinna has also translated non-fiction books, such as *People from the Bible* by Martin Woodrow and E. P. Sanders (*Raamatun henkilöitä* in 1987), *Teaching the Media* by Len Masterman (*Medioita oppimassa: mediakasvatuksen perusteet* in 1991) and *Meaning of Meaning* by Hilary Putnam (*Merkityksen merkitys* in 1997). It seems that he has been more active in translating, and sometimes retranslating, literature and children's books later: *Alice in Wonderland* by Lewis Carroll (*Liisa Ihmemaassa* in 2000), *The Wonderful Wizard of Oz* by L. Frank Baum (*Ihmemaassa Oz* in 2001), *The Encyclopaedia of Monsters* by Stanislava Marijanovic (*Suuri hirviökirja* in 2010) and *My First 10 Paintings* by Marie Sellier (*Kurkista ja katso taidetta* in 2012). According to Helena Ruuska, Nevanlinna has received a distinction from IBBY (International Board on Books for Young People) for translating the word plays in the BFG (Ruuska 1997: 46).

Ruuska writes about how challenging Dahl's books are to translate, saying that even with several different translators that have translated Dahl's stories, Dahl's style can be recognised in all of the Finnish translations. She also mentions that in *The BFG* and *The Witches* the locations have been "translated", making things easier for a young reader. In the last sentence of the following passage she notes that turning monarchy into republic makes the president seem odd, as he speaks to his servant upon waking up:

Dahl's books are a real challenge to a translator. [...] Dahl's style can be recognised from one book to the next, even though there are several translators: Eeva Heikkinen, Tuomas Nevanlinna, Aila Nissinen, Sami Parkkinen, Panu Pekkanen, Kimmo Pietiläinen. In *The BFG* and *The Witches* the geographical names have also been "translated". For a young reader the familiarity is sure to be helpful. The BFG gallops around Helsinki instead of London, to meet the president, not the Queen. Changing monarchy into democracy, however, makes the president in his castle seem odd: as he wakes up, the president talks to his servant Albert! (Ruuska 1997: 47, my translation).

4.2.4 SVJ and Meta Ottosson

Meta Ottosson translated the BFG into Swedish in 1986. She chose not to localise the story but instead kept the events in England. This could be because she wanted to help the children learn something new about England. She has, however, also used domestication to some extent in her translation. In *SVJ*, most of the names are not translated or replaced with domestic names, which is why the Swedish readers will not get connotations that are originally part of the story. In the analysis section we will learn that compared to Nevanlinna, Ottosson's style of translation seems freer; she changes the sentence boundaries more often and is more likely to leave out parts of sentences with no clear reason.

She has also translated other books by Dahl: *The Witches* (*Häxorna* in 1987); *Danny, the Champion of the World* (*Danny bäst i världen* in 1991); *Matilda* (*Matilda* in 1992); *James and the Giant Peach* (*James och jättepersikan* in 1996) and *The Twits* (*Herr och fru Slusk* in 1998). In addition, she has translated other books for both children and adults, for example *Life of Pi* by Yann Martel (*Berättelsen om Pi* in 2003) and *Rabbit Spring* by Tilde Michels (*Små kaniner blir också stora* in 1993). Ottosson also translates German books.

5 ANALYSIS

In this section I will present the detailed analysis on the data I have gathered from *The BFG* and its two translations. In order to analyse them systematically, I have divided them into the following categories: names, measures and sizes, food, location, the Queen, allusions and miscellaneous. I will present each of these categories individually. Where both Finnish and Swedish translations are relevant, I will look at them side by side, also explaining whether each instance can be seen as domestication, foreignisation or possibly both.

5.1 Names

In *BFG*, Dahl uses names in a humorous way. The names can be divided into different groups: people's names and giants' names. Most of the names in the first group are ones that are only mentioned once or twice in the story; they are people that are not actively involved in the story. These are the names that show the greatest difference in the strategy of translation into Finnish and Swedish. In the Finnish translation all the people's names have been translated or replaced with Finnish names. In the Swedish version the people's names have been kept as they are in the original and they probably lose some of their connotations because of this (see Klingberg 1974: 127). The names of the giants, however, have received similar treatment in both translations; they have all been replaced with similar, made-up TL names. The translations of the giants' names can be seen in the following table.

Table 3: Giants' names

	English	Finnish	Swedish
1	The Fleshlumpeater	Läskinlappaaja	Köttslamsätaren
2	The Bonecruncher	Luunmurskaaja	Benknoteknapraren
3	The Manhugger	Raatokaappi	Mänskokniparen
4	The Childchewer	Penskanpurija	Barntuggaren

5	The Meatdripper	Rasvasylki	Bloddryparen
6	The Gizzardgulper	Pötsiklonkku	Inälvsslukaren
7	The Maidmasher	Lastenlyttäjä	Hjärtekrossaren
8	The Bloodbottler	Verikorsto	Blodsugaren
9	The Butcher Boy	Teurastaja	Slaktarpojken
10	The BFG	IKJ	SVJ

Both Ottosson and Nevanlinna have thus used rather similar strategies to translate these names. Some of the names are translated directly and some freely. For example *the Childchewer* (see line 4) is translated directly into *Penskanpurija* (*penska* is an informal word for child; *purija* is chewer) and *Barntuggaren* (*barn* is child and *tuggaren* is chewer). *The Maidmasher* (see line 7) has been slightly altered into *Lastenlyttäjä* (childmasher) and *Hjärtekrossaren* (heartmasher). As interesting as these names and their translations are, they will not be discussed in more detail due to the fact that they have all been treated in a rather similar way in both translations. In addition, a detailed analysis on the giants' names would require an entire section of their own. Table 4 lists other names in the book, the original again with both Finnish and Swedish translations.

Table 4: Names of human characters

	English	Finnish	Swedish
1	Sophie	Sohvi	Sophie
2	Mr Goochey	herra Kuukki	mr Goochey
3	Mrs Goochey	rouva Kuukki	mrs Goochey
4	Michael Goochey	Mikko Kuukki	Michael Goochey
5	Jane Goochey	Jaana Kuukki	Jane Goochey
6	Mrs Rance	rouva Ranki	mrs Rance
7	Mrs Clonkers	rouva Kunkelo	mrs Clonkers
8	Mr Figgins	herra Pynttänen	Mr Figgins
9	Miss Amelia Upscotch	Amalia Urponen	Miss Amelia Upscotch
10	Miss Plumridge	neiti Luumunen	miss Plumridge
11	Simpkins	Simppanen	Simpkins

12	Mr Grummit	herra Kurmelo	-
13	The Queen of England	Suomen presidentti	Drottningen av England
14	Mary (the Queen's maid)	Albert (presidentin palvelija)	Mary (drottningens uppapperska)
15	Mr Tibbs	herra Puuppo	mr Tibbs
16	Monsieur Papillion	Herra Papillion	monsieur Papillion
17	The Head of the Army	Jalkaväen komentaja	Chefen för armén
18	The Head of the Air Force	Ilmavoimien komentaja	Chefen för flygvapnet

This shows a great difference when comparing the two translations. Ottosson's translation is clearly foreignising whereas Nevanlinna's is clearly domesticating. Both lines 7 and 12 show examples of names that carry connotations. Mrs Clonkers is the woman running the village orphanage where Sophie lived before the BFG kidnapped her:

- (1a)** 'I hated it,' Sophie said. 'The woman who ran it was called Mrs Clonkers and if she caught you breaking any of the rules, like getting out of bed at night or not folding up your clothes, you got punished.'
 'How is you getting punished?'
 'She locked us in a dark cellar for a day and a night without anything to eat or drink.'
 'The rotten old rotasper!' cried the BFG.
 'It was horrid,' Sophie said. 'We used to dread it. There were rats down there. We could hear them creeping about.' (BFG: 38-39)
- (1b)** "Minä vihasin sitä", sanoi Sohvi. "Johtajan nimi oli rouva Kunkelo ja jos se sai jonkun kiinni sääntöjen rikkomisesta, niin kuin esimerkiksi sängystä nousemisesta keskellä yötä tai siitä ettei laskostanut vaatteitaan, niin se rankaisi heti."
 "Kuinka teitä rankaistiin?"
 "Se lukitsi meidät pimeään kellariin päiväksi ja yöksi ilman mitään syötävää tai juotavaa."
 "Se mätä vanha matokasa!" huusi IKJ.
 "Se oli kauheaa", sanoi Sohvi. "Kaikki pelkäsi sitä kuollakseen. Siellä oli rottiaakin. Kuulimme niiden ryömivän." (IKJ: 42)
- (1c)** "Jag avskydde det. Föreståndarinnan hette mrs Clonkers, och om hon kom på en med att bryta mot något av reglerna, som till exempel att stiga upp ur sängen på natten eller inte vika ihop sina kläder ordentligt, så blev man straffad."
 "Vad fick man för straff?"
 "Hon låste in oss i den mörka källaren och lät oss sitta där en hel dag och en hel natt utan någonting att äta eller dricka."
 "Den ruttna gamla ragatanten!" utropade SVJ.
 "Det var hemskt", sa Sophie. "Vi hatade det. Det fanns råttor där nere och vi kunde höra dem krafsa omkring." (SVJ: 39)

Mrs Clonkers in the story is the only adult the orphans have. She is, in a way, their substitute mother. The name Clonkers does not have a soft and caring feel

to it, it sounds like something that clonks, it is loud and hard. In other words, the name carries the connotations that one gets from reading the text describing her – mainly unpleasant characteristics. Nevanlinna (in 1b) has used the name Kunkelo for the same person, which also sounds unpleasant. Ottosson, however, has kept the original name, not giving connotations to the TT readers. On line 12 is the name Mr Grummit:

(2a) ...AND PEEPLE IS SCREAMING LEFT AND RIGHT AND BIG STRONG POLICEMEN IS RUNNING FOR THEIR LIVES AND BEST OF ALL I SEE MR GRUMMIT MY ALGEBRA TEECHER COMING OUT OF A PUB AND I FLOAT UP TO HIM AND SAY 'BOO!' AND HE LETS OUT A FRIGHTSOME HOWL AND DASHES BACK INTO THE PUB AND THEN I IS WAKING UP AND FEELING HAPPY AS A WHIFFSQUIDDLER. (BFG: 107-108)

(2b) ...JA IHMISET HUUTAA OIKEALLA JA VASEMMALLE JA ISOT VAHVAT POLIISIT JUOKSEE HENKENSÄ TAKAA JA PARASTA ON SE KUN NÄEN HERRA KURMELON MEIDÄN MATIKANOPETTAJAN TULEVAN KAPAKASTA JA MINÄ TALLAAN SEN LUOKSE JA SANON 'BUU!' JA SE PÄÄSTÄÄ KAMMON ULVAUKSEN JA RYNTÄÄ TAKAISIN KAPAKKAAN JA SITTEEN MINÄ HERÄÄN JA OLEN ONNELLINEN KUIN KAPAKALA. (IKJ: 120)

(2c) *Ock fålk skriker överallt runt åmkring ock stora starrka polliser springer för livet, ock bässt av allt – jag upptäcker min mattelärare som kånner ut från en pubb ock jag svövar fram till hånåm ock säger: "Buu!" Ock han vrålar till av förfäran ock försvinner in på pubben ijen ock sedan vaknar jag ock känner mej glad som en speleman. (SVJ: 114)*

Mr Grummit is only mentioned briefly, this is the only time in the story where he comes up. This example is part of a dream that the BFG has written down. It does not give any of the teacher's characteristics, only that the boy in the dream is really happy to be able to scare his teacher. His name, however, implies something unpleasant, perhaps grumpy. Again, Nevanlinna has come up with a similar Finnish name, with similar connotations, for the teacher: Kurmelo. In 2c the teacher is only referred to as *min mattelärare*, leaving out the name and again giving no connotations.

It can be thought that keeping the foreign names in the translations makes the characters more difficult to relate to for the Swedish readers, than they are, for example, for English-speaking readers of the original text and Finnish readers of the Finnish translation. Klingberg theories on the degree of adaptation may suggest that using foreign names is not a good strategy because it changes the

degree of adaptation (see Klinberg 1986). On the other hand, Ottosson's decision to keep the foreign names can be seen as part of her strategy to help the Swedish readers learn new things, names in this case, from a foreign culture – which also explains many other decisions to foreignise the translated text. The names used in the story, however, are not usual names in the first place, but the Swedish children are not likely to know that. This means that they can read the story, thinking that the names (surnames, in particular) are perfectly common and much used in the SL, and they are sure to miss the connotations that go with the names and are an important part of the story for the SL readers, as it is an important part of how Dahl describes his characters.

Nevanlinna has translated the names, coming up with non-existent names in Finnish and trying to create similar connotations for them as in the ST (see example 1). This might be a better strategy if one wishes to maintain Dahl's style of writing and creating characters also for the TL readers. The names are, after all, part of what creates humour in the story and what makes it interesting for children to read. There is one exception, though, where Nevanlinna has not translated a name, either. The name of the chef is kept (see line 16 in table 4):

(3a) These calculations about food were immediately passed on to Monsieur Papillion, the royal chef. (BFG: 162-163)

(3b) Dessa uträkningar vad det gällde maten vidarebefordrades omedelbart till monsieur Papillion, som var chef i det kungliga köket. (SVJ: 174)

(3c) Nämä ruokaa koskevat laskelmat annettiin välittömästi tiedoksi herra Papillionille, valtion viralliselle kokille. (IKJ: 182)

This exception is probably due to the fact that Papillion is intended even in the original story to refer to a foreign person; a Frenchman. This is then kept in both translations. This, however, is not necessarily foreignisation as the level of foreignness is the same in the ST and both the Finnish TT and the Swedish TT. The only change Nevanlinna has made here is calling the person the state's official chef instead of the royal chef, a change that he had to make, of course, since he presents the events taking place in Finland instead of England. Another name that is treated differently than the others can be seen on line 12. Ottosson

has left out the name of this character completely, simply describing him as the math teacher:

In conclusion, the difference between the translation techniques of Nevanlinna and Ottosson is rather clear when it comes to translating names. Nevanlinna's translation is clearly domesticating, since he has replaced the foreign names with domestic ones whereas Ottosson's is equally foreignising, since she has kept the foreign names as they are, with the exception of the giants; in the translation of the giants' names they have both used domestication. The Swedish TT readers will not get the connotations that come with the names, and may think that they are regular English names, which may also work against the claim that they are learning something new about the foreign. The Finnish TT readers get to experience the fun that comes from the made-up names that have connotations and do not risk misjudging made-up names as common ones.

5.2 Measures and Sizes

In the BFG, yards, feet, inches and so on are used for measures. In both translations these are replaced with the metric system and sometimes measures are left out. In addition, the measures are not translated consistently. I have listed the measures that could be shown in figures in Table 5. I have added the exact metric values for the original measures in the final column.

Table 5: Measures

	BFG	IKJ	SVJ	Equivalent
1	12 feet	almost 4 m	3.5m	3.6576m
2	~500 yards	~400m	~500m	~457.2m
3	at least 50 feet	at least 15m	at least 15m	15.24m
4	24 feet	7m	7m	7.3152m
5	12 feet	more than 3m	3,5m	3.6576m
6	~50 feet	~ 15m	~15m	15.24m
7	at least 6 feet	at least 2 m	at least 1,5m	1.8288m
8	~300yards	~1km	~300m	274.32m
9	54 feet	17m	15m	16.459m
10	~10 feet	~3m	~3m	3.048m
11	~100 yards	~100 m	a couple of hundred m	91.44m
12	54 feet	17m	-	16.459m
13	only 24 feet	only 7m	-	7.3152m

14	~50 feet	-	~15m	15.24m
15	~100 feet	~30m	-	30.48m
16	~300 yards	~100m	~300m	274.32m
17	not more than 100 yards	-	~100m	91.44m
18	not more than 50 yards	~50m	not more than 50m	45.72m
19	not more than 5 yards	less than 5m	not more than 5m	4.572m
20	6 feet	180cm	1m80cm	1.8288m
21	3 feet	1m	~90cm	0.9144m
22	12 feet	4m	~3,5m	3.6576m
23	6 feet	180cm	middle length	1.8288m
24	2 feet	60cm	~60cm	0.6096m
25	8 feet	almost 2,5m	~2,5m	2.4384m
26	8 feet	2m 40cm	2,5m	2.4384m
27	12 feet	3,5m	3,5m	3.6576m
28	8 feet*	-	2,5m*	2.4384m*
	4 feet		1,2m	1.2192m
29	one gallon	5 litres	5 litres	4.5461l
30	12 feet	-	the high	3.6576m
31	50 feet	15m	15m	15.24m
32	50 feet	-	15m	15.24m
33	54 feet	15m	15m	16.459m
34	3 inches	7cm	7,5cm	7.6200cm
35	50 feet	15m	15m	15.24m
36	500 feet	150m	~150m	152.40m
37	50 feet	15m	~15m	15.24m

It can be seen in Table 5 that the translators have not translated all the measures consistently. Nevanlinna, for instance, has translated 300 yards as both about one kilometre (line 8) and about 100 metres (line 16). It is, however, likely that this has been an accident. Another issue one can see in Table 5 is that Ottosson has translated both 50 feet and 54 feet as 15 metres (see lines 3, 6, 9, 14, 31–33, 35 and 37). Nevanlinna has used 15 metres for 50 feet and 17 metres for 54 feet (with the exception of line 33, where he has translated 54 feet as 15 metres, probably another accident). This has some significance because of what the different measures represent: 50 feet is how tall the giants are, with two exceptions. The BFG is only 24 feet tall, which is “puddlenuts in Giant Country” (BFG: 36). The second exception is the Fleshlumpeater, who is the biggest of all the giants: “That is the horriblemest of them all. And the biggest of them all. He is called the Fleshlumpeating Giant.” He is, according to the BFG, “fifty-four feet high” (BFG: 71). Since Ottosson has translated both 50 and 54 feet as 15 metres, the translation is claiming that one of the giants is bigger than the others, but still saying they are all 15 metres tall, even the biggest of them.

In some of the passages Dahl keeps repeating the same measures over and over again and uses very exact measures, but Ottosson has often left out such repetitions and gives more approximate measures. It seems that repetition and a certain kind of exactness is part of Dahl's style of writing, which Ottosson has rather freely modified, probably into something that is more like her own style of writing.

An interesting example of sizes can be found in the book, when Sophie and the BFG talk about dreams and mix new dreams out of old ones. The sizes of two dreams are told in the story. In the first example, Sophie is looking at an ordinary dream of a normal size:

- (4a) Sophie peered into the jar and there, sure enough, she saw the faint translucent outline of something about the size of a hen's egg. (BFG: 101)
- (4b) Sohvi kurkisti pullon sisään ja siellä hän todellakin näki haljun, noin kananmunankokoisen läpikuultavan hahmon. (IKJ: 113)
- (4c) Sophie kikade genom glaset och visst, där såg hon de svaga nästan helt genomskinliga konturerna av något som var ungefär lika stort som ett hönsägg. (SVJ: 107)

The second example is from a scene where the BFG has mixed some dreams into a bigger one, and Sophie is looking at it:

- (5a) It was much larger than the others. It was about the size and shape of, shall we say, a turkey's egg. (BFG: 129)
- (5b) Se oli paljon suurempi kuin muut unet. Se oli suunnilleen kananmunan kokoinen ja muotoinen. (IKJ: 146)
- (5c) Den var mycket större än de andra drömmarna hon hade sett. Den var ungefär lika stor som, ja, vad ska vi ta, ett kalkonägg. (SVJ: 139)

Here Nevanlinna has avoided using *turkey's egg* as a measure. It is likely that he has thought that the Finnish readers would not know what size turkey's eggs are and replaces it with something more familiar; a hen's egg. This, however, is clearly somewhat of a failure, since the dream is supposed to be bigger than the one referred to earlier, which was also the size of a hen's egg. The examples do not come right after each other in the book, which may explain the mistake and, hopefully, make it less obvious for the TT reader.

There are some examples in the book on measures that have not been translated very exactly. The following example is one that does not really make much of a difference for the reader; the translators have simply used expressions that are more common in their own language. *Miles* in 6a has become *kilometres* in 6b and *tens of kilometres* in 6c. In other words, while the difference in exact value may be great, the effect on the reading experience is practically non-existent.

(6a) Noise of the crunching bones goes crackety-crack for miles around! (BFG: 25)

(6b) Murskaantuvien luiden meteli kuuluu krakketi-krak kilometrien päähän! (IKJ: 27)

(6c) Ljudet av ben som knäcks hörs miltals omkring! (SVJ: 24)

This second example, however, shows more of a difference in experience for the readers of the Swedish TT and the readers of the ST:

(7a) Sophie saw his yellow teeth clamping together, a few inches from her head. (BFG: 60)

(7b) Sohvi näki sen keltaisten hampaiden puristuvan yhteen, muutaman sentin etäisyydellä hänen päästään. (IKJ: 65)

(7c) Sophie såg hans stora gula tänder slås ihop en hårsman från hennes huvud. (SVJ: 61)

The Finnish translation changes a few inches into a few centimetres, which makes the distance a bit shorter, but does not really change the effect. Ottosson, however, has changed the measure more radically. She has added the word *stora* (big) to describe the teeth and shortened a few inches into *ett hårsman* (means very little, similar expression could be, e.g. the skin of my teeth). These two changes make the scene much more dramatic than the original one.

As mentioned earlier, the translators are sometimes inconsistent with the translation of measures and do not always repeat the measures as often as the author of the ST has done. This is an example where both the translators have left out measures describing a table that was set up for the BFG to have breakfast at. The height of the grandfather clocks has been mentioned before, so it is already known to the readers.

- (8a) At this point, Mr Tibbs suddenly realized that in order to serve the BFG at his twelve-foot-high-grandfather-clock table, he would have to climb to the top of one of the tall step-ladders. (BFG: 166-168)
- (8b) Silloin herra Puuppo yhtäkkiä tajusi, että tarjoillakseen IKJ:lle hänen täytyisi kiivetä suurten tikkaiden huipulle saakka. (IKJ: 187)
- (8c) I samma ögonblick insåg mr Tibbs plötsligt att han var tvungen att kliva upp på en av de höga stegarna för att kunna servera SVJ vid det höga golvursbordet. (SVJ: 179)

In this example, Nevanlinna has left out the table completely. Perhaps he assumed that the readers will know what is happening without the mention of the table. Ottosson has kept the table but shortened its description by leaving out the height of it.

A final example in this section is about the number of letters the BFG receives at his house at the end of the story. Nevanlinna has changed the number from millions into thousands, whereas Ottosson gives a more vague expressions explaining that his house was filled with letters. Nevanlinna's decision could be based on the fact that there are not as many people in Finland as there are in England. With only about five million people in the country, the giant is unlikely to receive millions of letters from children. It is therefore a matter of consistency with the changes he has made when changing the location of the story.

- (9a) And letters poured into his house by the million from children begging him to pay them a visit. (BFG: 205)
- (9b) Ja tuhansilta lapsilta sateli kirjeitä, joissa he anelivat IKJ:n vierailevan heidän luonaan. (IKJ: 229)
- (9c) Och hans hus fylldes med brev från barn som villa att han skulle komma och hälsa på just dem. (SVJ: 219)

In conclusion, it is clear that both of the translators have domesticated the text when translating measures and sizes, by replacing the originals with metric values. Other changes, however, have also been made in both translations. One of the clearest changes in this section is the removal of repetitive measures. The author has used much repetition and almost always with exact measures. To me the repetitiveness and exactness is part of the author's style and also part of what makes the story interesting and fun, but that is changed in both of the

translations. The translators have often translated these with less exact measures and failed to repeat the measures where the author has.

There were also some clear mistakes when the translators have not been careful enough in converting the measures into the metric system and some inconsistency even within their own translations. The height of the giants is probably the biggest mistake in Ottosson's translation. It is likely that she has rounded the measures to fifteen metres, not checking if it makes sense for the story. Similarly, the biggest mistake for Nevanlinna must be the size of the dreams, clearly the reason being the intention to domesticate the story, but by doing so making the difference in size vanish (see examples 4 and 5).

5.3 Food

Food can often cause problems for translators, because it tends to be very culture-specific. In translating the BFG, different food items have been treated differently. In one passage, one of the giants' lips are described as sausages (10), later they are all described having sausage lips (11):

(10a) But the mouth was huge. It spread right across the face almost ear to ear, and it had lips that were like two gigantic purple frankfurters lying on top of each other. (BFG: 57)

(10b) Mutta suu oli valtaisa. Se levittäytyi koko kasvojen poikki miltei korvasta korvaan ja huulet muistuttivat kahta suunnatonta purppuranpunaista päällekkäin asetettua balkaninmakkaraa. (IKJ: 61)

(10c) Munnen var enorm. Den gick nästan från öra till öra och läpparna såg ut som två jättelika blodröda lunchkorvar lagda ovanpå varandra. (SVJ: 58)

(11a) All of them had piggy little eyes and enormous mouths with thick sausage lips. When the Fleshlumper was speaking, she got a glimpse of his tongue. It was jet black, like a slab of black steak. (BFG: 73)

(11b) Kaikilla niillä oli pienet siansilmät, suunnaton suu ja paksut makkarahuulet. Kun Läskinlappaaja-Jättiläinen puhui, hän näki vilaukselta sen kielen. Se oli sysimusta, kuin viipale mustaa paistia. (IKJ: 81)

(11c) Alla hade små grisögon och stora munnar med tjocka korvläppar. När Kötslamsätaren talade kunde hon se hans tunga. Den var kolsvart, som en stor vidbränd stek. (SVJ: 77)

What is significant here is the shape of the sausage mentioned in the text. Frankfurters and the Swedish *lunchkorvar* can be thought to have a similar shape: long and thin, whereas the Finnish *balkaninmakkara* is shorter and thicker and does not correspond to the original idea. There is also a picture in the book about the giant in question (see figure 1 on the following page), so that the reader can imagine the sausage lips and then look at the picture. The Finnish reader's images would not look the same at all, because the lips in the illustration are very long and thin, not at all like *balkaninmakkara*. This can be seen as an instance where both translators have used domestication by replacing the sausage with something more familiar for the target audience. Whether or not the decisions that were made were successful or not, is another question, in particular with the Finnish translation.

In another passage the BFG tells Sophie that nothing good grows where the giants live and he has to eat something called *snozzcumber*:

(12a) In this sloshflunking Giant Country, happy eats like pineapples and pigwinkles is simply not growing. Nothing is growing except for one extremely icky-poo vegetable. It's called the snozzcumber. (BFG: 48)

(12b) Tässä laskipotta Jättiläismaassa hyvät syömelöt niin kuin ananas ja Persia ei kerta kaikkiaan kasva. Mikään ei kasva paitsi yksi erityisen öklö vihannes. Sen nimi on perskurkkana. (IKJ: 52)

(12c) I det här kladofsigas Jättelandet växer det helt enkelt inget glatt käk som ananas och muffins och leverståhej. Här växer det ingenting utom en oerhört urkiburkig grönsak som kallas zebrurka. (SVJ: 49)

In this example, the BFG only mentions one food item that actually exists; the pineapple. Both Nevanlinna and Ottosson have translated it as pineapple. The BFG also mentions a made-up food item *pigwinkle*, and Nevanlinna has replaced it with *Persia*, which can be seen as meaning peach (*persikka* in Finnish), only that the BFG has made a mistake common to him and accidentally said a word that is similar to the name of the food. Ottosson has come up with different translation solution; she lists pineapple, cupcakes and *leverståhej*. The final item in the list is a made-up item, probably meaning *leverpastej*, which is something made of pork liver and used as a spread. Both of

the translators have come up with their own made-up names also for the vegetable snozzcumber (*perskurkkana* and *zebrurka*).



Figure 1. SVJ 57

When the BFG and Sophie discuss Sophie's stay in the Giant Country, Sophie believes that it will not take long before one of the giants will find her and eat her:

(13a) Those brutes out there are bound to catch me sooner or later and have me for tea. (BFG: 39)

(13b) Nuo otukset tuolla nappaavat minut lounaaksi ennemmin tai myöhemmin. (IKJ: 43)

(13c) För de där vidundren där ute kommer utan tvivel att få tag i mig förr eller senare och äta mig till mellanmål. (SVJ: 40)

Sophie uses the term *tea* to describe what the giants will have her for. There is no similar term in Finnish and Swedish, so the translators have replaced it with something else. Nevanlinna uses lunch (*lounas*) and Ottosson uses snack (*mellanmål*). This is a typical example of a culture-specific item being domesticated in translation. Another example comes up when the BFG says a similar thing about the giants eating Sophie:

(14a) You will be swallowed up like a piece of frumpkin pie, all in one dollop! (BFG: 35)

(14b) Sinut nieltäisiin kuin pottuleivonen yhtenä kokkareena. (IKJ: 38)

(14c) De skulle sluka dig i en enda munsbit precis som om du vore en bit rabarberpaj! (SVJ: 34)

The BFG uses the term *frumpkin pie*, with which he undoubtedly means *pumpkin pie*. The translators have both changed pumpkin pie for something more domestic. Nevanlinna has taken the words potato and pastry (*peruna* and *leivonnainen*) and then turned them into *pottuleivonen* (*pottu* is an informal word for potato and *leivonen* is actually a bird, skylark, but close to *leivonnainen*). Nevanlinna thus created a mistake in the BFG's speech similar to the original one. Ottosson has changed pumpkin pie into rhubarb pie (more common in Sweden than pumpkin pie), but has not changed it into something else to create a similar mistake as with frumpkin pie.

In two examples, the food items mentioned in the book cannot really be seen as CSIs in this context, since the items are familiar in both the SL and the two TLs.

In 15, Sophie explains to the BFG about vegetables that grow near her home. In 16, she answers the BFG's question about what they call their drinks:

(15a) In the fields around our village there are all sorts of lovely vegetables like cauliflowers and carrots. (BFG: 54)

(15b) Meidän kylää ympäröivillä pelloilla kasvaa vaikka mitä ihania vihanneksia, niin kuin kukkakaalia ja porkkanaa. (IKJ: 59)

(15c) På fälten runt omkring vår by finns det massor av härliga grönsaker som blomkål och morötter. (SVJ: 55)

(16a) 'One is Coke,' Sophie said. 'Another is Pepsi. There are lots of them.' (BFG: 66)

(16b) "Yksi on nimeltään Coca-Cola", Sohvi sanoi. "Ja toinen on Pepsi. Niitä on paljon. (IKJ: 72)

(16c) "En sort heter Coca-Cola", svarade Sophie. "En annan Pepsi. Det finns en massa olika sorter." (SVJ: 68)

In the second example, however, one of the items has been slightly domesticated by both of the translators. When in BFG, Sophie uses the short word *Coke*, in both IKJ and SVJ it has been changed. The translators have preferred to use the full name *Coca-Cola* to make sure the readers will know what they Sophie is referring to.

In one of the dreams that the BFG has written down, a lobster is mentioned:

(17a) MY FATHER'S FACE IS GOING FROM WHITE TO DARK PURPEL AND HE IS GULPING LIKE HE HAS A LOBSTER STUCK IN HIS THROTE... (BFG: 105)

(17b) MEIDÄN ISÄN NAAMA MUUTTUU VALKOISESTA PUNAISEXI JA SE NIELEKSII KUIN SILLE OLISI TYÖNNETTY JÄTTIRAPU KURKKUUN... (IKJ: 117-118)

(17c) Färjen i pappas ansikte ändras från vitt till mörkrött ock han låter som om han har fått en jättestor hummer i hallsen... (SVJ: 111)

Here Ottosson has kept the lobster but Nevanlinna has changed it for a giant crab. Perhaps this was done because he thought that a lobster was too unfamiliar for the target audience, thus making it a form of domestication. A similar change has been made when the story moves on to talking about the butler in Buckingham Palace:

(18a) He was in the butler's pantry sipping an early morning glass of light ale. (BFG: 162)

(18b) Hän oli hovimestarin huoneessa siemaimmassa varhaisaamun tuoremehuansa. (IKJ: 181)

(18c) Han befann sig i serveringsrummet, där han stod och smuttade på ett glas ljust öl så där på morgonkvisten. (SVJ: 173)

The Swedish TT has a direct translation of light ale whereas in the Finnish TT it is substituted with juice. Alcohol is sometimes seen as a taboo in children's literature, which could be one explanation for Nevanlinna's decision to alter this. Another possible reason could be that he thought that someone working for the president would not be drinking alcohol to start off his working day. Both explanations suggest a case of censoring something that is considered unsuitable.

There were several examples of food items in the story when Sophie and the BFG were to have breakfast with the Queen:

(19a) 'Can we have sausages, Your Majesty?' Sophie said. 'And bacon and fried eggs?' (BFG: 161)

(19b) "Saammeko me makkaroita, herra presidentti?" Sohvi sanoi. "Ja pekonia ja paistettuja munia?" (IKJ: 180)

(19c) "Kan vi få korv, Ers Majestät?" frågade Sophie. "Och bacon och ägg?" (SVJ: 172)

(20a) Everything, Mr Tibbs told himself, must be multiplied with four. Two breakfast eggs must become eight. Four rashers of bacon must become sixteen. Three pieces of toast must become twelve, and so on. (BFG: 162)

(20b) Kaikki, herra Puuppo pohdiskeli, on kerrottava neljällä. Kahdesta aamiaismunasta tulee kahdeksan. Neljästä pekoniivusta tulee kuusitoista. Kolmesta paahtoleivänpalasesta tulee kaksitoista, ja niin edelleen. (IKJ: 182)

(20c) Nu måste allting multipliceras med fyra, sa mr Tibbs till sig själv. Två frukostägg måste bli åtta. Fyra skivor bacon måste bli sexton. Tre skivor rostad bröd måste bli ... tolv skivor och så vidare. (SVJ: 174)

(21a) Footmen arrived carrying silver trays with fried eggs, bacon, sausages and fried potatoes. (BFG: 166)

(21b) Lakeijat saapuivat kantaen hopeatarjottimia joissa oli paistettuja munia, makkaroita ja paistettuja perunoita. (IKJ: 187)

(21c) Lakejer kom in bärande på silverfat med stekta ägg, bacon, korv och stekt potatis. (SVJ: 179)

(22a) 'Have some toast and marmalade while you're waiting,' she said to him. (BFG: 172)

(22b) "Ota odottaessasi vähän paahtoleipää ja marmeladia", hän sanoi jättiläiselle. (IKJ: 192)

(22c) "Ta lite rostad bröd och marmelad medan ni väntar", sa hon. (SVJ: 184)

(23a) He was now eating a sponge-cake. (BFG: 172)

(23b) Se söi nyt sokerikakkua. (IKJ: 193)

(23c) Han var just i färd med att stoppa i sig ett par sockerkakor. (SVJ: 184)

The bacon, eggs, sausages and potatoes have been translated directly by both Nevanlinna and Ottosson. Considering that bacon has never been a common thing to eat for breakfast in Finland, the readers of the Finnish TT might find it odd that the president would be serving bacon for breakfast, or that the orphan girl would ask for such an uncommon food item. Only in one of the passages the bacon has been left out, probably by mistake since it is mentioned in a list (see example 21). Another food item not common in Finland is marmalade on toast, which again may sound peculiar for the Finnish reader, but it is, nevertheless, kept in the Finnish TT (see 22). Ottosson has also made a slight alteration with one of the food items: the sponge cake (23). She has replaced the sponge cake with *a couple of sponge cakes* (*ett par sockerkakor*).

In conclusion, many of the food items in the story have been domesticated by both Nevanlinna and Ottosson (see e.g. 10, 11 and 16). Many food items have also been translated directly, even when it would have been justified to alter them (e.g. 21 and 22). Some of the decisions on whether to domesticate an item or not may cause confusion in the TL readers or make the TT seem less realistic. For instance, Nevanlinna's decision not to domesticate *bacon* and *toast and marmalade* (in 19–22) is questionable since these are items that would not be normally served for breakfast in Finland, yet in the book the president of Finland is serving them for his guests. These decisions are ones that Klingberg

might see as “lack of cultural context adaptation”; and in the domestication-foreignisation continuum they are closer to foreignisation than domestication.

5.4 Location

The original story takes place in England, and the main characters (The BFG and Sophie) visit the Queen of England. In the Swedish translation this is not changed. In the Finnish translation, however, the events have been transferred to Finland (this is called localisation in Klingberg’s categorisation of cultural context adaptation) and the main characters visit the president of Finland, not the Queen of England.

Nevanlinna’s strategy to localise the story has caused the translation to be less realistic than the original text. Some of the descriptions of London have been translated rather directly, with the translation describing Helsinki in a way that does not accurately correspond to what Helsinki is like in reality. Of course this is not a problem for the Finnish children who do not know Helsinki or what Helsinki used to be like that well, but it might seem strange to children who live in Helsinki, especially if they know the places described in the text rather well. It may be argued that realism is not necessary in children’s literature, but it does not automatically justify making the translation less realistic than the original.

In some passages this kind of description has been left out entirely. In BFG, the garden behind the Queen’s Palace is described:

(24a) Not more than a hundred yards away, through the tall trees in the garden, across the mown lawns and the tidy flower-beds, the massive shape of the Palace itself loomed through the darkness. It was made of whitish stone. The sheer size of it staggered the BFG. (BFG: 141).

(24b) Linnan mahtava hahmo häämötti pimeydessä. Se oli tehty vaaleasta kivistä. Jo pelkästään sen koko häkellytti IKJ:tä.” (IKJ: 159)

(24c) Ungefär hundra meter framför dem, bortanför de höga träden, de prydligt klippta gräsmattorna och de välansade rabatterna, tornade det stora palatset upp sig i mörkret. Dess blotta storlek gjorde SVJ tveksam. (SVJ: 151).

Here, in the Finnish translation, most of the first sentence has simply been left out. Ottosson has also shortened this passage, but slightly less than Nevanlinna. Ottosson has only left out the sentence “*It was made of whitish stone*”, the reason for which cannot be easily seen. On other occasions, Ottosson has left out larger parts of the text.

The soldiers in front of the Queen’s Palace are described earlier in the story. One of the giants, the Fleshlumpeater, has said to the BFG that he would like to eat a soldier:

(25a) ‘He is also saying he would like very much to guzzle one of the soldiers in his pretty red suit but he is worried about those big black furry hats they is wearing. He thinks they might be sticking in his throat.’
‘I hope he chokes,’ Sophie said. (BFG: 118).

(25b) “Se sanoo myös, että se ahmaisisi mielellään yhden soltun hienossa univormussa, mutta se on huolestunut asevyöstä. Se pelkää, että se saattaisi juuttua kurkkuun.”
“Voisi hyvin tukehtua siihen”, Sohvi sanoi. (IKJ: 132).

This entire example is omitted from the Swedish translation. Even though Ottosson has maintained the events in England, she seems to have thought that Swedish children would not have heard of or seen the soldiers and would not understand this reference to the way they dress. Ottosson also left out Sophie’s comment that she hoped the giant would choke. The comment itself could also have been the reason for deleting this passage; perhaps Ottosson does not think it appropriate for a child to hope such a thing. Nevanlinna has changed this passage to be more fitting for Finland; no red suits or furry hats, but instead he mentions the soldiers’ weapons belt, in his version the giant is worried that the belt will get stuck in his throat (see 25b).

In some passages Nevanlinna has replaced a description that suits England with one that suits Finland. In the following example, the original text gives a somewhat stereotypical description of England (26a). Nevanlinna has changed it to a similarly stereotypical description of Finland (26b), whereas Ottosson has not changed this passage (26c). Nevanlinna is clearly domesticating the text here, which is part of the localisation process.

(26a) It must have been about an hour or so later that the BFG suddenly began to slow his pace. 'We is in England now,' he said suddenly.

Dark though it was, Sophie could see that they were in a country of green fields with neat hedges in between the fields. There were hills with trees all over them and occasionally there were roads with the lights of cars moving along. (BFG: 135–136)

(26b) Varmaankin noin tunnin kuluttua tai vähän myöhemmin IKJ alkoi hidastaa askeliaan. "Me on nyt Suomessa", se sanoi äkkiä.

Vaikka oli pimeää, Sohvi saattoi nähdä että he olivat maassa, jossa oli paljon metsiä ja järviä ja siistejä mökkejä niiden rannoilla. Kukkuloita ja puita oli kaikkialla ja satunnaisesti jossain oli teitä, joissa autonvalot liikkuiivat. (IKJ: 153–154)

(26c) Det måste ha varit ungefär en timme efter mötet med jättarna som SVJ började sakta i stegen.

"Nu är vi i England", sa han plötsligt.

Trots att det var så mörkt kunde Sophie se att det fanns gröna fält med prydliga häckar mellan fälten, hon såg kullar med vackra träd och då såg hon de tända lyktorna från bilar som kom körande på vägarna. (SVJ: 145–146)

In one passage (see 27) the giants tell the BFG and Sophie that they are going to England to eat children from boys' schools and girls' schools. Since schools like this are no longer common in Finland, Nevanlinna had to change this passage and used summer camps to replace the schools. This way he was able to keep the distinction between a group of boys and a group of girls.

(27a) 'We is all of us flushbunking off to England tonight,' answered the Fleshlumpeater as they went galloping past. 'England is a luctuous land and we is fancying a few nice little English chiddlers.'

'I,' shouted the Maidmasher, 'is knowing where there is a gigglehouse for girls and I is guzzling myself full as a frothblower!'

'And I knows where there is a bogglebox for boys!' shouted the Gizzardgulper. 'All I has to do is reach in and grab myself a handful! English boys is tasting extra lickswishy!'

In a few seconds, the nine galloping giants were out of sight.

'What *did* he mean?' Sophie said, poking her head out of the pocket. 'What is a gigglehouse for girls?'

'He is meaning a girls' school,' the BFG said. 'He will be eating them by the bundle.'

'Oh no!' cried Sophie.

'And boys from a boys' school,' said the BFG. (BFG: 113–114)

(27b) "Me lömpöttelee Suomeen tänään", vastasi Läskinlappaaja ohi loikkiessaan. "Suomi on loistomaa ja me vähän haaveillaan parista mukavasta suomalaislapsuksesta."

"Minä", karjui Lastenlyttäjä, "tietää missä on tyttöjen kikatuskoppi ja minä ahmaa mut täyteen kuin ähkypunkelo."

"Ja mä tietää missä on poikien puksauskoppi", melskasi Pötsiklonkku. "Täytyy vaan kurmottaa ja kaapata kourullinen! Suomipojat maistuu ekstramuhevilta!"

Muutamassa sekunnissa kaikki yhdeksän loikkivaa jättiläistä olivat poissa näkyvistä.

"Mitä se tarkoitti?" Sohvi sanoi ja pisti päänsä ulos taskusta. "Mikä on tyttöjen kikatuskoppi?"

"Se tarkoittaa tyttöleiriä", IKJ sanoi. "Se syö ne kaikki yhdessä kimpussa."

"Ei kai!" huudahti Sohvi.

"Ja pojat poikaleiriltä", sanoi IKJ. (IKJ: 127-128)

(27c) "Ikväll susar vi iväg till England", svarade Köttslamsätaren när de galopperade förbi. "England är ett dekilat land och vi är sugna på några goda små engelskbarnaner."

"Jag vet var det finns ett hönshus för flickor!" skrek Hjärtekrossaren, "och jag tänker proppa mig full som en tvättmaskin."

"Och jag vet var det finns en bråklåda för pojkar!" skrek Inälvsslukaren. "Jag behöver bara sträcka in handen och grabba åt mig tio stycken. Engelska pojkar är en dekilatess."

Inom ett par sekunder var de nio galopperande jättarna försvunna bakom horisonten.

"Vad i alla världens *menade* han?" sa Sophie och stack upp huvudet ur fickan. "Vad är ett hönshus för flickor?"

"Han menade en flicksola", sa SVJ. "Han kommer att bunta ihop flickorna och stoppa i sig flera stycken åt gången."

"Åh, nej!" utropade Sophie.

"Och pojkar från en pojkskola", sa SVJ. (SVJ: 120-121)

Later in the story, we return to the giants eating children from the girls' and boys' schools. Here it is the Queen (or the president, in Nevanlinna's translation) who is talking about a dream she had (28) and then reading about what has happened in the paper (29). The schools' names are mentioned here, the girls' school being Roedean School and the boys' school being Eton. Ottosson has kept these names, which is clearly a foreignising decision, considering that the TL readers are unlikely to be familiar with the names. Nevanlinna has changed them to summer camps, as mentioned before, and here he gives more detailed information; the girls' summer camp was located in Sysmä and the boys' camp in Hämeenlinna. Nevanlinna's translation here is a clear example of domestication, replacing something foreign with something domestic.

(28a) 'Do you know what I dreamt, Mary? I dreamt that girls and boys were being snatched out of their beds at boarding-school and were being eaten by the most ghastly giants! The giants were putting their arms in through the dormitory windows and plucking the children out with their fingers! One lot from a girls' school and another from a boys' school! It was all so ... so *vivid*, Mary! It was so *real*!' (BFG: 149)

(28b) "Tiedätkö mitä näin unessa, Albert? Näin, että poikia ja tyttöjä siepattiin sängyistään kesäleireillä ja mitä hirvittävämmät jättiläiset söivät ne! Jättiläiset pistivät kätensä makuusalin ikkunasta ja nappasivat lapset sormillaan! Toinen

joukko poikaleiriltä ja toinen joukko tyttöleiriltä! Se oli kaikki ... niin *elävää*, Albert! Se oli niin *todentuntuista!*" (IKJ: 167)

(28c) "Vet Mary vad jag drömde? Jag drömde att små pojkar och flickor rycktes upp ur sina sängar på internatskolor runt om i landet och att de blev uppätta av de förfärligaste jättar man kan tänka sig! Jättarna stack sina händer genom sovsalarnas fönster och nappade åt sig barnen! Flera stycken från en flickskola och en hel bunt från en skola för pojkar. Det var så... så *levande* alltihop, Mary. Det var så *verkligt!*" (SVJ: 159)

(29a) 'Great Scott!' cried the famous voice. 'Eighteen girls vanish mysteriously from their beds at Roedean School! Fourteen boys disappear from Eton! Bones are found underneath dormitory windows!' (BFG: 150)

(29b) "Hyvä Luoja!" huudahti kuuluisa ääni. "Kahdeksantoista tyttöä kadonnut salaperäisesti sängyistään Sysmän kesäleirillä! Neljätoista poikaa kadonnut Hämeenlinnassa! Luita löytynyt makuusalin ikkunoiden alta!" (IKJ: 168)

(29c) "Du store tid!" utropade den berömda rösten. "Arton flickor mystiskt försvunna ur sina sängar på Roedean-skolan. Fjorton pojkar försvunna från Eton! Benknotor funna under sovsalsfönster!" (SVJ: 160–161)

The following examples include passages where the Palace is described as well as passages describing London, in particular Hyde Park and Hyde Park Corner (see 30–33). In example 30, the BFG is worried about meeting the Queen and how he can get there, and Sophie explains what the Palace is like. In 31, the BFG and Sophie are on their way to Buckingham Palace, and the BFG is puzzled by Hyde Park and wonders if they are in London at all, since the place is full of trees. In 32, Hyde Park Corner is described and Sophie is telling the BFG to jump right over it. In 33, finally, they have arrived at the Palace and Sophie is looking at the garden, which is described in the example.

(30a) 'How is I meeting the Queen?' asked the BFG. 'I is not wanting to be shot at by her soldiers.'

'The soldiers are only in the front of the Palace,' Sophie said. 'At the back there is a huge garden and there are no soldiers in there at all. There is a very high wall with spikes on it around the garden to stop people climbing in. But you could simply walk over that.' (BFG: 123)

(30b) "Kuinka minä tapaan dresipientin?" kysyi IKJ. "Minä ei halua, että sotilait ammuu minut."

"Sotilaita on vain linnan edustalla", Sohvi sanoi. "Takana on valtava piha, jossa ei ole yhtään sotilasta. Sen ympäri kulkee hyvin korkea muuri, jossa on piikkejä estämässä ihmisiä kiipeilemästä sisään. Mutten sen yli sinä kävelet helposti." (IKJ: 138)

(30c) "Hur ska jag kunna träffa drottningen?" sa SVJ. "Jag vill inte bråka ut för att hennes soldater ska skjuta på mig med sina jövär."

"Soldaterna finns bara på framsidan av palatset", sa Sophie. "På baksidan finns det en stor park och där är det inga soldater alls. Det finns en hög mur runt den där parken, med en massa spetsiga saker högst upp, men du tar bara ett kliv över muren." (SVJ: 131-132)

In 30, the translators have both translated the passage relatively literally. This of course means that the description is unlikely to be accurate in the Finnish translation, since the description of Buckingham Palace does not correspond with the Finnish Presidentin linna. In example 31, some changes are apparent. Firstly, the *road* and the *lake* in 31a have become *hiekkapolku* and *suihkuallas* in Nevanlinna's translation (31b). Hiekkapolku is smaller than a road, could be translated as *dirt path*, and suihkuallas is a *fountain*. Both of these items have been domesticated, replaced with something that is more likely to exist in an equivalent setting in the domestic environment. Ottosson (31c) has kept both two items as they were in the ST. In addition, Nevanlinna has replaced *Hyde Park* with *Kaisaniemen puisto*, which is a park in Helsinki, although it is not very close to the Presidentin linna.

(31a) Sophie and the BFG came at last to a large place full of trees. There was a road running through it, and a lake. There were no people in this place and the BFG stopped for the first time since they had set out from his cave many hours before.

'What's the matter?' Sophie whispered in her under-the-breath voice.

'I is in a bit of a puddle,' he said.

'You're doing marvellously, Sophie whispered.

'No, I isn't,' he said. 'I is now completely boggled. I is lost.'

'But why?'

'Because we is meant to be in the middle of London and suddenly we is in green pastures.'

'Don't be silly,' Sophie whispered. 'This is the middle of London. It's called Hyde Park. I know exactly where we are.' (BFG: 137)

(31b) Sohvi ja IKJ tulivat viimein laajalle aukiolle, jossa oli puita. Sen läpi kulki hiekkapolku ja siellä oli suihkuallas. Yhtään ihmistä siellä ei ollut ja ensi kertaa sen jälkeen kun he olivat lähteneet luolasta tunteja sitten, IKJ pysähtyi.

"Mikä hätänä?" Sohvi kuiskasi huippuhiljaisella äänellään.

"Minä olen vähän pihalla", se sanoi.

"Sinähän selviät hienosti", Sohvi kuiskasi.

"En selviä", se sanoi. "Minä olen täysin päällä puuhun lyöty. Minä olen eksyksissä."

"Miten niin?"

"Koska meidän piti olla keskellä Helsinkiä ja yhtäkkiä me on viherlaitumilla."

"Älä ole hölmö", Sohvi kuiskasi. "Me olemme keskellä Helsinkiä. Tätä kutsutaan Kaisaniemen puistoksi. Minä tiedän tarkkaan missä me olemme." (IKJ: 155-156)

(31c) Till sist kom Sophie och SVJ till ett stort område med en massa träd. Rakt genom området ledde en väg och det fanns en sjö mitt i. Det syntes inte till några

människor och SVJ stannade för första gången sedan de hade lämnat grottan många timmar tidigare.

"Vad är det?" viskade Sophie det tystaste hon kunde.

"Jag har rört till det för mig", sa SVJ.

"Jag tycker du klarar det jättebra", viskade Sophie.

"Nej, det gör jag inte", svarade han. "Nu är allting buller om huller. Jag vet inte var vi är."

"Men varför då?"

"Det är ju meningen att vi ska vara mitt inne i London, men det är ju gröna ängar överallt runt omkring oss."

"Det här är mitt inne i London. Det är Hyde Park. Jag vet precis var vi är." (SVJ: 148)

In example 32 there are even more changes made by Nevanlinna. Hyde Park Corner, described as a roundabout in 32a has become a junction in Nevanlinna's translation (32b). It is called *Esplanadinkulma*, *Esplanadi* being a well-known street in Helsinki, *kulma* meaning *corner*. The horse and rider statue in the original becomes merely a statue in Nevanlinna's translation. There are statues located around Esplanadi in Helsinki, so this decision again is making the TT more realistic to the actual location.

(32a) 'You see that huge roundabout ahead of us just outside the Park?' Sophie whispered.

'I see it.'

'That is Hyde Park Corner.'

Even now, when it was still an hour before dawn, there was quite a lot of traffic moving around Hyde Park Corner.

Then Sophie whispered, 'In the middle of the roundabout there is an enormous stone arch with a statue of a horse and a rider on top of it. Can you see that?'

The BFG peered through the trees. 'I is seeing it,' he said.

'Do you think that if you took a very fast run at it, you could jump clear over Hyde Park Corner, over the arch and over the horse and rider and land on the pavement the other side?'

'Easy,' the BFG said.

'You're sure? You're absolutely sure?'

'I promise,' the BFG said.

'Whatever you do, you mustn't land in the middle of Hyde Park Corner.'

'Don't get so flussed,' the BFG said. 'To me that is a snitchy little jump. There's not a thingalingaling to it.'

'Then go!' Sophie whispered.

The BFG broke into a full gallop. He went scorching across the Park and just before he reached the railings that divided it from the street, he took off. It was a gigantic leap. He flew high over Hyde Park Corner and landed as softly as a cat on the pavement the other side.

'Well done!' Sophie whispered. 'Now quick! Over that wall!'

Directly in front of them, bordering the pavement, there was a brick wall with fearsome-looking spikes all along the top of it. A swift crouch, a little leap and the BFG was over it.

'We're there!' Sophie whispered excitedly. 'We're in the Queen's back garden!' (BFG: 138-140)

(32b) "Näetkö tuon suuren risteuksen tuolla?" Sohvi kuiskasi

"Näen."

"Se on Esplanadin kulma."

Jopa nyt, vaikka oli vielä tunti aamunkoittoon, paikassa oli aika paljon liikennettä.

Sitten Sohvi kuiskasi: "Keskellä tuota aukiota on patsas. Näetkö sen?"

IKJ kurkisteli puiden lomasta. "Minä näen sen", se sanoi.

"Luuletko, että jos ottaisit oikein nopean vauhdin sen luo, niin pystyisitkö hyppäämään koko alueen yli, yli patsaan ja päätyä toisella puolella olevalle jalkakäytävälle?"

"Helposti", sanoi IKJ.

"Oletko varma? Oletko täysin varma?"

"Minä lupaa", sanoi IKJ.

"Missään tapauksessa et saa tippua keskelle Esplanadia."

"Älä hössää", IKJ sanoi. "Minulle tuo on pelkkä pikku pipsaus. Se ei ole juttelo eikä mikään."

"Sitten mene!" Sohvi kuiskasi.

IKJ lähti täyteen laukkaan. Se viiletti puiston yli ja juuri ennen kuin se saapui aitojen luo, jotka irrottivat sen kadusta, se hyppäsi. Se oli mahtava loikka. Se lensi yli aukion ja laskeutui pehmeästi kuin kissa jalkakäytävälle toiselle puolelle.

"Hyvin tehty!" Sohvi kuiskasi. "Nyt nopeasti! Yli tuon muurin!"

Suoraan heidän edessään oli tiiliseinä, jossa oli pelottavan näköisiä piikkejä kaikkialla sen päällä. Nopea kumarrus, pieni hyppy ja IKJ oli sen yli.

"Me olemme perillä!" Sohvi kuiskasi kiihkeästi. "Me olemme presidentinlinnan takapihalla!" (IKJ: 157-158)

(32c) "Ser du den stora trafikplatsen där framme alldeles utanför parken?" viskade Sophie.

"Jag ser den."

"Det är Hyde Park Corner."

Trots att det fortfarande var minst en timme kvar innan det skulle bli ljust var det ganska mycket trafik runt Hyde Park Corner.

"Kan du se den stora triumfbågen med ryttarstatyn ovanpå?" viskade Sophie.

SVJ kikade genom träden.

"Ja, jag ser den."

"Om du tar sats ordentligt, tror du att du skulle kunna hoppa över Hyde Park Corner, alltså över triumfbågen med hästen och ryttaren, och landa på trottoaren på andra sidan?"

"Lätt som en plätt", sa SVJ.

"Är du säker på det?" Tror du verkligen att du skulle klara det?"

"Jag lovar."

"Vad du än gör, så får du inte landa mitt bland bilarna runt Hyde Park Corner."

"Gör inte så stor affär av det. Jag har ju sagt att det är en liten butik för mig."

"Då så", viskade Sophie. "Klara - färdiga - gå!"

SVJ satte av i full galopp. Han susade rakt genom parken och alldeles innan han var framme vid staketet mellan parken och gatan lyfte han från marken. Det var ett jättehopp. Han flög högt ovan Hyde Park Corner och landade mjukt som en katt på trottoaren på andra sidan gatan.

"Bravo!" viskade Sophie. "Fort nu! Över muren där!"

Alldeles framför dem höjde sig en tegelstensmur med otäck taggtråd högst upp. SVJ kröp ihop lite, tog sats och hoppade.

"Vi är framme!" viskade Sophie upphetsat när de hade landat på andra sidan muren. "Nu är vi i drottningens trädgård på baksidan av Buckingham Palace!" (SVJ: 149-150)

In example 33, there is again detailed description of the Palace garden. Nevanlinna has left this description out entirely, whereas Ottosson has kept it. She has only made some minor changes, leaving out *There was an island in the lake* and has only kept the end of that sentence. It is clear that Nevanlinna's decision not to keep this passage has to do with domestication; if he had kept it, he would have needed to modify it to suit the Finnish location. Leaving it out was the easier solution. Ottosson's decision to cut part of a sentence, however, is not as clearly justified. It does not really change anything for the reader whether that part is in the text or not, but why leave it out for no clear reason?

(33a) It was an enormous garden, very beautiful, with a large funny-shaped lake at the far end. There was an island in the lake and there were ducks swimming in the water. (BFG: 148)

(33b) Den var enormt stor och mycket vacker med en stor, lustigt formad sjö I ena änden. Det fanns ankor simmande I vattnet. (SVJ: 158)

In the following example Sophie is sitting at the Queen's window sill and waiting for the Queen to wake up. The sun is rising and it is described in the text. In both 34a and c, the sun is said to be rising *somewhere behind Victoria Station*. This, of course, cannot be said in the Finnish TT, so Nevanlinna has left it out, only keeping the first part of the sentence, which states that the sun was behind roof-tops. This is again domestication in Nevanlinna's translation and foreignisation in Ottosson's translation.

(34a) Dawn came at last, and the rim of a lemon-coloured sun rose up behind the roof-tops, somewhere behind Victoria Station. (BFG: 147)

(34b) Aamu koitti viimein ja sitruunanväriseen auringon reuna nousi jostain kattojen takaa. (IKJ: 165)

34(c) Till sist kom gryningen och den citronfärgade solen steg upp ovan hustaken någonstans bakom Victoria Station. (SVJ: 157)

In 35 the Queen and her guests have finished breakfast, the Queen is giving the BFG permission to play something, not knowing what she is agreeing to. In 35a and c, she talks about Scotland and how they play the bagpipes there. Nevanlinna has replaced Scotland with Lapland (*Lappi*) and the bagpipes with accordion (*hanuri*).

- (35a) 'Music is very good for the digestion,' the Queen said. 'When I'm up in Scotland, they play the bagpipes outside the window while I'm eating. Do play something.'
 'I has Her Majester's permission!' cried the BFG, and all at once he let fly with a whizzpopper that sounded as though a bomb had exploded in the room.
 The Queen jumped.
 'Whoopee!' shouted the BFG. 'That is better than bagglepipes, is it not, Majester?'
 It took the Queen a few seconds to get over the shock. 'I prefer the bagpipes,' she said. But she couldn't stop herself smiling. (BFG: 171)
- (35b) "Musiikki tekee hyvää ruuansulatukselle", presidentti sanoi. "Kun käyn lomalla Lapissa, siellä soitetaan hanuria ruoka-aikaan. Soita jotain."
 "Minulla on dresipientin lupa!" huusi IKJ ja lehahti lentoon poksutuhnun säestyksellä, joka kuulosti siltä kuin huoneessa olisi räjähtänyt pommi.
 Presidentti hypähti.
 "Hoiujuppee!" kiljui IKJ. "Tämä on parempi hanuri vai mitä dresipientti?"
 Presidentiltä vei muutaman sekunnin toipua shokista. "Suosin edelleen perinteistä hanuria", hän sanoi. Mutta hänkään ei voinut pidättäyä hymyilemästä. (IKJ: 191-192)
- (35c) "Musik är mycket bra för matsmältningen", sa drottningen. "När jag är uppe i Skotland brukar de spela säckpipa utanför fönstret medan jag intar min middag. Låt honom spela bara."
 "Jag får för Majonnäset!" utropade SVJ och plötsligt släppte han av en brallknall så att det lät som om en bomb hade exploderat i salen.
 Drottningen hoppade högt.
 "Brabo!" skrek SVJ. "Bättre häckpipor än i Skottland, eller hur, ers Majonnäs?"
 Det tog ett par sekunder innan drottningen hade kommit över den värsta chocken.
 "Jag föredrar nog i alla fall säckpipor", sa hon, men kunde inte låta bli att le. (SVJ: 183)

The following example mentions the British Isles, and Ottosson has kept this in her translation, whereas Nevanlinna has had to change it to suit the location. He has used Suomenniemi instead, which means the area between the Gulf of Bothnia and the Gulf of Finland, literally *The Finnish Peninsula*.

- (36a) As he galloped across the British Isles with the helicopters thundering above him, people stood and gaped and wondered what on earth was going on. (BFG: 183)
- (36b) Kun se laukkasi Suomenniemen poikki helikoptereiden jyristessä sen yläpuolella, ihmiset seisovivat ja tuijottivat ja ihmettelivät mitä ihmettä oli meneillään. (IKJ: 205-206)
- (36c) Där han kom susande över de brittiska öarna med helikoptrarna dånande ovanför huvudet, stod folk med gapande munnar och undrade vad det var som pågick egentligen. (SVJ: 195)

In this final example, the Queen wants a house to be built for the BFG next to her own castle, *in Windsor Great Park*. This entire section has been

shortened in Nevanlinna's translation. He leaves out the description of the house (*tremendous high ceilings and enormous doors*) and only says that it should be close to the Presidentin linna.

(37a) The Queen herself gave orders that a special house with tremendous high ceilings and enormous doors should immediately be built in Windsor Great Park, next to her own castle, for the BFG to live in. And a pretty little cottage was put up next door for Sophie. (BFG: 205)

(37b) Presidentti antoi käskyn rakentaa aivan linnan lähetyville erityismallisen talon IKJ:lle. Ja viereen Sohville oman pienen mökin. (IKJ: 228)

(37c) Drottningen själv befallde att ett speciellt hus, väldigt högt i tak och med enorma dörrar, omedelbart skulle byggas intill hennes eget slott i Windsor och där skulle SVJ få bo. Och granne med honom Sophie i en förtjusande liten stuga. (SVJ: 219)

In conclusion, this section has showed much domestication on Nevanlinna's part and equally much foreignisation on Ottosson's part. There is again, however, some domestication in Ottosson's translation as well (see example 25). Nevanlinna has done what Klingberg calls localisation; he has changed the location of the entire story from England to Finland, therefore had to make several alterations in the text. Ottosson made some changes although the reasons cannot be seen. She has left out parts of sentences in places that seem to make no difference for the story (see examples 24 and 33).

5.5 The Queen

In the original story, the BFG and Sophie decide to visit the Queen of England, hoping that she could help them stop the other giants from eating any more people. Since Nevanlinna has moved the entire story to Finland, in his translation they visit the president of Finland instead. At the time of translation, Mauno Koivisto was the president in Finland, and there had not yet been a female president in the country. This has caused several changes to be made in the translation. Ottosson, on the other hand, has kept the original location and thus the Queen, so she has needed to make fewer changes.

The first time the Queen is mentioned in the book, the BFG tells Sophie that one of the other giants is dreaming about eating the Queen:

- (38a) 'The Fleshlumpeater is longing dearly to guzzle her up,' the BFG said, smiling a little now.
 'Who, the *Queen*?' Sophie cried, aghast.
 'Yes,' the BFG answered. 'Fleshlumpeater says he is never eating a queen and thinks perhaps she has an especially scrumpdiddlyumptious flavour.'
 'How dare he!' Sophie cried.
 'But Fleshlumpeater says there is too many soldiers around her palace and he dursent try it.' (BFG: 117)

- (38b) "Läskinlappaaja haaveilee ahmaista dresipientin", IKJ sanoi, nyt jo hieman hymyillen.
 "Kenen, *presidentinkö*?" Sohvi huudahti henkeään haukkoen.
 "Kyllä", IKJ vastasi. "Läskinlappaaja sanoo, ettei se ole koskaan syönyt dresipienttiä ja se uskoo että siinä on aivan suurnamoisku maku."
 "Kuinka uskaltaakin!" Sohvi huudahti.
 "Mutta Läskinlappaaja sanoo, että sillä on liian monta sotilasta linnan ympärillä eikä se uskalla yrittää." (IKJ: 132)

- (38c) "Köttslamsätaren längtar så han kan dö efter att få sätta i sig henne", sa SVJ med ett litet leende.
 "Vem då? *Drottningen*?" skrek Sophie förfärad.
 "Ja", svarade SVJ. "Köttlamsätaren säger att han aldrig har smakat på en drottning och han har fått för sig att hon är en riktig dekilatess."
 "Hur vågar han?" utbrast Sophie.
 "Men Köttlamsätaren säger att det finns så många soldater runt hennes palats att han inte vågar." (SVJ: 124)

This is the first example when the Queen is replaced with the president of Finland in Nevanlinna's translation (38b). The palace and the soldiers surrounding it are also mentioned for the first time. Soon after this, Sophie comes up with an idea; she wants to ask the Queen for help to stop the giants from eating more people:

- (39a) 'We'll go to the Queen! It's a terrific idea! If I went and told the Queen about these disgusting man-eating giants, I'm sure she'll do something about it!'
 The BFG looked down at her sadly and shook his head. 'She is never believing you,' he said. (BFG: 118)
- (39b) "Me mennään presidentin luo! Se on loistava idea! Jos menisin ja kertoisin presidentille noista inhottavista ihmisyyöjäjättiläisistä, hän varmasti tekisi asialle jotakin!"
 IKJ katsoi alas Sohviin surullisen näköisenä ja pudisti päätänsä. "Se ei koskaan usko sinua", se sanoi. (IKJ: 133)
- (39c) "Vi ska ge oss av till drottningen. Det är en fantastisk idé! Om jag gick till henne och berättade om de här avskyvärda människoslukande jättarna, så är jag säker på att hon skulle göra någonting åt det."
 SVJ tittade sorgset på henne och ruskade på huvudet. "Hon skulle aldrig tro dig", sa han. (SVJ: 125)

In examples 40 and 41 Sophie and the BFG have arrived at the Palace and are looking for the room in which the Queen is sleeping. The BFG is listening to the people sleeping in the bedrooms through the windows to find out whether they are men or women:

(40a) 'I is able to tell if it is a man human bean or a lady by the breathing-voice. We has a man in there. Snortling a little bit, too.' (BFG: 143)

(40b) "Minä pystyn sanomaan onko se miesihmisparsa vai rouva pelkästään hengitysäänestä. Täällä on nainen. Se kuorsiikin vähän. (IKJ: 161)

(40c) "Med min höron kan jag avgöra om det är en man eller kvinna som andas där inne. är har vi en man. Snarkar lite gör han också." (SVJ: 153)

(41a) When he came to the window in the very centre of the Palace, he listened but did not move on. 'Ho-ho,' he whispered. 'We has a lady sleeping in there.' (BFG: 143)

(41b) Kun se tuli aivan linnan keskiosassa sijaitsevalle ikkunalle, se kuunteli mutta ei jatkanut matkaansa. "Hohoo", se kuiskasi. "Täällä nukkuu mies." (IKJ: 161)

(41c) När han kom fram till det fönster som satt mitt på palatset stannade han och lyssnade en lång stund.
"Ho-ho", viskade han. "Här har vi en dam som sover." (SVJ: 153)

In the original story, of course, they are hoping to find a room with a woman sleeping in it, since it is the Queen that they are looking for. That is why they skip the first room that is mentioned, because there is a man in it. It is even added, that the man is snoring. In Nevanlinna's translation, however, they are looking for a man, since the president of Finland was a man at the time of translation. This is why Nevanlinna has changed these examples to their opposites; when the BFG finds a man, Nevanlinna translates it as a woman and vice versa. In 41, the BFG finds a bedroom with a woman sleeping in it (a man in Nevanlinna's translation), and they take a closer look:

(42a) It was a large room. A lovely room. A rich carpet. Gilded chairs. A dressing-table. A bed. And on the pillow of the bed lay the head of a sleeping woman. (BFG: 143)

(42b) Se oli iso huone. Ihastuttava huone. Kallis matto. Kullatut tuolit. Pöytä. Sänky. Ja tyynyllä lepäsi nukkuvan miehen pää. (IKJ: 161)

(42c) Det var ett stort rum. Ett mycket vackert rum. En tjock matta. Förgyllda stolar. Ett toalettbord. En säng. Och på kudden i sängen vilade ett kvinnohuvud. (SVJ: 153)

In this example, the Queen's bedroom is described. There are not many changes in either of the translations, except of course the fact that again, it is a man and not a woman in 42b. Nevanlinna has also replaced *dressing-table* with a mere *table* (*pöytä* in Finnish), something that is more likely to be found in the male president's bedroom in Finland. One item that the translators have treated differently is the carpet. In 42a it is described as *rich*. Nevanlinna has taken this to mean *expensive* whereas Ottosson has chosen *thick*, which is more likely what the author has originally meant with the word.

When Sophie takes a closer look at the woman resting her head on the pillow of that room, she realises that it is the Queen:

- (43a) Sophie suddenly found herself looking at a face she had seen on stamps and coins and in the newspapers all her life (BFG: 143)
- (43b) Sohvi huomasi yhtäkkiä katsovansa kasvoja, jotka hän oli elämänsä aikana nähnyt lukemattomia kertoja televisiossa ja sanomalehdissä. (IKJ: 162)
- (43c) Plötsligt stirrade Sophie rakt in i ett ansikte som hon hade sett avbildat på frimärken och mynt samt i tidningar så länge hon kunde minnas (SVJ: 154)

The fact that Sophie has seen a picture of the Queen on *stamps and coins and in the newspapers all her life* seems rather natural for the original audience, and likely so for the Swedish audience as well. Nevanlinna, however, has had to change this, since presidents only stay presidents for a certain period of time and, in addition, are less likely to appear on stamps and coins. He has thus had to change this passage and has removed *stamps and coins* and added *television* instead.

Sophie is left to wait at the Queen's window-sill and eventually, she hears her speaking with her maid:

- (44a) "This was a voice Sophie had heard many times on radio and television, especially on Christmas Day. It was a very well-known voice." (BFG: 149).
- (44b) Tämä oli ääni, jonka Sohvi oli kuullut monta kertaa radiosta ja televisiosta, erityisesti Uudenvuodenpäivänä. Se oli hyvin tunnettu ääni." (IKJ: 167)
- (44c) Den rösten hade Sophie hört många gånger i radio och tv, särskilt på juldagen då drottningen alltid höll sitt tal till folket. Det var en mycket välkänd röst" (SVJ: 159).

Nevanlinna has changed this to fit in the Finnish environment by changing the Christmas Day to the New Year's Day, because that is when the president of Finland always gives a speech. What is worth noting here, however, is how Ottosson has translated the same passage. She, of course, has not changed the day when the speech is given, but has instead explained it to the Swedish audience. She has added *då drottningen alltid höll sitt tal till folket* (*when the Queen always gave her speech to the people*). She has assumed that the Swedish children do not know that the Queen of England always gives a speech on Christmas Day, and has therefore added this information to help the readers understand why it is that the Queen's voice is connected with Christmas Day. This is clearly domestication even when the foreign elements have been kept. This kind of adaptation is called *added explanation* by Klingberg (1986: 18) and *intratextual gloss* by Franco Aixelá (1996: 62).

Finally, after the maid and the Queen have talked for a while, the maid pulls aside the curtains in the Queen's bedroom:

- (45a) With a swish the great curtains were pulled aside.
The maid screamed.
Sophie froze to the window-ledge.
The Queen, sitting up in her bed with *The Times* on her lap, glanced up sharply.
Now it was *her* turn to freeze. She didn't scream as the maid had done. Queens are too self-controlled for that. (BFG: 151)
- (45b) Kuului vain kahahdus ja suuret verhot oli vedetty auki.
Palvelija huudahti.
Sohvi jähmettyi ikkunalaudalle.
Presidentti, joka istui vuoteessaan *Helsingin Sanomat* sylissä, vilkaisi terävästi ylös. Nyt oli *hänen* vuoronsa jähmettyä. Hän ei huudahtanut niin kuin palvelija oli tehnyt, presidentit osaavat hillitä itsensä. (IKJ: 170)
- (45c) Med en svischande ljud drogs gardinerna åt sidan.
Uppasserskan skrek till.
Sophie blev stel av skräck.
Drottningen som satt upp i sängen med *The Times* i knät tittade blixtnabbt upp.
Nu var det hennes tur att stelna till. Hon skrek inte som uppasserskan hade gjort.
Det gör nämligen inte drottningar. De har fått lära sig självbehärskning. (SVJ: 162-163)

In this passage, there are two major changes in Nevanlinna's translation. Firstly, the *maid* is replaced with a gender-neutral term *palvelija* (*servant*), and in later examples it is clear that the servant for the president is a man. Secondly, the

Queen has been reading *The Times*, which is replaced with *Helsingin Sanomat*, again domesticating the story to fit the location.

In the following examples, the maid is described, as well as the Queen (in 46) and her thoughts about the maid (in 47):

(46a) The maid, a middle-aged woman with a funny cap on top of her head, was the first to recover. 'What in the name of heaven do you think you're doing here?' she shouted angrily at Sophie.

Sophie looked beseechingly towards the Queen for help.

The Queen was still staring at Sophie. Gaping at her would be more accurate. Her mouth was slightly open, her eyes were round and wide as two saucers, and the whole of that famous rather lovely face was filled with disbelief. (BFG: 152-153)

(46b) Palvelija, keski-ikäinen herrasmies, jolla oli hassunnäköinen päähine, toipui ensimmäisenä. "Mitä te taivaan tähden kuvittelette tekevänne siinä?" hän karjui Sohville vihaisesti.

Sohvi katosi apua anovasti presidentin suuntaan.

Presidentti tuijotti Sohvia yhä. Pitäisi kai sanoa: toljotti häntä. Hänen suunsa oli auki, hänen silmänsä olivat laajentuneet teevadin kokoisiksi ja hänen kuuluisat komeat kasvonsa heijastivat epäuskoa. (IKJ: 170-171)

(46c) Uppasserskan, en medelålders kvinna med en konstig liten mössa högst upp på skulten, var den som sansade sig först.

"Vad i hela fridens namn tar du dig till? Vad gör du här inne?" skrek ho argt till Sophie.

Drottningen satt fortfarande och stirrade på Sophie. Eller snarare satt och gapade åt Sophie. Hennes mun var lite öppen, hennes ögon var stora och runda som två tefat och hela det där berömda, ganska rara ansiktet var fyllt av misstroende. (SVJ: 163)

(47a) The Queen took a deep breath. She was glad no one except her faithful old Mary was there to see what was going on. (BFG: 156)

(47b) Presidentti veti syvään henkeä. Hän oli iloinen, ettei kukaan muu vanhaa kunnan Albertia lukuunottamatta, ollut läsnä todistamassa tätä tapahtumaa. (IKJ: 174)

(47c) Drottningen drog ett djupt andetag. Hon tyckte det var skönt att det inte var någon annan än hennes gamla trogna uppasserska, som bevittnade det som pågick. (SVJ: 167)

In 46b, the servant is described as a middle-aged gentleman as opposed to a middle-aged woman in 46a, making slightly more of a difference than merely replacing the woman with man. In addition, instead of describing the president's face *lovely* it is described as *handsome*. Ottosson has also altered something in this passage; she has left out the sentence *Sophie looked beseechingly*

towards the Queen for help completely. This is again one of the instances where there does not seem to be clear reason for adaptation in Ottosson's TT.

The three following examples include references to some relatives of the Queen. These have been altered mainly in Nevanlinna's translation. In addition, in example 50, the Queen's outfit is described, which is, of course, also altered in the Finnish translation. In 48, there is a mention of *the young Prince*. Since there is no royalty in Finland, there is no Prince that could be referred to. This has been replaced with *presidentin vävy* (*the presiden't son-in-law*), who, at the time of translation was Jari Komulainen, as he was then married to the president Mauno Koivisto's daughter.

(48a) 'Now fetch me the young Prince's ping-pong table,' Mr Tibbs whispered. (BFG: 163)

(48b) "Seuraavaksi noutakaa ping-pong-pöytä presidentin vävyn huoneesta", herra Puuppo kuiskasi. (IKJ: 183)

(48c) "Hämta nu unge prinsens bordtennisbord", viskade mr Tibbs. (SVJ: 175)

In 49, the Queen's grandchildren are mentioned. As the Finnish president at that time, Mauno Koivisto, did not (and at this writing in 2013 still does not) have any grandchildren, Nevanlinna has changed this as well. He has replaced the grandchildren with a vaguer term *sukulaislapset*, roughly translated relative's children.

(49a) Rather shyly, he showed it to the Queen. The Queen read it aloud to her grandchildren. (BFG: 207)

(49b) Ujosti se näytti teosta presidentille. Presidentti luki sitä sukulaislapsilleen ääneen. (IKJ: 231)

(49c) Ganska blygt visade han den för drottningen, som läste den högt för sina barnbarn. (SVJ: 221)

In example 50, the Queen and Sophie arrive at the ballroom, where they are to have breakfast together with the BFG. Both the Queen and Sophie's outfits are described with some detail, including mention that the dress Sophie is wearing *had once belonged to one of the princesses*. This entire passage is much shorter in Nevanlinna's translation. The dress that was originally one of the princesses' is simply a blue dress in Nevanlinna's translation; even the word *pretty* has been

left out. When it is said that the Queen has taken a brooch from her own dressing-table for Sophie, Nevanlinna mentions instead the president's daughter's room and that the brooch was found there. This change was necessary since it is unlikely that the president himself would have had a brooch. This could also be seen as an instance where Nevanlinna has used compensation; he has left out the reference to a relative concerning the dress and has come up with a similar reference when it comes to the brooch. He has also left out the phrase *to make her prettier still*, making the passage shorter. The Queen's outfit has also been changed, to fit the male president. His outfit is not described with as much detail as the Queen's outfit is in the original text. It is merely said that he is dressed in a suit that is *huoliteltu* (means something similar as smart). Ottosson has translated all these examples (48–50) more directly, not replacing any of the people mentioned in the original text.

(50a) All these arrangements were only just completed when the Queen, now fully dressed in a trim skirt and cashmere cardigan, entered the Ballroom holding Sophie by the hand. A pretty blue dress that had once belonged to one of the princesses had been found for Sophie, and to make her look prettier still, the Queen had picked up a superb sapphire brooch from her dressing-table and pinned it on the left side of Sophie's chest. (BFG: 165)

(50b) Kaikki nämä järjestelyt oli juuri saatettu päätökseen, kun presidentti, nyt pukeutuneena huoliteltuun pukuun, saapui juhlasaliin pitäen Sohvia kädestä. Sohville oli löytynyt sininen mekko ja presidentin tyttären huoneesta oli haettu loisteliaa safiirineula, joka oli kiinnitetty Sohvin rintaan. (IKJ: 185)

(50c) De var just klara med alla dessa arrangemang då drottningen, nu mycket elegant klädd i kjol och kashmirkofta, trädde in i balsalen med Sophie vid handen. En söt blå klänning, som en gång hade tillhört en av prinsessorna, hade plockats fram åt Sophie och för att hon skulle se ännu finare ut, hade drottningen tagit en praktfull brosch med safirer från sitt toalettbord och fäst den på Sophies vänstra bröst. (SVJ: 177)

The BFG is illustrated by Quentin Blake, and the pictures are used in both Ottosson's and Nevanlinna's translations. Due to replacing the Queen of England with a male president, some of the pictures, or parts of them, have been omitted in the Finnish translation. In the chapters where Sophie is visiting the Queen there are thus fewer pictures in the Finnish translation than in the original and the Swedish translation, because the pictured where the Queen can be seen cannot be used when talking about the president of Finland. Figure 2 is a picture taken from SVJ, when the Queen meets the BFG for the first time. In

IKJ (figure 3) the same picture has been cropped, so that the Queen and Sophie are not in it.

Another example of cutting the picture to remove the Queen can be seen in figures 4 and 5, where the Queen and Sophie are originally seen walking beside the BFG, but are omitted in IKJ (see page 66).



Figure 2. SVJ 172

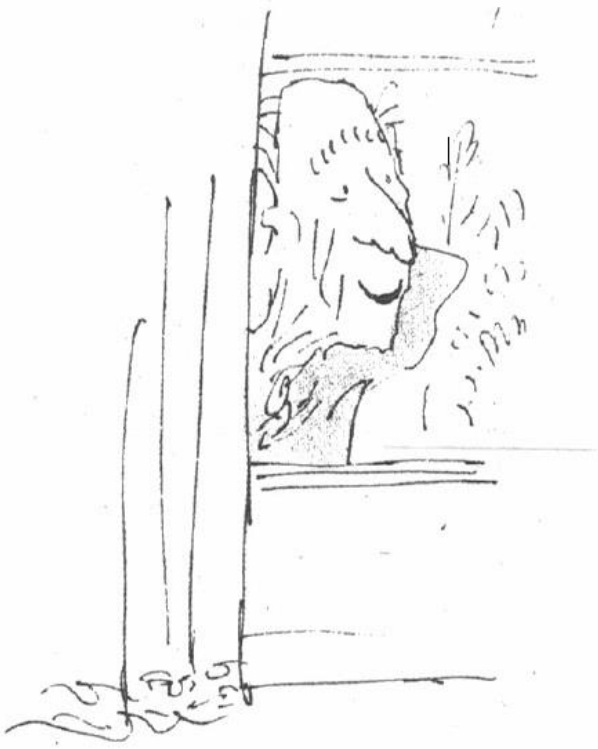


Figure 3. IKJ 179



Figure 4. SVJ 178



Figure 5. IKJ 186

A third example is in figures 6 and 7, where, in the original, the Queen sits at a table with Sophie, with the butler Mr Tibbs standing next to them. In IKJ, the picture only shows the butler.

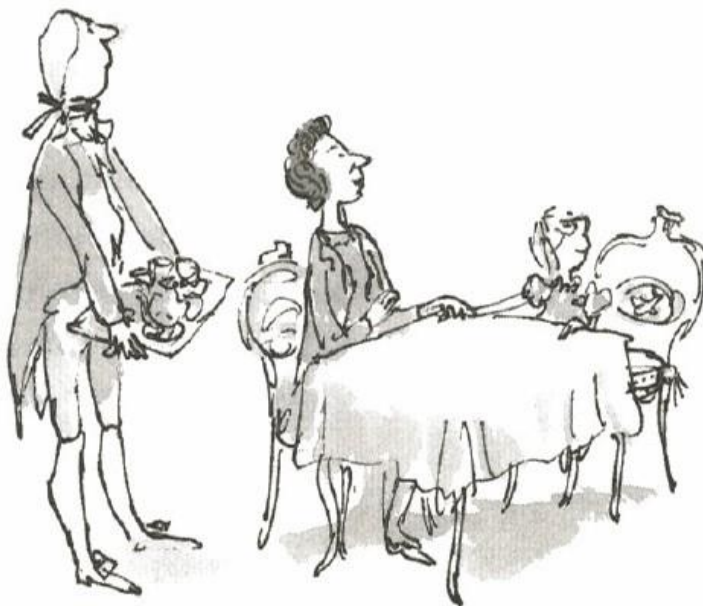


Figure 6. SVJ 180



Figure 7. IKJ 181

And a final example of this is in figures 8 and 9, where the Queen and Sophie are originally in the picture with the Head of the Army and the Head of the Air Force, but are cut out from IKJ.



Figure 8. SVJ 188



Figure 9. IKJ 199

The Queen can only be seen in one of the pictures in IKJ, but there the Queen is so small that it is not likely to cause any confusion (see figure 10).



Figure 10. IKJ 226

The pictures that have been cut are not the only example of this kind of alteration in the Finnish translation. There are also two pictures in the original book that have been left out completely in IKJ. The first one (see figure 11) shows the Queen's maid, Mary, drawing back the curtains in the Queen's bedroom and finding Sophie sitting on the windowsill. The second picture (see figure 12) shows the Queen lying in her bed. Of course both of these pictures should represent male characters in IKJ and they have thus been removed. These alterations result in IKJ having fewer pictures than both BFG and SVJ. And one might consider it odd that one of the most important characters in the story, the president of Finland, is not in the pictures at all.



Figure 11. SVJ 162



Figure 12. SVJ 165

The Swedish translation has kept all the pictures from the original. The only alteration that has been made in SVJ is that often then pictures are smaller than the ones in BFG. This, however, had less significance than what was done to pictures in IKJ.

In conclusion, this category has included much domestication in the Finnish translation. These have mostly been compulsory alterations that Nevanlinna was forced to make due to his decision to localise the story. In Ottosson's translations the alterations are less significant and sometimes less clearly justified (see e.g. example 46). Ottosson's text can be seen as foreignised in that she has chosen to keep the original place and characters in her translation. It is again clear, however, that these texts cannot be seen as either domesticated or foreignised, since both techniques are visible in both TTs. Example 44 is one where one can find domestication in an otherwise rather foreignised text.

5.6 Allusions

Allusions can be difficult to translate. In this section, I have listed the few examples of allusions in BFG. There is an intertextual joke in BFG: the giants fear a human being (or human *bean*, as they say it) called *Jack* who has a weapon called the *beanstalk*. This is translated as *Jaska* and *puheenparsa* in the Finnish translation. In order to keep the intertextual joke and make it understood by the Finnish readers it should have been translated as *Jaakko* and *Pavunvorsari*. In the following passage, a giant called the Fleshlumpeater is having a nightmare.

(51a) 'It's Jack!' bellowed the Fleshlumpeater. 'It's the grueful gruncious Jack! Jack is after me! Jack is wackcrackling me! Jack is spikesticking me! Jack is splashplunking me! It is the terrible frightswiping Jack!' The Fleshlumpeater was writhing about over the ground like some colossal tortured snake. 'Oh spare me Jack!' he yelled. 'Don't hurt me Jack!'

'Who is this Jack he's on about?' Sophie whispered.

'Jack is the only human bean all giants is frightened of,' the BFG told her. 'They is all absolutely terrified if Jack. They is hearing that Jack is a famous giant-killer.'

'Save me!' screamed the Fleshlumpeater. 'Have mercy on this poor little giant! The beanstalk! He is coming at me with his terrible spikesticking beanstalk! Take it away! I is begging you, Jack, I is praying you not to touch me with your terrible spikesticking beanstalk!'

'Us giants,' the BFG whispered, 'is not knowing very much about this dreaded human bean called Jack. We is knowing only that he is a famous giant-killer and

that he is owning something called a beanstalk. We is knowing also that the beanstalk is a fearsome thing and Jack is using it to kill giants,'
 Sophie couldn't stop smiling.
 'What is you giggling at?' the BFG asked her, slightly nettled.
 'I'll tell you later,' Sophie said. (BFG 92–93)

(51b) "Se on Jaska!" pauhasi Läskinlappaaja. "Se on kaamistuttava röhkeä Jaska! Jaska ajaa mua takaa! Jaska körmykärventää mua! Jaska kotalävistäää mut! Jaska mönjämulauttaa mut! Se on kaamea kammoteurastava Jaska!" Läskinlappaaja vääntelehti maassa kuin jättiläismäinen kidutettu käärme. "Säästä mut, Jaska!" Se kiljui. "Älä pahoinpitele mua, Jaska!"

"Kuka on tämä Jaska, jota se pelkää?" Sovhi kuiskasi.

"Jaska on ainoa ihmisparsa, jota kaikki jättiläiset pelkää", kertoi IKJ. "Ne on täysin kauhistuneita Jaskasta. Ne on kuullut, että Jaska on kuuluisin jättiläistappaja."

"Pelasta mut!" kirkui Läskinlappaaja. "Anna armoa jättiläisparalle! Puheenparsa! Se tulee kaamean kotalävistävän puheenparsan kanssa! Ottakaa se pois! Armoa, Jaska, älä koske mua sillä kaamealla kielipuolisella puheenparsalla!"

"Me jättiläiset", kuiskasi IKJ, "ei tiedetä kovin paljon tästä pelätystä Jaskasta. Me tiedetään, että se on kuuluisa jättiläistappaja ja että sillä on jotakin, jota kutsutaan puheenparsaksi. Me tiedetään myös, että puheenparsa on pelostuttava ase ja että Jaska käyttää sitä jättiläisten tappamiseen."

"Sohvi ei voinut pidättää hymyään"

"Miksi sinä kikaakatat"? IKJ kysyi hieman ärsyyntyneenä.

"Kerron myöhemmin", Sohvi sanoi. (IKJ 103–106)

(51c) "Det är Jack!" bölade Köttslamsätaren. "Det är den där ohygglige, hämndslystne Jack! Jack är efter mig! Han tänker smula sönder mig! Han tänker genomborra mig! Han tänker göra mos av mig!" Köttslamsätaren krälade runt på marken som en kolossal plågad orm. "Ha förbarmande med mig, Jack!" skrek han. "Gör mig inte illa, Jack!"

"Vem är den här Jack som han gapar om hela tiden?" sa Sophie.

"Jack med bönstängeln. Det är den enda vänniskomarelse som alla jättar är livrädda för. Lotta banken på honom gör dem fullständigt skräckslagna, för de har hört talas om att han är en berömd jättedödare."

"Rädda mig!" skrek Köttslamsätaren. "Ha förbarmande med den här stackars lille jätten. Bönstängeln! Han kommer emot mig med sin fruktansvärda, dödande bönstängel! Ta bort den! Jag ber dig, Jack, rör mig inte med din bönstängel!"

"Vi jättar vet inte särskilt mycket om den här fruktade vänniskomarelsen som kallas Jack. Vi vet bara att han är en berömd jättedödare och att han är beväpnad med något som kallas för bönstängel. Vi vet också att bönstängeln är farlig och att han använder den att döda jättar med."

"Sophie kunde inte låta bli att le för sig själv"

"Vad fnissar du åt flickefniss?" frågade jätten förnärmat.

"Det ska jag berätta för dig lite senare", sa Sophie. (SVJ: 97–98)

Being translated as it is, the joke is completely lost for the Finnish reader. Having initially only read it in Finnish, I kept wondering who this Jaska was, and why was he mentioned in the story but never explained. It was not until I read it in another language (Swedish) that I realised that Jaska was actually Jack from the story with the beanstalk.

The most likely explanation for this translation in the Finnish TT is that the translator simply did not recognise the allusion. He did not notice that the text was referring to a well-known story and therefore translated it as an entirely new joke. Because people are referred to as *human beans* in BFG and as *ihmisparsa* in IKJ, then *beanstalk* is referring to *human beans*, the beans being plural with *stalk* added to the end. It was then translated similarly: *talk* plus part of *ihmisparsa*; *puheenparsa* (talk can be *puhe* in Finnish). And *puheenparsa* can also be seen as meaning *puheenparsi*, with a slight misspelling. Of course it is also possible that Nevanlinna did recognise the allusion but thought it to be more important to keep the joke about human beans and talk than to keep the link to the other story, but it does make the joke less obvious for the reader, leaving one wondering who they are talking about.

Ottosson has kept the joke in her translation: *Jack is Jack* and *the beanstalk* is *bönstängeln*, making it possible for the Swedish reader to recognize the link to the original story about *Jack and the Beanstalk*. In fact, Ottosson has made a connection between *Jack* and *bönstängeln* earlier than it is done in the original text – perhaps to make it even clearer to the reader that this is referring to a story the reader probably knows.

One allusion in the text has led to a situation with a picture in the book that does not exactly correspond to the Finnish text. The BFG and Sophie are offered Breakfast at the Palace and the butler has to come up with what to use for cutlery for the giant.

(52a) ‘Knives and forks and spoons,’ Mr Tibbs was heard to mutter. ‘Our cutlery will be like little pins in his hands.’

But Mr Tibbs didn’t hesitate for long. ‘Tell the head gardener,’ he whispered, ‘that I require immediately a brand new unused garden fork and also a spade. And for a knife we shall use the great sword hanging on the wall in the morning-room. But clean the sword well first. It was last used to cut off the head of King Charles the First and there may still be a little dried blood on the blade.’ (BFG: 165)

(52b) “Veitset, haarukat ja lusikat”, herra Puupon kuultiin mumisevan. “Meidän pöytähoitamme tulevat olemaan kuin nuppineulat hänen käsissään.”

Mutta herra Puuppo ei epäröinyt kauan. “Kertokaa pääpuutarhurille”, hän kuiskasi, “että tarvitsen upouuden käyttämättömän puutarhatalikon ja myös lapion. Ja veitsestä saa käydä suuri kirves, joka roikkuu aamiaissalissa. Mutta

puhdistakaa kirves ensin. Sitä käytti viimeksi Lalli kun hän lahtasi Piispa Henrikin, joten terässä saattaa vielä olla hieman kuivunutta verta.” (IKJ: 184)

(52c) ”Knivar och gafflar och skedar”, hördes mr Tibbs mumla. Våra bestick kommer att vara som små knappnålar i händerna på honom.” Men mr Tibbs tvekade emellertid inte länge. ”Säg till förste trädgårdsmästaren”, viskade han, ”att jag är i omedelbart behov av en splitter ny oanvänd grepe och likaså en spade. Och till kniv får vi ta det stora svärdet som hänger på väggen i salongen. Men se till att det blir rengjort först. Sist det användes var det för att hugga huvudet av kung Charles I och det kan hända att det fortfarande finns rester av blod kvar på klingan.” (SVJ: 176)

In 52a, the butler decides to use a sword for the BFG’s knife. He explains that it was last used to cut a king’s head off, and that there might still be some blood on it. Since, again, there is no royalty in Finland, this had to be changed in the Finnish translation. The sword is replaced with an axe, so that Nevanlinna could use a well-known cultural reference to replace the original one. Nevanlinna chose the reference to *Lalli* and *Piispa Henrik* (*Saint Henry*), the former being famous, according to legend, for killing the latter with an axe. No reference to the sword being kept in Buckingham Palace could easily be found, which makes it unlikely that the sword would actually be where the story sets it. This makes it more acceptable for Nevanlinna to use an axe that is part of legend rather than reality. In one picture (see figure 13) the BFG is eating and the sword mentioned in BFG can be seen on the table. This may create confusion in the minds of the Finnish readers if they to notice the sword in the picture.

In an early part of the book, Sophie wonders how it is possible that the BFG learned to read and write in the first place, since the giants have no schools. The giant explains that he has borrowed a book from someone and shows the book to Sophie.

(53a) Sophie took the book out of his hand. ‘*Nicholas Nickleby*,’ she read aloud. ‘By Dahl’s Chickens,’ the BFG said. ‘By *who*?’ Sophie said. (BFG: 113)

(53b) Sohvi otti kirjan sen kädestä. ”*Seitsemän veljestä*”, hän luki ääneen. ”Kirjoittanut Dahleksis Kivi”, IKJ sanoi. ”*Kuka?*” Sohvi sanoi. (IKJ: 126–127)

(53c) Sophie tog boken ifrån honom. ”*Nicholas Nickleby*”, läste hon.

“Av Dahls Chickens”, sa SVJ.
 “Av vem?” sa Sophie. (SVJ: 119)



Figure 13. SVJ 181

Later on, at the end of the story, the BFG learned to read and write properly.

(54a) He read all of Charles Dickens (whom he no longer called Dahl’s Chickens), and all of Shakespeare and literally thousands of other books. (BFG: 207)

(54b) Se luki kaikki Aleksis Kiven teokset (jota hän ei enää kutsunut Dahleksis Kiveksi) ja kaikki Eino Leinot ja tuhansia muita kirjoja. (IKJ: 231)

(54c) Han läste alla Charles Dickens (som han inte längre kallade Dahls Chickens) böcker och Shakespeares alla verk och tusentals andra böcker. (SVJ: 221)

Roald Dahl has twisted Charles Dickens into Dahl's Chickens, which is clearly also a reference to his own name. Nevanlinna has taken a famous Finnish writer to replace the original one and made a similar twist: Aleksis Kivi becomes Dahleksis Kivi, maintaining the original reference to Roald Dahl's name. I suspect it is more difficult for the Swedish children to understand Sophie's reaction to the name than it is for Finnish children; it is unlikely that they are sufficiently familiar with English literature as to immediately make the connection between Dahl's Chickens and Charles Dickens, whereas Dahleksis Kivi should be quite easy for a Finnish child to understand as Aleksis Kivi. Nevanlinna has also replaced *Shakespeare* with *Eino Leino*, a famous Finnish poet. This passage is a clear example of domestication in Nevanlinna's translation and foreignisation in Ottosson's translation.

In another passage in the book, the BFG has written down dreams that he has captured. In one of the dreams, he mentions the president of the United States:

(55a) 'IS YOU KNOWING THE PRESIDENT OF THE UNITED STATES?' (BFG: 105)

(55b) 'TUNNETKO SINÄ SUOMEN DRESIPENTIN?' (IKJ: 118)

(55c) "Känner du Förenta Staternas präsident?" (SVJ: 111)

Here Nevanlinna has replaced the president of the United States with the President of Finland, whereas Ottosson has kept the original reference. Why Nevanlinna has changed this remains unclear – the president of the United States is unlikely to be much more familiar to the English (or Swedish) children than to the Finnish. Another interesting issue that can be seen from this example is the typeface used in the books when the text is supposed to be something the BFG has written himself. In the ST and the Finnish TT they have used capital letters, whereas in the Swedish TT italics are used. The capital letters stand out much more clearly than the italics from the regular text surrounding it. Choosing the typography is also part of the translation process (Oittinen 1993: 114).

When the BFG and Sophie are visiting the Queen of England, the BFG crashes into a chandelier (picture can be seen in figures 4 and 5):

(56a) As he walked across the Ballroom he had to stoop quite a lot to avoid hitting the ceiling. Because of this he failed to notice an enormous crystal chandelier. *Crash* went his head right into the chandelier. A shower of glass fell upon the poor BFG. ‘Gunghummers and bogswinkles!’ he cried. ‘What was that?’

‘It *was* Louis the Fifteenth,’ the Queen said, looking slightly put out. (BFG: 166)

(56b) Kun se käveli juhlasalin halki sen täytyi kumartua vähän väliä ollakseen lyömättä päätään kattoon. Tämän vuoksi se ei huomannut valtavaa kristallikruunua. Sen pää rysähti suoraan läpi kruunun. Lasinpaloja sinkoili ympäriinsä. “Rupikänkät ja känsämoukelot!” se huusi. “Mikä se oli?”

“Se *oli* Kustaa Vaasa”, presidentti sanoi hieman harmistuneena. (IKJ: 185-187)

(56c) När han kom in i balsalen var han tvungen att gå ganska krokryggig för att inte slå huvudet i taket och därför lade han inte märke till en stor kristallkrona som hängde i hans väg. *Krasch!* sa det när han slog huvudet i kristallkronan och en skur av glasbitar regnade ner över honom.

“Vilket leverståhej!” utbrast han. “Vad var det?”

“Det *var* Louis XV”, sa drottningen och såg lätt förfärad ut. (SVJ: 177)

The Queen talks about the chandelier as *Louis the Fifteenth*, which makes sense since there probably are chandeliers in the Palace from that period. *Kustaa Vaasa*, however, seems to have nothing to do with the chandeliers in the Finnish Presidentinlinna, some of which are French and some have been acquired from Belgium, Saint Petersburg and Berlin (Peilisali 2013 and Presidentinlinna erityispiirteistä 2013). Nevanlinna has simply replaced a famous foreign name with a famous domestic one.

In conclusion, Nevanlinna’s translation has been more domesticating than Ottosson’s, who has kept the foreign elements in her translation. Only in example 51, about Jack and the Beanstalk, she gave information for the reader earlier than in the ST, which could be seen as an instance of domestication, making it easier for the reader to make the connection to the original story being alluded to.

5.7 Miscellaneous

This category contains the remaining examples that did not fit any of the other categories and that there are too few of each kind to have their own categories. First, I will look at some passages that have to do with giants eating people and

the Queen discussing the issue with the BFG and some leaders of other countries and cities. Then I will look at two examples where there are some CSIs such as furniture and a table cloth.

Instead of talking about people, humans, or human beings, the giants talk about *human beans*. Except for the BFG, all the giants in the story eat human beans. They go to different countries in the world for different tastes. There are many jokes in the books about these countries and what people from these countries taste like. The majority of them have been left out from this analysis, mainly because the jokes are based on linguistic word plays (such as Turkey meaning both the country and the bird in English) and not on issues of cultural differences.

In the first example (57), the BFG has explained to Sophie about some of the countries that the giants go to, and Sophie wants to know if they also go to England. In Nevanlinna's translation she asks if the giants ever go to Finland (57b).

(57a) 'Do they ever go to England?' Sophie asked.
'Often,' said the BFG. 'They say the English is tasting ever so wonderfully crodscollop.' (BFG: 34)

(57b) "Käyvätkö ne koskaan Suomessa?" Sohvi kysyi.
"Usein", sanoi IKJ. "Ne sanoo, että suomalaiset maistuu palttusiivulta (IKJ: 37)

(57c) "I England också?" frågade Sophie.
"Naturligtvis", sa SVJ. "De säger att engelsmännen har en underbart musselkallopsig smak." (SVJ: 34)

In 58, the giant called Bloodbottler tells the BFG that all the other giants are going to England (Finland in 58b) and that he is thinking about joining them, even though he originally planned to go somewhere else. The giants plan to eat children that taste like ink and books (58a). Both Nevanlinna have come up with similarly school related tastes for the children (erasers and math in 58b, pencils and books in 58c).

(58a) 'Other giants is all saying they is wanting to gallop off to England tonight to guzzle school-chidders,' the Bloodbottler said. 'I is very fond indeed of English school-chidders. They has a nice inky-booky flavour. Perhaps I will change my mind and go to England with them.' (BFG: 61-62)

(58b) "Muut jättiläiset sanoo, että ne haluaa mennä Suomeen tänään ja ahmia koululapsuksia", sanoi Verikorsto. "Minä on erittäin mieltynyt suomalaisiin koululapsuksiin. Niissä on haisu hajukumihaju ja muho matikkamaku. Ehkä minä muuttaa mieltä ja menee Suomeen muiden kanssa." (IKJ: 67–68)

(58c) "Alla de andra jättarna säger att de tänker galoppera iväg till England ikväll för att glufsa i sig några skolbarn. De har en sådan lækker smak av blyerts och böcker. Jag ändrar mig kanske och följer med dem i stället." (SVJ: 63)

In the following two passages, the Queen asks the BFG if he remembers where the giants have been to before coming to England. She then speaks to the king of Sweden (59) and the Sultan of Baghdad (60). In 59, Nevanlinna has replaced Sweden with Arabia, and the president calls the king of Arabia instead of the King of Sweden. This is one of the several times when the translators have created their own jokes or twists about what the giants say the humans taste like. The original joke comes from *Sweden* sounding similar to *sweet and*, and *Sweden sour* sounds like *sweet and sour*. This would not work in Finnish, and Nevanlinna has chosen Arabia and connected it with the tastes of rubber and porcelain. Arabia is a well-established Finnish company producing porcelain products since 1873.

Ottosson, on the other hand, has decided to keep Sweden in the story, perhaps because, even though the joke does not work in Swedish, either. *Sverige* and *sötsur* do not sound similar, nor is there any other connection with the sweet and sour taste and the country.

(59a) 'Big Friendly Giant,' she said, 'last night those man-eating brutes came to England. Can you remember where they went the night before?'

The BFG put a whole round sponge-cake into his mouth and chewed it slowly while he thought about this question. 'Yes Majester,' he said. 'I do think I is remembering where they said they was going the night before last. They was galloping off to Sweden for the Sweden sour taste.'

'Fetch me a telephone,' the Queen commanded.

Mr Tibbs placed the instrument on the table. The Queen lifted the receiver. 'Get me the King of Sweden,' she said.

'Good morning,' the Queen said. 'Is everything all right in Sweden,' she said.

'Everything is terrible!' the King of Sweden answered. 'There is panic in the capital! Two nights ago, twenty-six of my loyal subjects disappeared! My whole country is in a panic!'

'Your twenty-six loyal subjects were all eaten by giants,' the Queen said. 'Apparently the like the taste of Swedes.'

'Why do they like the taste of Swedes?' the King asked.

'Because the Swedes of Sweden have a sweet and sour taste. So says the BFG.' (BFG: 172–173)

(59b) "Iso Kiltti Jätti", hän sanoi, "viime yönä nuo ihmissyöjäjättiläiset tulivat Suomeen. Muistatko missä ne olivat sitä edellisenä yönä?"

IKJ pisti koko pyöreän sokerikakun suuhunsa ja pureskeli sitä hitaasti miettiessään asiaa. "Kyllä, dresipientti", se sanoi. "Minä luulee muistavani mihin ne sanoi menevänsä sinä edellistä iltana. Ne olivat laukkaamassa Arabiaan hakemaan kumin ja posliinin makua."

"Hakekaa puhelin", presidentti sanoi.

Herra Puuppo toi puhelimen. Presidentti nosti kuulokkeen. "Saanko Arabian kuninkaalle", hän sanoi.

"Hyvää huomenta", presidentti sanoi. "Onko Arabiassa kaikki hyvin?"

"Arabiassa on kaikki pahoin!" Arabian kuningas vastasi. "Pääkaupungissa on täysi paniikki! Kaksi yötä sitten katosi kaksikymmentäkuusi uskollista alamaista! Koko maa on paniikissa!"

"Jättiläiset söivät nuo kaksikymmentäkuusi uskollista alamaista", presidentti sanoi. "Ilmeisesti ne pitävät arabialaisten mausta."

"Miksi ne pitävät arabialaisten mausta?" kuningas kysyi.

"Koska arabialaiset maistuvat kumilta ja posliinilta. Niin sanoo IKJ." (IKJ: 193–194)

(59c) "Stora Vänliga Jätte", sa hon. "igår kväll kom ju de här människoätande bestarna till England. Kan ni dra er till minnes vart de begav sig kvällen innan?"

SVJ stoppade in en hel rund sockerkaka i munnen och tuggade långsamt på den medan han funderade över frågan.

"Ja, Ers Majonnäs, jag tror jag kommer ihåg vart de skulle i förrgår. De tänkte sticka iväg till Sverige för den sötsura smakens skull."

"Hämta hit en telefon", befallde drottningen.

Mr Tibbs placerade en apparat på bordet framför henne. Drottningen lyfte luren.

"Kungen av Sverige, tack!" sa hon. "God morgon", sa hon sedan. "Är allt som det ska i Sverige?"

"Ingenting är som det ska!" svarade kungen av Sverige. "Det råder panik i huvudstaden! För två nätter sedan försvann tjugosex av mina trogna undersåtar. Hela mitt kungadöme har gripits av panik!"

"Era tjugosex trogna undersåtar har blivit uppätta av jättar", sa drottningen. "Tydligt tycker de om smaken på svenskar."

"Varför tycker de om smaken på svenskar?" frågade kungen.

"Stora Vänliga Jätten säger att svenskarna har en sådan sötsur smak", sa drottningen. (SVJ: 184–185)

After calling the king of Sweden, the Queen calls the Sultan of Baghdad. When talking about Baghdad, the giants do not talk about the taste of people there but it is said that one of them was going to Baghdad to *Baghdad and mum and every one of their ten children as well* and the joke comes from Baghdad sounding like it is the two words *bag* and *dad*. Both Nevanlinna and Ottosson have come up with their own jokes for this. Nevanlinna has used Paris instead of Baghdad; *Pariisi* can be seen as the two words *pari* and *isi* (*a couple and dad*), so the giant went to Paris to eat a couple of dads (and mums and children). Ottosson chose Sachsen for this joke. Its pronunciation is similar to the Swedish pronunciation for scissors (*saxen*), and in her translation the giant was planning to *göra ett klipp*

i Sachsen, literally *make a cut in Sachsen* (that is *Saxony*). *Klipp* also has other meanings in Swedish, such as *strike* and even a fast *deal*, making the joke multi-layered and somewhat ambiguous.

Another important issue in this example comes up when the Sultan talks about how they cut off people's heads all the time. These kinds of topics are often seen as taboo in children's literature and are often removed or altered. Nevanlinna has altered it slightly, using the word *kurkku*, which means two different things in Finnish: *throat* and *cucumber*. He uses the word *kurkunleikkaaja* (*throatcutter*), which can be seen as referring to cucumbers as well, especially since, in this translation, the president replies saying that he does not like cucumber (*minä en pidä kurkuista*). Ottosson has also altered this into something that, in my opinion, seems the most neutral out the three. In her translation it is said that *vi klipper av våra kontakter*, roughly translated *we cut our contacts*. In 60b, there is also a clear mistake in the translation, it says *two nights* when it is supposed to say *three nights* (*He katosivat vuoteistaan kaksi yötä sitten*).

(60a) 'One was off to Baghdad,' the BFG said. 'As they is galloping past my cave, Fleshlumpeater is waving his arms and shouting at me, "I is off to Baghdad and I is going to Baghdad and mum and every one of their ten children as well!"'

Once more the Queen lifted the receiver. 'Get me the Lord Mayor of Baghdad,' she said. 'If they don't have a Lord Mayor, get me the next best thing.'

In five seconds, a voice was on the line. 'Here is the Sultan of Baghdad speaking,' the voice said.

'Listen, Sultan,' the Queen said. 'Did anything unpleasant happen in your city three nights ago?'

'Every night unpleasant things are happening in Baghdad,' the Sultan said. 'We're chopping off people's heads like you are chopping parsley.'

'I've never chopped parsley in my life,' the Queen said. 'I want to know if anyone has *disappeared* recently in Baghdad?'

'Once my uncle, Caliph Haroun al Rashid,' the Sultan said. 'He disappeared from his bed three nights ago together with his wife and ten children.'

'There you is!' cried the BFG, whose wonderful ears enabled him to hear what the Sultan was saying to the Queen on the telephone. 'Fleshlumpeater did that one! He went off to Baghdad to bag dad and mum and all the little kiddles!'

The Queen replaced the receiver. 'That proves it,' she said, looking up at the BFG. 'Your story is apparently quite true. Summon the Head of the Army and the Head of the Air Force immediately!' (BFG: 174-175)

(60b) "Yksi oli menossa Pariisiin", IKJ sanoi. "Kun ne laukkasi luolan ohi, Läskinlappaaja heilutti käsiään ja karjui minulle: 'Minä on menossa Pariisiin ja ahmasen siellä pari isää ja äidin ja kaikki kymmenen lasta!'"

Jälleen kerran presidentti nosti kuulokkeen. "Saanko Pariisin pormestarille", hän sanoi. "Jos heillä ei ole pormestaria, yhdistäkää siitä seuraavalle."

Viidessä sekunnissa ääni oli linjalla. "Pariisin pormestari puhelimessa."

"Kuulkaa pormestari", presidentti sanoi. "Tapahtuiko kaupungissanne mitään epämiellyttävää kolme yötä sitten?"

"Joka ilta Pariisissa tapahtuu epämiellyttäviä asioita", pormestari sanoi. "Kurkunleikkaajia riittää, niin kuin varmasti teilläkin päin."

"Minä en pidä kurkuista", presidentti sanoi. "Mutta haluaisin tietää onko ketään kadonnut äskettäin Pariisissa?"

"Setäni Pierre ja Louis Dupont", pormestari sanoi. "He katosivat vuoteistaan kaksi yötä sitten yhdessä vaimojensa ja kymmenen lapsensa kanssa."

"Siinä sitä ollaan!" huusi IKJ, joka suurenmoisilla korvillaan oli pystynyt kuulemaan mitä pormestari oli sanonut presidentille puhelimesta. "Läskinlappaaja teki sen! Se meni Pariisiin ja ahmi pari isää ja äitiä ja kymmenen lapsusta!"

Presidentti laski kuulokkeen. "Tämä todistaa sen", hän sanoi katsoen ylös IKJ:iin. "Tarinasi on kaikesta päätellen totta. Kutsukaa jalkaväen ja ilmavoimien komentajat välittömästi paikalle!" (IKJ: 195–196)

(60c) "En av dem skulle iväg och göra ett klipp i Sachsen", sa SVJ. "När Köttslamsätaren galopperade förbi min håla viftade han mer armarna och skrek att han skulle iväg och göra ett klipp i Sachsen."

Än en gång lyfte drottningen luren.

"Ring upp borgmästaren i Sachsen åt mig", sa hon. "Och om de inte har någon borgmästare, så får jag ta det bästa ni kan åstadkomma!"

Efter ett kort ögonblick hördes en röst i luren.

"Hallå, vem är det som talar?"

"Det här är drottningen av England", sa drottningen. "Hände det något otrevligt i ert distrikt för ungefär tre nätter sedan?"

Här händer det otrevliga saker varenda natt", svarade rösten i andra änden. "Här klipps alla våra kontakter av som ni klipper persilja!"

"Jag har aldrig klippt persilja i hela mitt liv!" sa drottningen. "Vad jag vill veta är om det har *försvunnit* några människor hos er nyligen?"

"Bara min farbror", svarade rösten. "Han försvann sparlöst ur sin säng för tre nätter sedan tillsammans med sin hustru och sina tio barn."

"Vad var det jag sa!" utropade SVJ som med sina fantastiska öron kunde uppfatta vartenda ord som sades i andra änden. "Det var Köttslamsätaren och ingen annan!"

Drottningen lade på luren igen.

"Där har bi beviset", sa hon och tittade upp mot SVJ. "Er historia är, så vitt jag kan bedöma, alldeles sann. Kalla omedelbart hit chefen för armén och chefen för flygvapnet!" (SVJ: 186–187)

In example 61, the Queen's butler mentions a chest-of-drawers that they decide to use as a chair for the BFG. It is said in the text that they used a *Chippendale mahogany chest-of-drawers*. It seems that Nevanlinna has decided that this would be something that the Finnish readers would not understand. Instead of replacing it with a Finnish equivalent or simply calling it a chest-of-drawers, he has left out the entire sentence about the footmen fetching it and placing it on top of the piano. Ottosson, however, did not consider it to be too difficult and has kept it in her translation. The only minor alteration she has made is adding the preposition *av* before mahogany, making it clearer to the readers that the drawer is made of mahogany. This passage was clearly domesticated by

Nevanlinna (by leaving out foreign elements) and can even be seen as somewhat domesticated by Ottosson (by adding the explanatory preposition).

(61a) ‘Now fetch a large chest-of-drawers and put it on top of the piano,’ Mr Tibbs whispered.

Three other footmen fetched a very fine Chippendale mahogany chest-of-drawers and placed it on top of the piano. (BFG: 163)

(61b) ”Seuraavaksi noutakaa iso lipasto ja nostakaa se flyygelin päälle.” (IKJ: 182)

(61c) ”Hämta nu en stor byrå och placera den ovanpå flygeln”, viskade mr Tibbs.

Tre andra lakejer gick och hämtade en utsökt chippendalebyrå av mahogany och placerade den ovanpå flygeln. (SVJ: 174)

In the final example, there is a *damask table-cloth* that is draped over the table that they have set up for the BFG. Rather than translating it exactly, Nevanlinna has translated it as *pellavaliina (linen cloth)*, which is not necessarily wrong since a damask table-cloth can be linen. Ottosson has translated this directly, as *damastduk*. This is again, domestication in Nevanlinna’s translation and Ottosson’s translation can be seen as foreignisation (keeping the foreign element) or possibly neither of the two (it may be that the concept of a damask table-cloth is equally foreign to both the ST and the Swedish TT readers).

(62a) Mr Tibbs stood back to survey the new furniture. ‘None of it is in the classic style,’ he whispered, ‘but it will have to do.’ He gave orders that a damask table-cloth should be draped over the ping-pong table, and in the end it looked really quite elegant after all. (BFG: 164)

(62b) Herra Puuppo astahti askeleen taaksepäin arvioidakseen uutta sisustusratkaisua.

”Ei aivan klassista tyyliä”, hän kuiskasi, ”mutta saa kelvata.” Hän antoi käskyn levittää suuri pellavaliina ping-pong-pöydän päälle ja loppujen lopuksi rakennelma näytti kuin näyttikin melko elegantilta. (IKJ: 184)

(62c) Mr Tibbs tog ett steg tillbaka för att få en överblick över det nya matsalsmöblemanget.

”Ingen klassisk stil precis”, viskade han, ”men det får duga.” Han gav order om att en damastduk skulle draperas över bordtennisbordet och till sist såg det hela riktigt elegant ut. (SVJ: 175)

In conclusion, this section has, to some extent, been about translating linguistic jokes rather than domestication and foreignisation. Nevanlinna, however, again had to domesticate in the first examples (57 and 58), due to localising the story to Finland. In addition, there was some domestication to be found in both translations in 61 and in Nevanlinna’s translation in 62. As the previous

categories, this one also shows that it cannot simply be said that one translation is domesticating and another is foreignising, since translations always contain some domestication and some foreignisation.

6 DISCUSSION AND CONCLUSION

I have analysed the Finnish and Swedish translations of the BFG by Roald Dahl, in particular looking at the culture-specific items found in the text and how they have been translated. I wanted to find out how the Finnish and Swedish translators have used domestication and foreignisation in their translations of the BFG and how their uses of these techniques affect the end result.

I started the analysis with the hypothesis that both of the translators are likely to have used both domestication and foreignisation when translating. It showed that the hypothesis was correct, neither of the translators has used only domestication or foreignisation; instances of both techniques can be found in both translations.

This proves the opinion of some scholars (such as Boyden 2006, Paloposki and Oittinen 2000) to be true: that the original division between foreignising and domesticating translation is too categorical. They are, instead, both used to some degree within a single text. In all of the categories in the analysis, there is some domestication in both of the translations, and in almost all of them there is also foreignisation in both. The Swedish translation does have more foreignisation than the Finnish and vice versa, meaning that they are located at different positions in the domestication – foreignisation continuum.

The data showed instances of adaptation that can be categorised according to the categories Klingberg has listed in his work (1986). For example, the fact that Nevanlinna moved the events of the story to Finland is localisation, and example 44 (about the Queen's voice being well-known) shows an instance of added explanation as a form of domestication in the Swedish translation. The latter is also an intratextual gloss in Franco Aixelá's terms. There are also instances of deletion (see examples 25 and 33), which is one of both Klingberg and Franco Aixelá's categories. As mentioned in section 2.3.1, some of Klingberg's categories are similar with Franco Aixelá categories of adapting culture-specific items (see Table 2).

Some of the examples are instances where the justification behind a decision to foreignise or domesticate cannot be clearly seen (see, for instance, table 5 on measures, examples 19-22, 24, 33 and 46). It is likely that some of the inconsistency in translation and some clear mistakes are due to the translator being tired or in a hurry. In other words, translators are human beings bound to make mistakes. Often, however, these minor mistakes bear no great significance to the story.

Some decisions made during the process of translation clearly have a stronger effect on the end result than others. Probably the biggest difference between the two translations is that one is localised and the other is not. This has made Nevanlinna's task somewhat more difficult than Ottosson's; because of the decision to localise, Nevanlinna had to make several alterations that Ottosson did not need. Nevanlinna had to turn the Queen into a male president and had to be careful with the pictures that were used, whereas Ottosson could keep all the pictures. Nevanlinna also had to adapt the description of London to be more fitting to describe Helsinki, while Ottosson could keep the description of environment as it was. Based on this, one can assume that the decision to localise a text cannot be made lightly, as it brings much extra work along with it. It is, however, rather common in translating children's literature and the BFG is by no means the only book by Dahl that has been localised in its Finnish translation.

The decision to localise has brought the story closer to the Finnish target text readers compared to the Swedish target text readers. The Finnish readers feel that the story is closer to them and perhaps it is easier to relate to because of localisation. Due to localisation, however, the Finnish readers do not get to learn from a foreign culture as much as the Swedish readers do, whereas the Swedish readers do not get as many names with connotations as the Finnish readers do. In other words, both decisions bring something to the target text readers but also take away something else from them.

As we have seen, the Swedish translator has used more foreignisation than the Finnish translator. This does not, however, mean that the Swedish TT is less fluent than the Finnish TT. This shows that foreignisation can be done without making the text non-fluent. In my opinion, this proves that Venuti's strategy (see section 3) to translate texts non-fluently in order to retain their foreignness and to teach the TL readers about the source culture is not the only strategy to achieve the goals he wishes to achieve.

The present study has combined theories of adapting culture-specific items in translation with adaptation in translated children's literature and the division between domestication and foreignisation. Analysing culture-specific items can be a useful tool also for finding instances of domestication and foreignisation, since culture-specific items are likely to be adapted in a translation.

It may seem that translation of children's literature in Sweden has progressed further than in Finland based on *SVJ* being less domesticated than the Finnish translation, since maintaining foreign elements appears to be a growing trend in translation. No generalisation, however, can be made based on the translations of a single book. Based on the analysis given here, it may be safe to say that foreignisation and domestication are indeed at extreme ends of a continuum, both of these translations being located somewhere between those two extremes, rather than foreignisation and domestication being two opposing strategies of translation that are mutually exclusive.

To get results that can be generalised more widely, more studies of this kind should be made. One could, for example conduct a similar comparative analysis with a different book by Dahl, with a book by a different author, or even with the same book but with a different pair of languages. One could also compare Finnish translations of several children's books and the adaptations in each of them, finding out where they fit on the domestication - foreignisation continuum. Studying Finnish translations from different times could also show if there is a clear trend to, for instance, foreignise more in newer translations.

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