

UNIVERSITY OF JYVÄSKYLÄ

OBSERVATIONS ON THE QUALITY OF TWO
FINNISH TRANSLATIONS OF P. G. WODEHOUSE'S
A DAMSEL IN DISTRESS

A Pro Gradu Thesis

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ENGLANNIN KIELEN LAITOS

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Tutkielman tarkoituksena on vertailla kahden englanninkielisestä alkuperäisteoksesta tehdyn suomenkielisen käännöksen laatua. Tutkimusaineisto koostuu kuudesta katkelmasta, jotka on poimittu P.G.Wodehousen humoristisesta romaanista *A damsel in distress* vuodelta 1919 sekä vastaavista kohdista J.V.Korjulan suomennoksesta Neitonen ahdingossa vuodelta 1938 ja S.S.Taulan suomennoksesta *Ojassa ja allikossa* vuodelta 1951. Koska kyseessä on humoristinen kirjallisuus ja valitut katkelmat koostuvat lähes yksinomaan dialogista, tutkielmassa keskitytään erityisesti tarkastelemaan sosiaalisten aihealueiden kääntämistä, kuten sosiaalisia murteita eri tilanteissa, puhujien välistä sosiaalista etäisyyttä ja yhteiskunnallista asemaa, sekä tekstin aihealueen ja sisällön säilymistä ennallaan. Nämä aihepiirit ovat erityisen ongelmallisia tutkittavien käännöskien kannalta, koska sekä huumori että dialogi ovat voimakkaasti kulttuurisidonnaisia ja dialogi on lisäksi riippuvainen kullekin kielelle ominaisista kommunikaatiotavoista.

Laadun arvioinnin pohjana on Juliane Housen kehittämä käännöksen laadun kvalitatiivinen arviointimalli. Malli käsittää kymmenen eri kategoriaa: tekstin aihealue ja sisältö, maantieteellinen sijainti, puhujan yhteiskunnallinen asema, aika, henkilökohtainen näkökulma, sosiaaliset valtasuhteet, puhujien välinen sosiaalinen etäisyys, kommunikaation väline, vastaanottajan osallistuminen keskusteluun ja genre. Näiden pohjalta analysoidaan ensin lähtöteksti ja sen jälkeen arvioidaan kohdetekstien vastaavuutta sen kanssa. Sen jälkeen eritellään vielä löydetty suoranaiset käännösvirheet, eli mahdolliset lisäykset, poistot ja epäonnistuneet korvaavat ilmaisut sekä lopuksi annetaan arvio käännöksen laadusta. Housen mallia sovelletaan tutkimuksessa tavoilla, jotka ovat uusia tai vähän testattuja: samasta alkuperäisteoksesta tehtyjen kahden käännöksen vertailu, suomenkielisten käännösten laadun arviointi sekä dialogin laadun arviointi. Näistä vain dialogiin on House itse aiemmin soveltanut malliaan. Tutkielman toissijainen tavoite onkin selvittää miten Housen malli soveltuu näihin uusiin alueisiin.

Tutkielmassa todetaan, että *Ojassa ja allikossa* osoittautui huomattavasti paremmaksi, eli siis lähdeosteesta enemmän vastaavaksi, käännökseksi. Housen mallin mukaisia kategoriavirheitä siitä löytyi ainoastaan kaksi ja varsinaisia virheitä yhteensä 24. Neitonen ahdingossa -teoksesta löytyi yhteensä 15 kategoriavirhettä sekä 92 varsinaista virhettä, enimmäkseen poistoja. Eniten virheitä löytyi kategorioista tekstin aihealue ja sisältö, puhujan yhteiskunnallinen asema, puhujien välinen sosiaalinen etäisyys sekä kommunikaation väline. Ainoastaan kategoriat maantieteellinen sijainti ja vastaanottajan osallistuminen keskusteluun oli suomennettu tyydyttävästi molemmissa kohdeteksteissä.

Tutkielmassa todetaan, että löydökset olivat odotetun suuntaisia ja Housen käännöksen laadun arviointimalli soveltuu hyvin myös suomenkielisen kirjallisen dialogin arviointiin.

Asiasanat: translation quality assessment. English. Finnish. P.G.Wodehouse. House.

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1 INTRODUCTION

The goal of this study is to examine the quality of two Finnish translations of an English language original through a translation quality assessment model developed by Juliane House. This model was chosen because although there are several theories about how translations should be made so that the result is a good and equivalent translation of the original, House's theory is one of the few that actually propose practical tools for assessing the quality of an already existing translation. It also takes the source text sufficiently into account by first analysing its qualities thoroughly, thus avoiding the basic problem of translation quality assessment, that is, a judgement based on subjective likings rather than an objective study of preset categories. House's model is based on pragmatic theories of language use, on ideas of language and linguistics of the Prague school, on register theory, stylistics, and discourse analysis (House 1997: 29). Two versions exist of it and the model used in the present study is a combination of the two.

The translation quality assessment model is here applied in ways it has not been used before, namely 1) to compare two existing translations of the same source text, 2) to assess almost exclusively literary dialogue and 3) to assess Finnish translations. In a sense, a secondary goal of this study is to test whether House's model can be applied to that kind of assessment as well. The main focus is on the constancy of the genre and topic of the original text as well as on social dialects and other markers that, in the original text, serve to point out differences in place of origin, social status, education and wealth, as well as create the element of humour. The social issue is particularly problematic when translating from English to Finnish since the source language has several sociolects while the target language hardly presents any, and the areal or geographical dialects of Finland do not imply any certain social position. House herself has never used her model in comparative translation quality assessment, but she has foreseen the possibility and argues that her model "...facilitates an evaluative statement only to the extent that the relative importance of the individual situational dimensions

has been demonstrated in the analysis of the source text." In her opinion each text pair must be considered individually and the hierarchy of errors, that is what type of errors are more serious, is relative and depends on the objectives of the evaluation (House 1997:77).

The source language text is a humorous novel and the extracts analysed consist almost exclusively of dialogue. Both these areas create a special challenge for the translator, because they are both largely culture bound. Humour is partly universal and individual, but it is probable that members of the same cultural background find similar things amusing. Likewise, things that the Chinese, for example, find funny might not amuse the British at all. Dialogue is also regulated by culturally bound rules of communication, thus if the source language and target language communication cultures vary a lot, dialogue translation may prove to be problematic as well.

In this study I shall first present some basic theories of translation, translation equivalence and translation quality assessment, as well as discuss some of the difficulties arising from translating the special areas of humorous literature and dialogue. Secondly, I shall explain both House's models of translation quality assessment in detail. After that I shall give a detailed description of the combination of House's models used in this study. The third step is the actual analysis according to this model. The analysis consists of three phases: first the source text is thoroughly analysed, then the two translations are analysed in the same manner and their possible mismatches with the source text are listed and discussed. Those parts of the translation texts that are equivalent are not discussed in the analysis, only the mismatches are of interest. The third phase is a statement of quality of the two translations, based on the findings in their profiles.

The two Finnish translations under observation are *Ojassa ja allikossa*, translated by S.S. Taula and published by Gummerus in 1951, and *Neitonen ahdingossa*, translated by J.V. Korjula, first published by Karisto in 1938 and reprinted in 1993 without modifications. It is not very common to find two

different Finnish translations of a light novel, especially translated within such a short period of time and so differently from each other, starting already with the title. About translating titles Newmark (1991) has said that "...many literary translators are so afraid of interference that they would not dream of translating a title literally. Thus Primo Levi's *Se questo è un uomo* (If this is a man) is translated as *Survivor from Auschwitz*; Svevo's *Senilità* (Senility) as *As a man grows older...*" He concludes by noting that there is no justification for such distortions (Newmark: 1991:81). I have to agree.

The source text is an English original of P.G.Wodehouse's novel *A Damsel in Distress*, first published in 1919. From it I have chosen six extracts for the purpose of detailed analysis. These extracts were chosen for two reasons: firstly because they present several examples of social use of language and secondly because they give a rather valid picture of P.G.Wodehouse's language and humorous style. The social use of language in these extracts is mainly working class variety that is spoken by members of London working-class in extracts one and two, and by the servants of the castle, Albert, the pageboy in extracts three, four and six and Keggs, the butler in extracts five and six. As regards Wodehouse's language and style, the translation of P.G. Wodehouse into Finnish has not been studied for some reason. This is quite surprising, considering that we talk about a writer who is famous all over the Western world, and it is even more amazing considering that the one thing generally considered remarkable about Wodehouse's production is his use of language (Mooneyham 1994:114). Thus, this feature should be preserved carefully in translating his novels and translation quality becomes central if they are to be enjoyed as translations the same way as the English originals.

2 THEORIES OF TRANSLATION AND TRANSLATION EQUIVALENCE

In order to assess translation quality and make any judgements concerning the equivalence of a certain translation, it is necessary to understand something about the process of translation and how the field has developed. This chapter aims to introduce some basic terminology and broad trends of translation studies in the past decades, as well as to show what kind of difficulties the translator meets when trying to fulfil all the contradictory demands made upon him. Secondly, under separate subheadings, closer attention will be given to the translation of humorous literature and the translation of dialogue. Both these areas are essential when we bear in mind that the texts under observation in this study are extracts that have been taken from a humorous novel and they almost exclusively consist of dialogue.

Until recent times translation has been perceived, not as a science in its own right, but as a secondary activity, a mechanical process rather than a creative one. According to the general view, translation means rendering a text in *source language* (SL) into the *target language* (TL) in such a way that, firstly, the surface meaning of the two will be approximately similar and, secondly, the structures of the SL will be preserved as closely as possible without making the TL structures unacceptable (Bassnett 1980:2). This restricted idea has caused, or perhaps is caused by, the rather low status of the whole field. Not long ago anyone who knew a foreign language could be a “translator” and in fact the vast number of amateurs in the field has been at least partly responsible for some low quality translations, which in turn have decreased the status of translated texts, in relation to the originals, even further.

Savory (1968) has listed some of the principles that a good translation should fulfil according to the earliest studies of translation quality. Thus, a translation must for example give the words of the original, must give the ideas of the original, should read like an original work, should read like a translation, should reflect the style of the original, should possess the style of the translator, should

read as a contemporary of the original, should read as a contemporary of the translation, may add to or omit from the original, may never add to or omit from the original. (Savory 1968:50). This all but exhaustive list gives some idea about the mixture of demands made on the translator. No translation can, of course, meet with all these contradictory requirements. However, the two "main trends" of later translation theorists can already be seen in this list: one that demands as much faithfulness to the original as possible, to the extent of translating the exact words and style of the text, and one that gives priority to the "spirit" of the text so that the resulting translation can be very different from the original. Its main focus is on the audience of the translation text and the outcome is a translation openly, even additions and omission may occur if the interest of the new audience so requires.

Translations have been criticized, studied and evaluated since the beginning, but the importance of translation studies and translation assessment has increased rapidly over the past 40 years. According to Mary Snell-Hornby (1988), this is due to the rapid growth of international communication across cultures and the whole world simply growing smaller (Snell-Hornby 1988:131). In the 1990's, the enlargement of the European Union and the spread of new 'official' languages have further increased the interest, at least from the European point of view.

Susan Bassnett (1980, 1995) divides translation studies into two main categories, the first of which she calls *product oriented studies*, i.e. the emphasis of the studies lies on the functional aspects of the target language (TL) text in relation to the source language (SL) text. This group in turn is divided into two sub-categories: *History of translation* and *Translation in the TL culture*. In the former she has grouped issues such as investigation into translation theories at different times, the role and function of translation and especially analysis of the work of individual translators. The latter contains for example the work of single texts or authors as well as the absorption of the norms of the SL text into the target language system. The second main category is *process-oriented studies*, studies that mainly concentrate on the translation process and what takes place

during it. Its sub-categories are labelled *Translation and linguistics*, which includes studies emphasising the comparison of linguistic elements between SL and TL, as well as studies dealing with problems of linguistic equivalence, language-bound meaning or linguistic untranslatability. It also includes *Translation and poetics*, which contains the whole area of literary translation, theory and practice. Here she has also grouped elements such as translating for the cinema, dubbing and sub-titling, as well as studies attempting to formulate a theory of literary translation. (Bassnett-McGuire 1980:7-8, Bassnett 1995:26-27).

Theories of translation are nowadays usually divided into *source-oriented* and *target-oriented theories*. The former focus their attention on the source text and insist that the translation should foremost be faithful to the original, translating the exact words and style of the original text and so bringing forward the source language culture as well. The latter theories, on the other hand, focus on the target language audience and aim at a translation that has the same function in the target culture as the original has in its own. Target-oriented translations focus more on the message than the form and try to bring the text closer to the new readership, to acculturate it into the target language culture. Source-oriented approach has been questioned in several publications during the past decade, as possibly not being able to serve as a basis for the study of actual translations. In fact, all the recent theories make a clear choice in favour of the function of the target text as part of the target culture (Puurtinen 1995:35, Snell-Hornby 1988:110).

Newmark (1981) is one to question the meaning of such rigid division and prefers to use the terms *semantic* and *communicative* translation. A semantic translation is faithful to the exact contextual meaning of the original and as a result the source text is translated as literally as possible. A communicative translation attempts to an equal effect in the target-language readership as the original evoked in SL readers. In other words, if the ST is funny, the TT should be equally funny and if the ST is sad, the TT should have the same effect. This is naturally hard to accomplish and even harder to measure, for who can determine,

how many tears the average reader should shed so that the effect is equal? In theory the gap between semantic and communicative translation still seems quite as wide, but Newmark points out that in practice “[...] in communicative as in semantic translation, provided that equivalent-effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation”. This can, according to him, be reached if the original is reasonably well written and either extracultural or overlaps with the target language culture. This way the new translation can satisfy both the author and the new reader (Newmark 1981: 39, 60-61).

Newmark uses his own terminology instead of *source-oriented* and *target-oriented*, but basically he talks about the same thing and is favourable of the latter, in stating that semantic translation is used only when the text is stylistically close to the writers thought-process and therefore every stage of this process is significant. Otherwise he associates semantic translation with thought and communicative translation with speech and states that “Just as one learns a foreign language mainly to communicate [...], not to think in it, so one is right in assuming that most translation is communicative translation...”(Newmark 1981: 60).

In spite of the criticism, many of the “classics” on the field partly rely on a source-oriented approach. Eugene A. Nida is one of the best-known supporters of source-oriented approach to translation. In his study he divides the process of translation into three phases, namely *analysis*, *transfer* and *restructuring* (Nida 1975:79). In the first phase the translator analyses the message of the source language into its simplest and structurally clearest forms. The next step is transferring these forms, a mental process. Finally the translator restructures the text to a level in the target language - he calls it the *receptor language* - which is most appropriate for the attended audience.

According to Nida (1969), the restructuring phase is the most difficult one because it largely depends on the structures of the target language. At this point

the translator has to consider two principal dimensions, *formal* and *functional*. The formal dimension consists of both determining the stylistic level of the TL text, whether one is dealing with technical, formal or informal style, and the literary genre, for example epic poetry or personal letters. By functional dimension Nida means taking the response of the intended receptor into consideration. This will, according to him, lead into a definition of translation as “reproducing in the receptor language the closest natural equivalent of the message of the source language, first in terms of meaning and second in terms of style” (Nida 1969:95). This is essentially the same conclusion Newmark (above) drew a decade later.

Nida’s model emphasises the importance of dynamic rather than formal equivalence between SL and TL texts, in other words, the message and provoking a similar effect in the readers of the TL text as in the original audience are central. This view is undoubtedly partly due to Nida’s remarkable work on translating the Bible, a book in which ‘causing the authentic effect’ is obviously the primary target. However, the demand for equivalent effect has since become one of the basic guidelines in translation, although it has its critics. Newmark, who basically agrees on the importance of producing an equivalent effect at least when aiming at a full translation, points out the difficulty of trying to estimate the effect since it always depends on a unique relationship between the reader and the translator, and thus the same text can be successfully translated in several different ways (Newmark 1981: 132-133). Also House (1997:4) doubts the possibility to empirically test the equivalence of response and ends by stating that “If it cannot be tested, it seems fruitless to postulate the requirement”.

Reiss and Vermeer (1986), although admitting the importance of dynamic equivalence, do not see it as an absolute value. They discuss the possibility of it when they talk about *imitative transfer*, translating by imitating the source culture’s grammatical, linguistic and cultural codes. At this point they refer explicitly to Nida’s definition ‘closest natural equivalent’, but refuse to accept his choice of hierarchy of meaning and style (Reiss & Vermeer 1986:52). Reiss and

Vermeer underline that translation is both linguistic and cultural transfer. Their starting point is two independent offers of information, one made by the 'original author', producer of the SL text, and the other made by the translator. These two offers can have the same *skopos*, that is function or aim, but this is not necessarily always the case (Reiss & Vermeer 1986:42). Therefore they argue that the crucial factor of all translation is the *skopos* and in translating a text it is more important to realize the function set for the translation itself, than to perform the task in some predetermined way chosen by the writer of the SL text (Reiss & Vermeer 1986:58).

If the Bible as a religious book for religious purposes is taken as an example, the visible results (translated text) are likely to be nearly identical, regardless of whether the text was produced following Nida's model or the model of Reiss and Vermeer. The latter, however, insist that this is not necessarily the case, since according to the *skopos*-theory even the Bible could just as well be translated as a description of ancient Hebrew structures, if needed, in which case the resulting translation would be very different. Only if the *skopos* is to provoke a similar effect in the TL audience as in the SL audience, would the two models result in a similar solution. House (1981:49) disagrees with this view in her belief that the function of the TT should be the same as that of the ST.

Another important factor according to Reiss and Vermeer (1986), besides the *skopos*, is the *coherence* of the text. By coherence they mean first of all that the text should be coherent in itself, have *intratextual coherence*, and it should be coherent enough with the situation and the expectations of the receiver. Of these two the latter has precedence (Reiss & Vermeer 1986:63). Subordinate to this is the *intertextual coherence* or fidelity to the SL text. To put it explicitly: the translation aims at a coherent transfer of the source text if the *skopos* so allows and requires (Reiss & Vermeer 1986:65). However, it should be kept in mind that Reiss and Vermeer's theory concentrates mainly on translation as a process, not on the resulting product, the TL text. They make the role of the translator central in the process. S/he is an expert in his or her own field, not only bilingual but also

bicultural. In fact they argue that translation is better described as intercultural transfer than interlingual, that is, a translation is about transmitting ideas between cultures rather than between languages. (Reiss & Vermeer 1986:16-18).

Newmark (1993) hesitates to define when a translation shifts from an exact equivalent to a merely adequate one, but he points out that the task of a translator has changed, widened, and nowadays translators do much more paraphrasing, summarising and abstracting, called for by the immense cultural differences between readerships (Newmark1993:19, 38). However, these changes are not always possible or appropriate but a lot depends on the type of the original text. Newmark categorizes all texts into three subgroups: *expressive or authoritative*, *informative* and *persuasive or directive*. Of these the utmost ends are the easiest for a translator, since expressive texts should always be translated at "the author's level", literally, even preserving the source language cultural phenomena, while persuasive texts are translated at "the readership's level" so that they also express the target language culture and are much easier for the reader to comprehend. Informative texts are basically translated at the readership's level, too but there the cultural items can be translated either by making use of the overlapping of the source and target cultures, or, if they are very different and there are no overlappings, culture-free universal expressions should be used instead (Newmark 1993:91).

Humorous literature or literature that contains humorous elements can belong to any of the groups listed above by Newmark. Shakespeare's texts, to take one obvious example, are filled with puns and wordplays, and yet the author himself enjoys such prestige that his texts can easily be perceived as authoritative. The following chapter pays closer attention to the particular problems of translating humour.

2.1 Translating humorous literature

Translating humorous literature is by no means easy. In humorous literature, more than with many other genres, the translator has to paraphrase, interpret and create; at the same time reflect the style of the original and adjust it to suit the local taste. Anyone who has ever tried to translate even a simple joke will know how difficult a task it is. No matter how well the translator knows the language, usually cultural differences as well as differences in the linguistic codes make a literal translation impossible and the result is a series of explanations, after which the listener usually does not laugh (Chiaro 1992:77). Newmark (1993) advises that in literature the translation should be slightly more rather than less humorous than the original. This too is not an easy task, which he acknowledges in saying: "If a text is humorous, it must be well written" (Newmark 1993:13, 18).

Specific problems are created especially by wordplays and puns that have caused many translators to raise their hands in surrender. Therefore many wordplays are not translated at all, but the translator settles for rendering only the meaning of the sentence. However, this does not have to be the case. Delebastita (1994) argues that if wordplay is not considered as an isolated incident but as a part of translation text, there is no reason to think that this larger unit could not be satisfactorily translated. Perhaps not using exactly identical solutions with the source text, but so that all the levels are maintained in some way more typical of the target language and culture (Delebastita 1994:224-226).

While different language structures may cause the main problems when it comes to wordplays, most problems of translating humour are, however, caused by cultural differences. The translator will run into difficulty mainly because humour is individual, culturally bound and universal, all of them at the same time. Even the mere concept of humour defies definitions. Who is to determine what is funny? Chiaro (1994) argues that some elements might be considered 'universally funny', such as pulling a chair away when someone is about to sit down, or slipping on a banana skin. However, she further specifies that they

might just as well be considered funny only in western societies (and even there perhaps mainly by children). (Chiaro 1994:5-6).

The task of the translator then is to determine which elements are universal and should thus be translated literally and what should be translated 'culturally' i.e. through a target language cultural filter. As regards individual humour, the translator cannot be held responsible for individual tastes. A citation from Newmark (1993) enlightens the aspect of humour as cultural, universal and individual: "If you see a lot of men wearing top hats and white shirts in England, you might, or might not, laugh. But not in Israel. That is culture 'shock'. If you see a lot of people with a red bulb on their noses, you might laugh." (Newmark 1993:18). Red bulbs are universal and, of course, individual in the sense that individuals of all nationalities are as likely to find wearing them amusing or not. Top hats on the other hand are an example of culturally bound humour. According to Newmark (1993:18), humour is essentially about incongruity and freshness. That is why top hats are not funny in Israel where one expects to see a lot of them, but they can, according to individual tastes, be funny in England.

Translating humorous literature is a difficult task. But it becomes even more difficult when the translator has to aim at not only amusing the target culture reading audience, but also at maintaining the specific individual style of the author as is the case with writers like P.G.Wodehouse, whose main attraction is their unique way of using the English language.

2.2 Translating dialogue

Since the novel under observation in this study is for a large part written in the form of a dialogue, this chapter takes a closer look at some of the special problems a translator, and an evaluator of a translation, has to face when dealing with translation of dialogue.

According to Ben-Shahar (1994) translating dialogue is considerably different from translating narrative texts. There is an inherent paradox in translating dialogue: that of trying to transmit features of oral speech in the written form. She argues that transmitting spontaneous speech in a literary dialogue is not a mere imitation, but it consists of a complicated process of selecting those linguistic means that particular culture considers as representatives of spoken language, and then filtering them through the conventions of written language and the type of literature in question (Ben-Shahar 1994:195-196).

Bell (1991) is along the same lines when he points out that each individual uses their own variety of language which reflects their gender, ethnicity, occupation, level of education, age at a given time, place of origin and so on, and the translation should be able to reflect all of those. But what the translator is really looking for are realizations of conventions shared by the speech community. Bell continues by arguing that there are in fact many types of discourse where the options of an individual are so limited by rules of communication that s/he cannot express his or her personality at all if s/he wishes to communicate satisfactorily (Bell 1994:184). It is these general rules of the speech community and culture that the translator should look for and be sensitive to. This is by no means an easy task. However, it is not an impossible one either. With the words of Nida and Taber (1969) "anything that can be said in one language can be said in another, unless the form is an essential element of the message" (Nida and Taber 1969:4). This, in my opinion, applies only to poetry, prose can always be translated satisfactorily. If the author's style is very unique, it might take a little more time and effort from the translator to familiarise him/herself with it, but after s/he can capture the essence of the style the translation result is good. Naturally each syllable, word or sentence cannot be translated in exactly the same way, but the "spirit" of the style can be translated successfully.

Ben-Shahar (1994) specifies the particular features of literary dialogue as follows: 1) literary dialogue language often includes gaps that are to be filled by

the reader through clues that the context provides. Thus the language material of dialogue often carries less, not more weight than that of narrative. 2) Literary dialogue simulates non-linguistic elements, such as pauses, silences, laughter, changes in intonation and emphases, exclamations and address terms. 3) Literary dialogues often include lexical, grammatical or syntactic deviations, that the written form faithfully reproduces and 4) dialogues mainly serve the expressive (language used to express one's emotions), conative (to achieve some practical effect) or phatic (to maintain communication) functions of language and are less interested in conveying information. The translator should be aware of these special qualities, because producing a target language equivalent requires both taking into account these features in the source text and replacing them with authentic terms in the target language dialogue (Ben-Shahar 1994:196-197).

Ben-Shahar further argues that dialogue, as a text type, is particularly susceptible to inadequate translation. This is due to the special features of literary dialogue, listed above, which require a translation on three levels: *linguistic*, *textual* and *pragmatic*. Most translators, however, reproduce only the linguistic and textual levels, some even just the linguistic. To the question why this happens, she gives five possible explanations. Firstly, cultures differ in their linguistic and paralinguistic behaviour in similar situations. What is normal and natural behaviour in an English conversation may not be so in a Finnish one and vice versa. If identical means are used in the translation, the result may be faithful to the source text but unnatural to the target language culture. For example, the English use each other's names and other vocatives much more than the Finnish, and if all the incidents are faithfully rendered the result may seem odd or at least 'translated' to a Finnish reader. On one hand a direct translation can give the TT readers an idea of how the characters speak. On the other hand, if the characters do not speak in any special way, but the features, for example the use of vocatives, are normal standard use of English, the reader's attention should perhaps not be unnecessarily drawn to these forms.

Secondly, most translators focus on the linguistic material of the text which can result either in too narrow and literal translation of certain elements, especially phatic ones, or in omitting them altogether because they are not considered important to the translation. Thirdly, many translators provide "formal equivalents", that is, target texts where even the phrase structure is kept as close to the original as possible and the same amount of linguistic elements is produced. Due to differences between conversation habits in different cultures this is hardly the best choice and it rarely produces authentic dialogues. Fourthly, translators tend to make their texts "more explicit" than the original. Elements such as ellipsis and vague allusions are replaced with full sentences and unambiguous nouns. These elements are especially typical of literary dialogue and omitting them makes the translation less context-bound, and less conversational. Finally, cultures have different conventions of how to indicate spoken language phenomena in the graphology. For example, the English use italics or capitalization, both unknown in for example Hebrew. If the translator's aim is to produce the image of natural and spontaneous spoken language but the means used are taken directly from the source language culture, they might not have the same effect in the target culture, but in fact quite the contrary (Ben-Shahar 1994:197-199).

In the last two chapters, dealing with translating humorous literature and dialogue respectively, I have argued that both are extremely demanding areas for the translator. The task is complicated even further when the text under observation is both, a comic dialogue, as are the novel extracts under observation in this study.

3 TRANSLATION QUALITY ASSESSMENT

This chapter deals with the difficult task of translation quality assessment. Firstly, I shall briefly discuss different views about the matter offered by Nida and Taber, and Newmark. After that, Juliane House's two versions of her model of translation quality assessment will be explained in detail, because they have been used as bases of the model used in this study. Finally, I shall introduce the model that has been used in the analysis in this study.

Assessing the quality of a translation is not an easy task. Nevertheless, it has always been done by both “amateurs” such as the reading audience, philosophers and literary critics and by “professionals”, i.e. professional translators, writers, poets and researchers alike. The first judgements were based on subjective feelings and liking, the intuitive knowledge and experience of the language and culture of the society the judges lived in rather than any theories. We have come a long way since then, and for the past decades translation quality assessment theories have been based on theories of psychology, linguistic pragmatics and semantics. The one main thing still lacking, however, is concrete models of translation quality assessment. Very few linguists have developed their ideas beyond the general outline so as to present the reader with criteria and advice on how to operationalize it.

Nida and Taber (1969) have made four practical suggestions for testing the quality of an individual translation. The first practical test is the so-called Cloze Technique in which every fifth word is replaced with a blank space after which the reader is asked to fill the gaps. The greater the number of correct guesses, the greater is the predictability of the text and the better the translation. The second method suggested is supplying a test group of people with several alternative translations after which the investigator asks them questions like “Which way sounds the sweetest?” “Which is plainer?” Thirdly, Nida and Taber propose a technique in which a person reads a passage to someone else who in turn explains the contents to a third party who did not hear the reading. The final, “one of the

best tests”, is one where several different people read the text aloud in public. The places at which more than two people hesitate, stumble or make substitutions are points at which the translation presents problems (Nida and Taber 1969: 169-172).

Nida and Taber's models are, however, criticized by for example Juliane House (1981, 1997). Their greatest failure, according to her, is that they are totally response-based and ignore the source text to the point that it is impossible to tell whether it is really a translation or perhaps a version or adaptation of the original. Moreover, they also ignore the “black box”, i.e. the human mind and seem to equate translation quality with predictability, intelligibility, fluency and ‘sweetness’ - whatever that is (1997:5-6). House continues by pointing out the weaknesses of each method. She criticizes the Cloze Technique for lacking any reference to the source text; if the ST has low predictability rate, then a good translation should also have a low predictability rate, not a high one. The second method also fails to make reference to the ST and moreover, is questionable because it is based on personal preferences of individuals. The third test practice measures the individual who reports the story, not the translation, and the last model fails because too many other variables than the “problems of translation” can be responsible for failure in reading the text aloud before audience (House 1981:11-14, 1997:4-5).

Also Newmark (1993) proposes an analytic approach to translation evaluation. He argues that there are two types of mistakes: *misleading* or ‘*nuanced*’, both of which can in turn, be divided into two subgroups. Misleading mistakes are either *referential* or *linguistic*, of which the former are misstatements of fact and the latter wrong choices of linguistic elements, for example translating French *cote* (rating) as coast. The seriousness of these mistakes depends on their importance to the function or fluency of the text. The ‘*nuanced*’ mistakes can be either *stylistic*, which means mistakes in choice of register or word usage so that the chosen lexical items are inappropriate for that particular topic, or *lexical*, which means applying unnecessary synonyms or paraphrases. Newmark agrees with

House in pointing out, that however regrettable mistakes are, their gravity always depends on the function of the original text, thus they are more serious in authoritative or expressive texts. Errors in informative, persuasive or directive texts are sometimes a matter of taste and make little difference both to the author and the reader. Nevertheless, Newmark concludes by saying: "Personally, I prefer the truth, what the author wrote, unless there's some rational argument against it" (Newmark 1993:29-30).

Unfortunately, Newmark's criticism only deals with errors and types of errors. He does not present any techniques for identifying the mistakes nor does he suggest how the source-language text any more than the target language text should be evaluated. Basically, Newmark only introduces a kind of "translation error analysis", which gives no real tools for actually performing a quality assessment. The general fact being that the vast majority of translators aim at a target-language equivalent of what the author wrote, I think it is fair to say that we all "prefer the truth".

3.1 House's model of translation quality assessment

House (1981) argues that a translation should firstly have a function, i.e. the use of the text in a particular situation, which is equivalent to ST's function. Thus the first task of the translator is to make a detailed analysis of the ST. Secondly, the translation should employ equivalent pragmatic means for achieving the function (House 1981:30). In developing her original model of translation quality assessment House started by constructing a model for situational-functional source text analysis. The aim of this model is to break the situation down into manageable parts.

For this purpose she divided the situational dimensions into two sections: *dimensions of language user* and *dimensions of language use*. *Dimensions of language user* contains 1. *geographical origin* i.e. regional dialects, 2. *social class*, i.e. social class dialect, here the unmarked case is the educated middle-

class speaker of standard language, and 3. *time*; the features that give clues to a text's original date. Under *dimensions of language use* House has grouped the following: 1. *medium (simple or complex)* in which the simple medium refers to texts that stay within a category and are thus written to be read, whereas the complex medium means language that is written to be spoken. House subdivided the complex group even further to "texts that were written to be spoken as if not written" (the most complex type), "texts to be spoken" and "texts not necessarily to be spoken or to be read as if heard". 2. *Participation (simple or complex)*; by simple participation she means a text that is either a monologue or a dialogue, while complex participation means situations of "participation elicitation" and "indirect addressee participation" which can be shown in the text as tags, exclamations or specific use of pronouns, for example imperative forms in a monologue. 3. *social role relationship*, i.e. whether the role relationships between the addresser and the addressee are symmetrical; meaning marked by solidarity or equality, or asymmetrical, marked by the presence of authority, and whether this situation is a permanent or transient one. 4. *social attitude* (see below) and 5. *province*: the constancy of the genre as well as the field or topic of the text (House 1981:42-48 and 1997:38-43).

By social attitude House means "the degrees of social distance or proximity". In classifying the distance, she has adopted Joos' distinction of five different styles of formality. These are *frozen*, *formal*, *consultative*, *casual* and *intimate*. *Consultative style* is the neutral, unmarked one. This style is usually used in conversations and letters between strangers, it assumes the participation of the addressee, and is quite elaborate in giving background information, since there is little shared knowledge between the communicators. Moving towards the more formal levels *formal style* is rather close to consultative, but usually shows planning in advance. Also, the addressee participation is often omitted. The most formal, *frozen style* is extremely official, often 'literary'. Examples of frozen texts are educational texts and business letters. In the less formal end of the continuum *casual style* is generally marked by inexplicitness, which demonstrates itself in the high number of ellipses and contractions used. This is

possible due to a certain amount of information shared between the addresser and the addressee. Together with the consultative style it is used to deal with public information. By contrast, *intimate style* excludes public information. It is used only between people who are very close to each other and share a great amount of background information. An "extraction", that is an extreme type of ellipsis, is the most typical feature of intimate style. (House 1981:45-47 and 1997:41-42).

The above categories of situational constraints serve, according to House, to determine the function of the ST as well as to help in the actual translation, because "...a translation text [of optimal quality] should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function." (House 1981:49). What she proposes is that after the ST has been thoroughly analysed, the TT should be analysed in the same manner after which the results of the two analysis are compared for their relative matching.

During the actual analysing process, each of the situational dimensions is differentiated syntactically, lexically and textually. In her model House pays attention to certain linguistic techniques, such as foregrounding, which is used to make a reader conscious of a particular linguistic form so that the linguistic form itself attracts attention and is felt to be unusual. Typical cases of foregrounding are for instance alliteration, assonance, onomatopoeia, puns and wordplays (House 1997:43). All these are devices frequently met in humorous literature. Textual aspects House describes in more detail by distinguishing three categories: *theme-dynamics*, *clausal linkage* and *iconic linkage*. By theme-dynamics she means the study of word order, particularly theme-rheme distribution in sentences. In unmarked speech the theme precedes the rheme, i.e. the information of the first part of the utterance is already known, either from the context or even universally, whereas in emotive speech the rheme, the new information, precedes the theme. Clausal linkage she describes by a system of logical relations between clauses and sentences in a text. These relations can be for example additive, adversative, causal or explanatory by nature. Additive clauses add something new to the old information, adversative clauses bring out new, contradictory or

restrictive information and often begin with conjunctions like "but". Causal clauses bring out the reason-consequence relationship and often begin with conjunctions such as "because", and explanatory clauses give further information about something that has already been said. Iconic linkage, also called structural parallelism occurs when two or more sentences cohere because they are isomorphic at the surface level. House distinguishes between two types of text constitution, namely *emic* and *etic*. An emic text is determined only by text-immanent criteria, that is, things present in the text itself, whereas an etic text is determined through text-transcending means, means outside the text, which concern for example the situation or the addresser and possible addressees (House 1997:44-45).

Thus, to summarize, in her model of translation quality assessment, House suggests the following three steps: first a detailed analysis of the source text, secondly, an equally thorough analysis of the target text, according to the same guidelines. The third step is a comparison of the two resulting textual profiles for their relative matching. In the presentation of the results, however, only the mismatches are of interest. They are divided into dimensional mismatches, or *covertly erroneous errors* and non-dimensional mismatches, or *overtly erroneous errors*. The latter group is further divided into two types of errors. Errors caused by the translator changing denotative meaning of elements in the ST are classified as cases of *omissions*, *additions* and *substitutions* consisting of wrong selections or wrong combinations of elements. The second type, errors resulted from breaches of the target language system are further subdivided into cases of clear *ungrammaticality* and those of *dubious acceptability* (House 1981:55-60, House 1997:45).

According to House (1997) overtly erroneous errors have traditionally been given much more attention while covertly erroneous errors, which require a more in-depth analysis have often been overlooked. She points out that the whole notion that a certain mismatch is a covert error presupposes the following three conditions: firstly, that the socio-cultural norms are basically comparable. If the

source text contains elements unique to that culture, they must be dealt with separately, stated clearly and discussed. The second condition is that the two languages are essentially inter-translatable. Some differences, such as the lack of the English article in Finnish or the missing of the Finnish T / V - distinction in English are again to be stated explicitly and treated as exceptions that can be overcome. The third assumption is that there is no secondary function added to the translation; in other words, that it is not translated for a special purpose or audience other than that of the original text. If this last condition is violated, the TT can no longer be considered a translation but an overt version of the original text (House 1997:45-46, 73-74).

For different types of source texts House suggests a different kind of approach and separates two major translation types: *overt* and *covert* translation. An overt translation she defines as a text whose addressees are overtly not addressed, thus the text is not aiming to be a second original, but it is quite openly a translation. Overt translation is called for when the original text is "tied in a specific manner to the source language community and culture" (House 1997:66). Source texts that require an overt translation are either *historically-linked*, that is, tied to a specific moment such as political speeches given in a certain situation to a specific audience, or *marked on the language user dimension* so that they clearly display the period and culture in which they were created (House 1997:65-67). P.G. Wodehouse's humorous class-society novel *A Damsel in Distress* from the early twentieth century could act as an example of the latter.

Both historically linked source texts and those marked on the language user dimension customarily lead to an overt translation because, as House points out, a direct match of the original function of the source text cannot be achieved. In this case the translator has to aim at what she calls "second level function". In the case of historically-linked ST, the second level function is to recognize also the new addressees, not just those whom the source text was originally directed. For the ones that display the period and culture of their origin, the situation is a bit more complicated and each translation text should be taken separately under

consideration, but as a general advice House recommends transposing the TT to a cultural area that the new addressees are better acquainted with. As an example she takes Sean O'Casey's play *The End of the Beginning*, original in Hiberno-English and translation in German. Her suggestion is to translate it into the Bavarian dialect, because many speakers of that particular German dialect share the separatist aims and the deep rooted folk tradition commonly associated with speakers of Hiberno-English (House 1997:67-68).

The second major translation type, a covert translation, is a text that has the same status in both the source and the target language cultures. The translation is covert because there is nothing in it that indicates it to be a translation: the setting and contents are not culturally marked and the addressees are members of the source and target language cultures alike. In the case of covert translation it is therefore possible as well as desirable to keep the function of the original (House 1997:69). Source texts that require covert translation are for example information brochures, scientific texts, business letters of international companies and operating manuals.

Since the function is a main concern in covert translation, the translator sometimes has to apply a *cultural filter*, in other words, make allowances for underlying cultural differences, such as forms of address in letters. This is mainly needed to fill the cultural gaps that appear between the two linguacultures and can be greater in some topic areas than others. House (1997:70) validly warns against over-applying the cultural filter and points out that most of the studies that have revealed wide gaps between linguacultures have been done comparing European languages and American Indian languages or those of South East Asia, where the socio-cultural differences are clearly remarkable. As regards translation between European linguacultures - and here I would like to include Finland, which, while not an Indo-European language is however European when it comes to communication style - the difference is generally speaking not as great. Therefore, she suggests that the unmarked assumption is one of cultural compatibility, that is, unless there is evidence of remarkable socio-cultural

differences, the cultural filter should be left out. Sometimes the cultural filter can be applied unnecessarily when the translator for some reason assumes a cultural gap where there is not one. The result is usually no longer a translation but a covert version (House 1997:71-73).

3.2 Rethinking the model of translation quality assessment

As many other models, also House's model relies in places rather heavily on the intuition and competence of the analyst, a native speaker or a near-native speaker who performs the test. However, House validly claims that using objectively fixed situational dimensions that are chosen beforehand, the investigators are at least partly tied to the facts found in the data, not just their personal impressions (House 1981:61-62). Having said this, she further argues that true objectivity, in the sense it is understood in natural sciences, cannot be achieved nor should it be the goal of studies of translation quality assessment: "[...] to aim at strictly objective and exhaustively empirical procedures at the cost of gaining useful insights into a phenomenon seems a futile undertaking". Instead, translation evaluation must also be characterized by the subjective element, due to the fact that human beings are important variables in it (House 1997:47). Some of translation evaluation work is subjective by force; since most translations are not "right" or "wrong" in the absolute, but rather fall somewhere along the continuum of more or less probable choices, thus enabling the element of personal preference of the evaluator.

Perhaps the biggest critic of House's model has been Newmark (1981), who criticized the original model for two things. Firstly, he criticized it for not distinguishing stylistically between 'overt' and 'covert' translation (Newmark 1981:52) and secondly, for having too rigid categories and thus omitting such "important dimensions as degree of generality and of emotiveness" in the textual profile. This, in turn, has led to an apparatus that is altogether too complicated (Newmark 1981:182).

In her second, refined model, House (1997) answers to this criticism. Newmark's first critical statement House herself later not only admits to be valid, but heartily agrees with his view that a stylistic distinction between overt and covert translation is indispensable to set up an opposition to the prevailing thinking that all translating is nothing but communicating and the reader of a TT should have everything served up to him or her (House 1997:102-104). She agrees with Newmark's views that a translation can have several purposes: contributing to understanding and peace, making works of high moral, religious, aesthetic or scientific value available all over the world and facilitating foreign language learning, to name but a few (Newmark: 1993:57-58). The second statement, however, Newmark does not elaborate any further, but House herself reveals later that in a number of personal communications he has most objected to "needlessly jargonized terms" (House 1997:102-104). Her reply to this criticism was the new model that is divided into fewer parts, is much less complicated in appearance and where the aspect of emotion has been added.

In the new model House introduces the concepts of *genre* and *register* as two of its integral parts. These two words can be used in several senses, but House explains hers as follows. Register is "functional language variation, which refers to what the context-of-situation requires as appropriate linguistic realizations in a text" (House 1997:105). Register is needed for surface-level linguistic descriptions. Examples of register are for instance cookbook recipes, stock market reports or regional weather forecasts (Ferguson 1994:20). Two texts that belong to the same register can be said to belong also to the same underlying structure, genre. Thus, for House the word genre refers to discourse types and as a category it is superordinate to register. Genres are links to culture. The relationship between register and genre is such that generic choices are realized by register choices, which in turn are realized by linguistic choices that make up the linguistic structures of a text. In other words, genre is "a socially established category characterized in terms of occurrence of use, source and a communicative purpose or any combination of these" (House 1997:107). Thus, examples of genre could be recipes in general, newspaper articles and news broadcasts (which

both can include stock market reports as well as weather forecasts), sermons, love-letters and so on (Ferguson 1994:21-22). This new distinction leads to a revised model, which is somewhat different from the original.

The new model consists of four levels, namely the *function of the individual text, genre, register and language / text*. While House still retains a number of categories from the old model, they now appear under new names, forming only three categories: *field, tenor* and *mode*. These three new register categories she defines in the following manner (House 1997:107): *Field* refers to the nature of the social action that is taking place in the text. It covers the areas of the activity that is happening as well as the topic and content of the text or its subject matter. This new category contains that of "province" in the old model. The second category, *tenor* refers to the participants, i.e. to the nature of the addresser and the addressees and their relationship. This category covers all the old dimensions of language user: "geographical origin", "social class" and "time" as well as "social role relationship" and "social attitude" under dimensions of language use. In the new model House also decreases the number of subcategories of "social attitude" from five to three, the new division being formal (former formal and frozen), consultative, and informal (former intimate and casual). Tenor also holds a new function, which can be described as "the addresser's intellectual, emotional and affective stance vis-à-vis the content he is portraying and the communicative task he is engaged in" (House 1997:109), i.e. the addresser's personal outlook. By the "addresser" she means here the speaker or the author. The third category is *mode* and it captures the dimensions of "medium" and "participation" in the old model. Thus, the new category of mode refers to both the medium / channel (simple or complex) that is used, i.e. oral or written and the degrees to which participation (simple or complex) is desirable or even possible between the interlocutors (House 1997:108-109).

To take a deeper look into the influence of channel in the category of "mode", House has borrowed a model first presented by Douglas Biber. Biber (1988) presents a set of dimensions along which linguistic choices may reflect medium.

They are a) *informational vs. involved text production*, b) *explicit vs. situational-dependent reference* and c) *abstract vs. non-abstract presentation of information*. Along this division spoken genres tend to be involved, situational-dependent and non-abstract whereas written genres are usually informational, explicit and abstract. Exceptions to this are for example for dimension a) personal letters, which can be very involved and prepared speeches that in turn are informational; for dimension b) public speeches and interviews are strongly explicit while fiction genres are situational-dependent; and for dimension c) personal letters and fiction, which resemble spoken genres and are not abstract (Biber 1988:107-113). This specification aims to prove that the dimension of "medium", in spite of its dichotomy, simple-complex, is truly a continuum and an absolute spoken / written distinction cannot be made.

With these modifications, the new model for translation quality assessment can be presented as the following scheme:

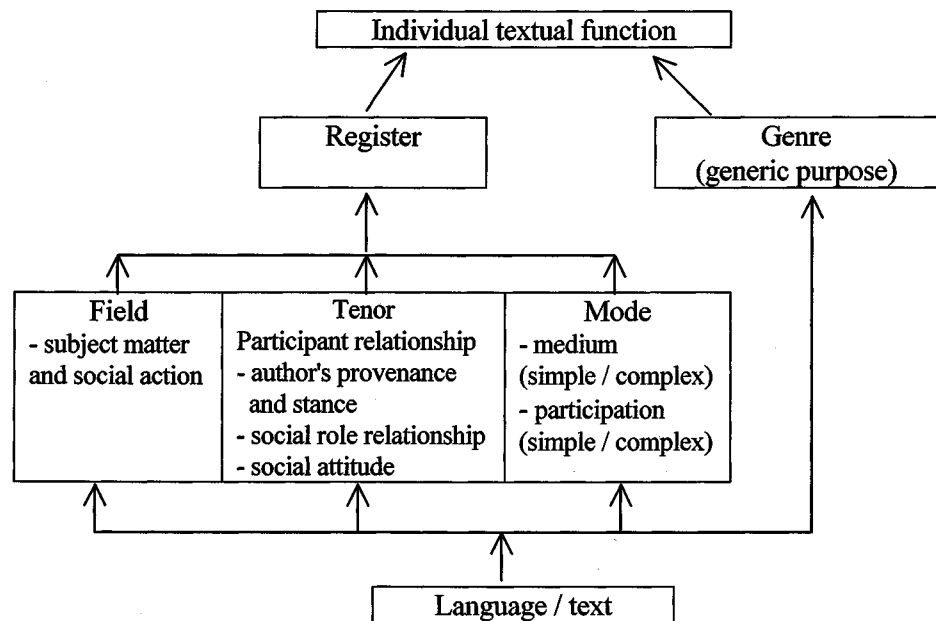


Figure 1. The new model for translation quality assessment (House 1997:108)

Although House's model is one of the best-known translation quality assessment models, it has hardly been applied by other scholars. House herself has applied the model twice, first on a corpus of eight English and German textual pairs in 1981, and again in 1997 on four textual pairs, three English

originals translated into German and one German original translated into English. The first corpus consisted of a scientific text, an economic text, a journalistic article, a tourist information brochure, an excerpt from a sermon, a political speech, a moral anecdote, and a piece of dialogue from a comedy. The second corpus contained a children's book, an autobiography, a philosophical essay, and a history text. The purpose was essentially the same for both cases: to test the models as extensively as possible with many different types, or "provinces" of texts (House 1997:48, 121).

Besides House herself, the first model has been applied and tested by the Brazilian scholar Rodrigues in 1996. She compared an American English original, Tom Wolfe's essay *The Me Decade and the Third Great Awakening* from 1982, and its Brazilian Portuguese translation by Luiz Fernando Brandão from 1989. The analysis was conducted in the same manner as House herself did her analysis and two major results were obtained. Firstly, that the translation under observation was unsuccessful because the ST requires overt translation, that is, a translation which is not aiming to be a second original. The cultural and linguistic differences were so great that further explanations, for example in the form of footnotes would have been required. However, the translator chose covert translation and thus, according to Rodrigues, withheld information from the readers in order to make the reading experience more fluid (Rodrigues 1996: 224-225). The second result of the analysis was that House's model still, fifteen years after it was created, "seems to be the best model available for making the final qualitative judgement of a translated text" (Rodrigues 1996:223). This, I believe, is true even today.

As far as I know, House's model of translation quality assessment has not been used to evaluate translations from English into Finnish. Moreover, it has been very little applied - even by House herself - to assessing texts in the form of a dialogue. This is where the present study differs from the ones previously made. In her original model of 1981, where House analysed eight different types of texts, only one was a dialogue and in the revision of the model, of the four

examples, again, just one, namely the children's book, included some dialogue. This does not mean, however, that the model is not suited to evaluate translations of dialogue. Also, House has never used the model for comparative evaluation of two translations of one original text. She comments on the matter: "As regards the evaluation of different translation texts of the same source text, my model facilitates an evaluative statement only to the extent that the relative importance of the individual situational dimensions has been demonstrated in the analysis of the source text. A relative weighting [...] can only be achieved through a consideration of each individual textual pair." (House 1997:76-77). How the hierarchy of errors in the two or more translations, which are being under evaluation, should then be established depends entirely on the objectives of the evaluation in each particular case.

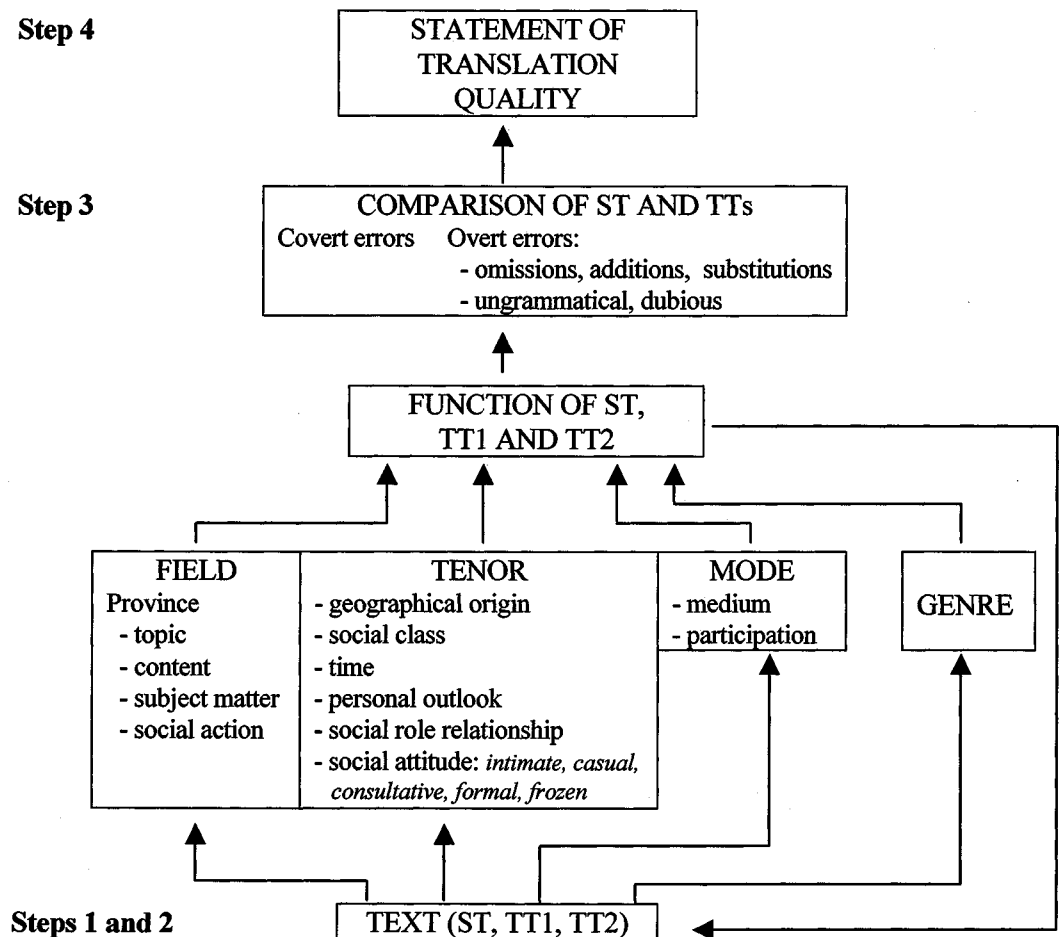


Figure 2. The model for translation quality assessment used in this study

The figure above aims to clarify the steps of analysis in this study. I am going to follow House's refined model in the choice of terminology, except in naming the subcategories, which are from her first model that I find clearer. I will also maintain the five subcategories of the "social attitude" dimension: I feel it to be indispensable since the text I am about to analyse presents so many degrees of social distance that the simplified tripartite distinction of formal-consultative-informal just would not be precise enough. The analysis itself takes place in four steps: firstly I will carry out a detailed analysis of field, tenor, mode and genre of the source text. Secondly, I will perform an equally detailed analysis, according to the same guidelines, of the two target texts. This stage, however, is just a process of the analysis and its results are not presented in the same manner as the analysis of the source text. The third step, which is comparing the ST and the two TTs, is, however, again visible and will be presented to the reader. At this point only mismatches are of interest and the successfully translated parts will not be presented. In the analysis of the TTs I will assume that a cultural filter is not needed, and in doing so I will follow House's advice to assume cultural compatibility when there is no evidence of remarkable socio-cultural differences (House 1997:71-73). The mismatches found are divided into "covert errors" and "overt errors", which in turn are further subdivided into "errors caused by the translator changing denotative meaning of elements in the ST", that is omissions, additions and substitutions; and "errors resulted from breaches of the target language system", in other words cases of either clear ungrammaticality or those of dubious acceptability. Finally I will give a statement of quality of both the TTs.

I chose this model, a combination of House's old and new translation quality assessment models as the tool of my study mainly because I feel it serves well in assessing extracts of dialogue. There are several dimensions that measure interaction between the interlocutors as well as their social position in the world and compared with each other. Other models obviously exist too, but they all fall short in some respect. Many fail to give sufficient attention to the source text, which in my opinion, and I share this view with House, is the essential key to understanding the nature of the text. How can you tell if a translation is

equivalent, unless you know what elements the source text holds? And how can you learn them unless the source text is first thoroughly analysed?

There are also quantitative models of translation quality assessment, but I find them too rigid. For example Shouyi Fan has developed a statistical method for translation quality assessment. Fan (1990) suggests a model where firstly the qualitative expressions such as 'excellent' or 'fair' are given numeric values (excellent = 100, fair = under 40, and so on) and after that the translation is divided into central (C), accompanying (A) and structural (S) messages. These three groups are further divided into as many subgroups as necessary and they are each evaluated individually by comparing the ST and TT in, for example, the following manner. "Compare the unit of translation and its original counterpart to see if they coincide in the central information content or in the conceptual meaning; if not, decide if the over-translation or under-translation is within the permissible range." (Fan 1990:46-47). The results of this comparison are then given numeric values and the numbers are fed into a computer together with some very complex algorithms concerning the relative weight and emphasis of each subgroup. The result is the mean of all the groups, which can then be transformed into a qualitative expression. In Fan's example analysis of Zhou and Yie's Chinese translation of Lee Iacocca's *An Autography*, the result was 0.4, in other words a good translation (Fan 1990:48-54).

Personally, I am very sceptical about this kind of assessment. Transforming translation quality into numbers is undoubtedly very visual and easy to perceive but can it be really reliable? Anyone reading a quantitative analysis of translation quality will have a difficult time trying to decide whether the results are really trustworthy. Fan's model lacks any preset dimensions on which to base the initial evaluation of each category, so the numeric values given are far too dependent on subjective evaluation and taste. Numbers, as such, do not make a study more reliable when the theoretical basis is not solid. In a qualitative, descriptive model the analysis is much more transparent, and a reader of such a study can easily see

where the analyst's priorities lie and transform his or her own opinion about what is a good and equivalent translation.

4 DATA, AIMS AND METHODS OF ANALYSIS

"I suspect that one day the translators will find P.G.Wodehouse, and he will be as popular as Lewis Carrol" (Newmark 1993:18).

P.G.Wodehouse's fame and popularity has varied a great deal during decades. In the early 20th century he was very popular in both the United States where he lived and wrote, and in his native country, England. Between and after the World Wars he was at the peak of his popularity in Finland while the British public turned their back at him in the 1940s. This was due to his thoughtless appearance in five programmes of the Berlin radio in June 1941. Wodehouse did so only to reassure his worried readers that he was fine, although he had spent a year in internment, but the Nazis added their own propaganda to the broadcasts (Tuliara 1981:17). All this led to accusations of treason, which prevented Wodehouse from moving back or even visiting his native country for a few years. His name was later cleared on several occasions and at the age of ninety-three, only about six weeks before his death, he received a final mark of honour and apology from Great Britain in the form of knighthood in the 1975 New Year's Honour list (Usborne 1976:11).

Wodehouse was loved and appreciated by the reading public and many of his colleagues. Evelyn Waugh admired Wodehouse for the "exquisite felicity of his language and for the incorrigible innocence of his vision" (Kimball 2000:5). Literary critics, however, never praised him, probably because his novels were not serious enough. His name is not even mentioned in such books as Cazamian's *The Development of English Humor* of 1952 or Temple's (editor) *A Library of Literary Criticism - Modern British Literature* of 1967 in three volumes. Mooneyham (1994) has also noted that "the canon in twentieth century literature excluded and continues to exclude Wodehouse" She continues with a long list of standard guides of British literature that say nothing about Wodehouse. She also points out that while scholars like Medcalf argue that Wodehouse seems to possess "neither the conscious irony nor the undercurrent of Angst which make

Evelyn Waugh a candidate for high seriousness" there is however reason to wonder why the brilliant comic plots that were highly appreciated by Waugh and Orwell should still be considered unworthy of scholarly interest (Mooneyham 1994:114). Being a Wodehouse enthusiast myself, I heartily agree with her. Wodehouse, and especially the translation of Wodehouse has been given far too little attention.

So far Newmark's prediction quoted at the beginning of this chapter has not come true but, however, the popularity of Sir Pelham Grenville Wodehouse's works increased again enormously in Finland in the beginning of the 90's. This was due to the success of a series of stories about his most famous characters: Bertie Wooster and his gentleman's gentleman, the impeccable Jeeves, which were shown on Finnish TV. The publishing house WSOY also made a series of seven "voicebooks" of Jeeves stories starting with *Jeeves ottaa ohjat* in 1991 and ending with *Jeeves hoitaa homman* in 1993. In the footsteps of the Jeeves boom, Wodehouse's other novels also became the subject of public interest and reprints were taken of such novels as *Antaa Psmithin hoitaa* (Karisto 1990), *Kuolemattomia golftarinoita* (Viestintä 1990), *Onnen portaat* (Karisto 1991), *Vanhin jäsen: lisää kuolemattomia golftarinoita* (Viestintä Tarmio 1991), *Outo lintu linnassa* (WSOY 1992), *Rauhatonta rahaa* (Karisto 1992), *Jotakin uutta* (Karisto 1993), *Neitonen ahdingossa* (Karisto, 1993) and *Vaikeasti valloitettu* (Karisto 1994).

The English original, *A Damsel in Distress*, was first published in 1919, so it is one of Wodehouse's early works. The setting is typically Wodehousean: most of the events take place in an old English castle, the heroine (Maud) is a beautiful and honest English lady, the hero (George) an energetic young American who falls in love with Maud at the first sight. The other characters are also taken from the "*Wodehouse character gallery*". The shy nobleman in this novel is Maud's father, lord Marshmoreton, who loves his roses but who has been forced to hire a secretary and write the history of the family by his sister lady Caroline Byng who plays the part of the bossy, intimidating aunt. Lady Caroline wants Maud to

marry her stepson Reggie, the idler 'Bertie Wooster'-type young man, who in turn loves lord Marshmoreton's secretary Alice. Other central characters are the obligatory American chorus-girl Billie Dore; Maud's brother, the pompous lord Percy; Maud's secret fiancé, Geoffrey; and the servants, the cunning page-boy Albert and the typical port sipping butler Keggs who looks like a bishop but his personality would be more fitting to the paradise snake. The whole plot is a series of misunderstandings, bets, alliances and complications but in the end the good triumph. Reggie finds the courage to approach Alice and they elope. Billie replaces Alice as lord Marshmoreton's secretary, the two fall in love and marry too. And on the last pages of the novel Maud realizes that her feeling for Geoffrey was just a passing infatuation and that George is the man for her. She calls him and reaches him just as he is packing to leave back to America. Happy end for all couples, and Keggs the butler who wins the servant's sweepstake about lady Maud's future husband. Lady Caroline, lord Percy and Albert are the only likely losers in the story, but their faith is not discussed. Especially lady Caroline and lord Percy are unpleasant and therefore their happiness is unimportant.

Wodehouse's novels have been translated into many languages and new readers find their appeal generation after generation, probably because they are dateless in the sense that the world they describe never was, thus it can never cease to exist (Kimball 2000:5). There must be something special about novels like *A Damsel in Distress* that still attract, 82 years after they were written. Even more so when we think about the facts that the story is not remarkable as such, and it is one that Wodehouse himself has told over and over again. What makes it so special is Wodehouse's language that Hilaire Belloc described in 1939 as follows:

The end of writing is the production of a certain image and a certain emotion. And the means towards that end are the use of words in any particular language; and the complete use of that medium is the choosing of the right words and the putting of them into the right order. It is this which Mr. Wodehouse does better, in the English language, than anyone else alive (Mooneyham 1994:114).

If this is true and the greatest single factor of Wodehouse's novels is his use of language, then this feature must be preserved as well as possible in translating his work. If Wodehouse's novels are to be enjoyed as translations the same way as in

the source language, translation quality becomes essential. Nevertheless, Wodehouse translation has not been given proper attentions so far.

Usborne (1976) tells a story about how he discussed a French translation of Wodehouse's *Joy in the morning* with his Belgian friend. They were not satisfied with it. The Belgian argued that any Wodehouse translation into French cannot be very good for two reasons. First, there are no equivalents for Wodehouse's social language and layers in French, because there is no upper middle class in France that corresponds to the English public-school type, and the same sort of idioms do not exist in French, which is a Latin language. Secondly, translating Wodehouse well in French, if we assume that it is possible in the first place, cannot be done quickly. Unfortunately, since translating is such a badly paid profession, it will undoubtedly be done quickly, and thus not well. Therefore the result is by force "a journeyman translation and uninspired" (Usborne 1976: 231-232). This piece of conversation is rather discouraging, if we consider that Finnish is not even an Indo-European language, and thus it is linguistically still further from English than French is. Moreover, the Finnish society is structured more like the French, not like the British in the sense that here too, the society is rather equal, and there is not a class that would correspond the English upper middle class. As regards the time and effort spent on the two Finnish translations under observation, I have no knowledge about the matter and I dare not make any guesses. S.S. Taula, the translator of *Ojassa ja allikossa* has translated at least one other novel by Wodehouse, called *Aina vain paranee* (*Barmy in Wonderland*), so he should be somewhat familiar with the author's use of language.

The data for the present study consist of the English original version of *A Damsel in Distress*, first published in 1919, and two Finnish translations of it: *Ojassa ja allikossa* from 1951, translated by S.S. Taula (Gummerus), and *Neitonen ahdingossa*, translated by J.V. Korjula in 1938 and reprinted in 1993 (Karisto). These two novels, or versions of a novel, present excellent data, firstly because two Finnish translations of a novel are not easy to come by, and secondly

the two vary from each other quite remarkably, starting already from the different title. The dialogue of the original text presents several examples of ‘social’ use of language by the London working-class members and by the servants of the castle, especially Albert the pageboy and Keggs the butler. Keggs also switches his way of speech depending on whether he was speaking with other servants or with his employees. Sometimes the use of dialect also serves a humorous function, after all we are dealing with light humorous literature. All of the above are features that potentially cause problems in translation.

For the purposes of this study, closer attention will be paid to six extracts of the novel. Since the story is situated in an imaginary world, which strongly resembles early twentieth century English class-society, social class and asymmetrical social relationships are central in it. Hence, these particular paragraphs were chosen as examples because they contain dialogue between members of lower social classes, either among their peers (scenes two and six), or with their superiors (scenes one, three, four and five). The first scene takes place in front of a theatre where Mac the doorman and the composer, George, discuss. Secondly, there is a scene where London working-class people comment on an argument between two gentlemen. The third scene is one in which lady Maud and the pageboy, Albert, talk in the garden. Fourthly, a tête-à-tête conversation takes place between George and Albert in George's hut. Fifthly, Keggs the butler and his master, lord Percy, discuss in the drawing room and in the last scene a dispute occurs between Keggs and Albert in the servant's hall.

The data will be analysed adapting Juliane House's model of translation quality assessment. Within the model especially the register categories of *field* and *tenor* will be of particular interest. The former contains the dimension of province, which basically means the nature of the social action taking place and its topic, content and subject matter. The latter is concerned with the nature of the addresser and the addressee and the relationship between them. The special dimensions of this category are time (contemporary or not), geographical origin and social class of both the addresser and the addressee(s), social role relationship

between the conversationalists as well as personal outlook and social attitude of the addresser. The dimension of social attitude is further subdivided into five classes: intimate, casual, consultative, formal and frozen. These two register categories assess the social use of language, which serves as a humorous element in the source text.

The analysis itself will be divided into three parts. At first I will perform as detailed an analysis as possible of the chosen extracts of the source text *A Damsel in Distress* according to the guidelines explained in the previous chapter. In the second phase, I will provide a list of the mismatches found in the two translations, *Ojassa ja allikossa* and *Neitonen ahdingossa*, as a result of their analysis in the same manner and comparison with the original text. Finally, I will give a statement of quality of the two TTs and make some comparisons between them, based on the findings in their profiles.

In the analysis part the original text will be referred to as *ST* and the translations as *TT1* for *Ojassa ja allikossa* and *TT2* for *Neitonen ahdingossa*.

5 ANALYSIS AND RESULTS

The first two chapters of the story are situated in London and the rest of them in the English countryside, in the picturesque small village of Belfer as well as the grand Belfer Castle, residence of the heroine, lady Maud, her brother lord Percy and their servants Keggs and Albert.

5.1 Mac and George

Analysis of the source text, first extract: Mac, the doorman, and George, the composer, in front of the theatre.

In this first extract the hero George, a young but already famous American composer, has presented yet another successful musical and is on his way to buy the latest newspapers to see the reviews when he runs into Mac, the anxious doorman of the London Regal Theatre. A conversation about the theatre habits of London audience begins between the two.

- (1) "Morning, Mac."
 "Good morning, sir."
 "Anything for me?"
 "Yes, sir. Some telegrams. I'll get 'em. Oh, I'll *get* 'em", said Mac, as if reassuring some doubting friend and supporter as to his ability to carry through a labour of Hercules.

 "Here you are, sir"
 "Thanks."

 "They tell me the piece was a hit last night, sir."
 "It seemed to go very well."
 "My Missus saw it from the gallery, and all the first-nighters was speaking very 'ighly of it. There's a regular click, you know, sir, over here in London, that goes to all the first nights in the gallery. 'Ighly critical they are always. Specially if it's an American piece like this one. If they don't like it, they precious soon let you know. My Missus ses they was all speakin' very 'ighly of it. My Missus says she ain't seen a livelier show for a long time, and she's a great theatregoer. My Missus says they was all specially pleased with the music."
 "That's good."
 "*The Morning Leader* give it a fine write-up. How was the rest of the papers?"
 "Splendid, all of them. I haven't seen the evening papers yet. I came out to get them."(ST, 21-23)

Field

Province: The text is a light novel, as indeed are most of P.G. Wodehouse's works (Usborne 1976:139), and its most important feature is the effect of humour. This particular paragraph presents few clearly humorous elements, although the general tone is light and cheerful with Mac's eagerness to be of service and his notes about his 'Missus'. The clauses are short and simple. Elliptical structures, for example [Is there] *Anything for me?*, [They were] *Splendid, all of them* and repetition, such as *My Missus* (four times), *...speaking very 'ighly of it* (twice) and *'ighly* i.e. highly (three times) as well as foregrounding of elements, for example *'Ighly critical they are always* instead of the regular word order SPO, are used to create the impression of simple, cosy, everyday chitchat (excerpt 1).

Tenor

Geographical origin: George, in his few comments uses geographically non-marked standard British English. By this I mean "... that variety of English which is usually used in print, and which is normally taught in schools and to non-native speakers learning the language" (Trudgill 1983:17). Although George is American, this is not reflected in his speech. In the six utterances that he speaks, he does not use any American English words and the one thing that could reveal his origin, pronunciation, is not reflected in the graphology. Mac uses something of a dialect, but it should be perceived more correctly as a social dialect, not a regional one.

Social class: George uses the social dialect of an educated middle-class speaker. Mac, being a representative of the lower classes, uses careless spoken language that can be categorized as lower working class and probably as capital area dialect since that is where he lives. The distinctive feature of Mac's speech is ungrammaticality, especially in verb forms: *all the first-nighters was speaking*, *My Missus ses they was all speakin' very 'ighly of it, they was all specially pleased*, *The Morning Leader give it a fine write-up*, *How was the rest of the papers?* and *she ain't seen*. *Ain't* is here used as a replacement of 'hasn't', but it

can also be used to replace *be* both as copula and as auxiliary. While the Standard English negative forms are marked for person and number, *ain't* is not. The same form can therefore mean either am not, aren't, isn't, haven't or hasn't (Cheshire 1991:54-55). Mac also calls his wife *my missus*, drops his 'h' as in *'ighly*, and there are other phonological properties that the graphology of the text imitates: *'em, speakin'* (1). These are all features that members of the lower working class often have in their speech (Wardhaugh 1992: 169).

Time: unmarked, nearly contemporary British English from the grammatical and structural viewpoint. This is only natural, since the novel was written 82 years ago and the characters in it use either standard English or a spoken variety of English of the time, and they do not differ that much from the language of today as regards grammar or spelling which are highly standardized (Wardhaugh 1992: 32). Phonology together with vocabulary are of course the areas to change the most, but from a written source like this we cannot draw any conclusions about the pronunciation, excluding those that are indicated in the graphology. The content, however, is slightly temporally marked for early 20th century in that it deals with the theatre going habits of Londoners who used to occupy the seats of gallery at all the first-nights and reviewed the new play loudly during the show. There is also one lexical feature pointing to that same period of time, namely the mention of *telegrams*, typical of that period in time.

Personal outlook: The author's outlook could best be described as humorous and light. He seems to have a very down-to-earth attitude to human nature and its qualities such as Mac's talkativeness. In fact, talkativeness is a typical characteristic of members of lower classes in Wodehouse's novels.

Social role relationship: The social role relationship between the characters in this extract is asymmetrical. George is a member of the wealthy middle-class while Mac is working class. Moreover, in the world of theatre George has a higher position in that micro-society, since he is a celebrated composer while Mac is merely the doorman of the theatre. This situation of asymmetry is

permanent and it is reflected for example in their terms of address: George calls the doorman *Mac* and he in turn calls George *sir*.

Social attitude: The style could be described as either consultative or casual. In a sense the conversation presents some features of casual style, namely the use of first name on George's part, Mac's affirmative reply to the question "Anything for me?" without George having to give his name, inexplicitness of reference in *They tell me the piece was a hit last nigh, sir* (they both know *the piece* is the one George had composed) and shared knowledge as in *Specially if it's an American piece like this one* (1) (Mac knows George is American). Some fractures to the casual style are caused by Mac's calling George "sir" and also by the fact that he explains George the habits of London theatre audience. Of these, the former refers to their asymmetrical social role relationship, where Mac's position is distinctively lower than George's, and the latter implies to less shared background knowledge in the sense that either George is not familiar with the London theatre life, or Mac does not know whether or not he is.

Mode

Medium: The medium is complex: written to be read as if spoken. This applies to the other extracts as well, since they are all dialogues. The short explanatory comments of the author in his voice are to be understood as comments of a third party, an observer of the situation and thus they too are written to be read as if spoken by a third participant in the conversation. Along Biber's (1988:107-113) three dimensions, informational vs. involved, explicit vs. situation-dependent, and abstract vs. non-abstract, this text is at the involved, situational-dependent and non-abstract end of the dimensions, that is, in the "spoken language" end. This "spoken" feature is realized in the text by for example the use of elliptical structures, repetitions and emphatic stress, marked in writing through italics (*I'll get 'em. Oh, I'll *get* 'em*), all of which are typical for oral conversations.

Participation: Participation is also complex: what appears to be a dialogue is of course actually a monologue (of P.G. Wodehouse) with built-in fictional

dialogue. The impression of dialogue is created through the use of direct speech as the phrase structure. The use of first and second person personal and possessive pronouns, and switch of interrogative and declarative sentences are operated to further indicate direct interaction between the conversationalists.

Genre

The genre in question is light humorous novel in my opinion. Also Richard Usborne (1976), the author of a study of Wodehouse's literary work sees the novel this way. Wodehouse himself said he never wrote a serious story in his life and, moreover, that he never wanted to either. In fact, all Wodehouse's stories are light novels, except his short stories, plays, essays and the autobiography (Usborne 1976:139-141). The purpose of this novel is simply to entertain; it has no hidden deeper purposes. It is, as the author himself summarized his style of writing in a personal letter to William Townend, "a sort of musical comedy without music, that ignores real life altogether" (Kimball 2000:5). Or as Kimball wrote:

Most great artists plumb the depths; Wodehouse remained fixed, gloriously, on the surface. That was both his limitation and his achievement. What he lacked in profundity he made up for in verbal dexterity. His province was humor: he didn't trespass into other realms. He came bearing pleasure, not insight. A master of incongruity, Wodehouse left anguish and betrayal, self-knowledge and social awareness to other, generally lesser, talents. (Kimball 2000:5).

The novel is set in England, as most of Wodehouse's work, it is dateless, everything happens in a never-never-land time that vaguely resembles the early 20th century, but without wars and depressions (Usborne 1976: 17-18, 29). In fact, the novel can only be described as typically Wodehousian, not of any other style. There is no real story, simply a handful of typical Wodehouse characters: the simple young man, the head-strong aunt, the idle peer, the brave hero and the pretty but reluctant heroine and they all get drawn in the middle of strange plots and misunderstandings. To quote Shakespeare, the novel is "much ado about nothing"; Wodehouse's trademark. This applies to all the other extracts as well, so genre will not be discussed again.

Comparison of the ST and the two TTs

- (2) "Huomenta, Mac."
 "Hyvää huomenta, sir."
 "Onko minulle mitään?"
 "On, sir. Pari sähköttä. Noudan ne ihan paikalla. Juu, mä noudan ne", sanoi Mac, ikään kuin vakuuttaakseen epäilevälle ystävälle ja puoluelaiselle, että hän kyllä pystyi suorittamaan moisen Herkuleen-urakan.

 "Tässä ne on, sir."
 "Kiitos."

 "Sanovat, että se eilinen kappale oli oikea jymymenestys, sir."
 "Se näytti sujuvan oikein hyvin."
 "Mun eukkoni istui piippuhyllyllä sitä katsomassa, ja koko ensi-illan yleisö kehui sitä eri tavalla. Täällä Lontoossa on nähkääs semmoinen säännöllinen sakki, joka katsoo kaikki ensi-illat piippuhyllyltä. Ja ne on aina eri tiukkoja arvosteluissaan. Varsinkin jos sattuu amerikkalainen kappale niinkuin tämä. Jos ne eivät siitä tykkää, niin kyllä sen saa äkkiä kuulla. Mun eukkoni sanoo, että ne kaikki kehuivat sitä eri tavalla. Mun eukkoni sanoo, ettei ole nähnyt kivempaa kappaletta kuin sitten viimeksi, ja hän on innokas teatterivieras. Mun eukkoni sanoo, että ihan erikoisesti ne tykkäsivät musiikista."
 "Sepä hauskaa."
 "Morning Leaderissä oli hieno arvostelu. Mitähän toiset lehdet kirjoittivat?"
 "Kaikki kerrassaan ylistävästi. Iltalehtiä en vielä ole nähnyt. Lähdin liikkeelle niitä ostamaan."(TT1, 20-21)
- (3) "Huomenta, Mac."
 "Hyvää huomenta, sir."
 "Onko mitään minulle?"
 "On, sir. Muutamia sähkösanomia. Minä haen ne. Ah, kyllä minä ne haen", sanoi Mac, ikään kuin varmemmaksi vakuudeksi siitä, että tässä Herkuleen työssä mitään auttajia tarvittu.

 "Tässä on, sir."
 "Kiitos."

 "Eilinen kappale kuuluu onnistuneen hyvin, sir."
 "Hyvinhän tuo näytti menevän."
 "Vaimoni oli parvella sitä katsomassa, ja kaikki olivat puhuneet siitä hyvin kiittävästi. Kuten tiedätte, sir, täällä Lontoossa on erityinen ensi-illan yleisö yläparveakin varten. Ja se on aina hyvin ankara arvostelussaan. Varsinkin jos on kysymyksessä amerikkalainen kappale niinkuin tämä. Ellei kappale sitä miellytä, niin varsin pian sen kuulla saa. Vaimoni sanoo, että kaikki kehuivat eilistä kappaletta. Hän sanoo, ettei ainakaan hän ole pitkään aikaan nähnyt elävämpää näytelmää. Etenkin musiikkiin kuuluvat kaikki ihastuneen."
 "Hauskaa kuulla."
 "Morning Leader kirjoittaa siitä oikein kauniisti. Mitä sanovat muut lehdet?"
 "Kaikki kiittävät. Iltalehtiä en kuitenkaan ole vielä nähnyt. Niitä saadakseni läksinkin liikkeelle."(TT2, 24-25)

Mismatches of the following kind were discovered in the analysis of the translations and the comparison of translations and original:

Field

Province: Both translations succeeded in conveying the topic and content of the extract, and the conversation between George and Mac was presented in a funny and entertaining way. Moreover, the sentences are kept short and simple which helps to create a cosy, familiar atmosphere. Both translations maintained successfully the latter of the elliptical structures: [They were] *Splendid, all of them* (1), *Kaikki kerrassaan ylistävästi* (TT1, 2) and *Kaikki kiittävät.* (TT2, 3). The first ellipsis [Is there] *Anything for me?* (1) was not kept, but this would in fact not have been possible in Finnish or at least it would have resulted in some unnatural solution. Thus, both choices *Onko minulle mitään?* (TT1, 2) and *Onko mitään minulle?* (TT2, 3) are quite acceptable.

However, there were some incidents when elements that served purely to create a humorous effect were neglected in the translation. TT1 succeeded better in keeping the original elements. All the repetitions were faithfully kept: *My Missus* was four times translated very successfully as *mun eukkoni* (TT1, 2), whereas in TT2 it was translated twice as *vaimoni*, once as *hän* and once omitting it all together. In TT1 *speaking very 'ighly of it* was translated on both occasions as *kehui sitä eri tavalla* (TT1, 2), while in TT2 the element of repetition is overlooked and just the meaning has been translated resulting in *olivat puhuneet siitä hyvin kiittävästi* and *kehuivat eilistä kappaletta* (TT2, 3). The repetitive use of the adjective *'ighly* was also maintained in TT1 where it was constantly translated as *eri* (TT1, 2). TT2 used twice the word *hyvin* (TT2, 3) and once no intensifier at all.

Tenor

Social class: George uses unmarked language, which is easy to translate, but Mac has created something of a problem. In English the most distinctive features of Mac's speech are ungrammaticality in verb forms and phonological properties typical of careless spoken English.

In Finnish the difference between dialects and standard language is much smaller than in many other languages. This is especially true about the Helsinki area dialect, a natural replacement of Mac's capital area dialect, where there is traditionally a strong influence of written standard Finnish (Paunonen 1995: 17, my translation). Typical features of all Finnish dialects are a distinctive melody, choice of personal pronouns, and use of dialectal words (Nuolijärvi 1986:91-92, 133, 135, my translation). Particular phonological features of Helsinki area dialect are for example 1) the omission of 'd' -sound, 2) variation in pronouncing the diphthongs 'ie', 'uo', 'yö', 3) pronouncing diphthongs ending with 'a' or 'ä', for example 'ea', 'oa', 'ua', 'yä', 'iä' as long first vowels 'ee', 'oo', 'uu', 'yy', 'ii', and 4) the replacement of the singular personal pronouns 'minä' with 'mä', 'sinä' with 'sä' and 'hän' with 'se' as well as the third person plural 'he' with 'ne' (Paunonen, 1995:29, 72, 106, 151-167, my translation). In written texts, features such as a distinctive melody obviously cannot be used, so only personal pronouns, lexical choices and phonological properties - imitated in the graphology - can be operated. For some reason both translations avoided the phonological features, so vastly used in the original, and operated only lexical features and pronouns to create the impression on careless spoken Finnish.

TT1 seems to succeed much better in the choice of lexical elements that create the impression of an uneducated speaker. Compare: TT1 uses *ne* instead of 'he' when talking about people, *mä* and *mun* instead of 'minä' and 'minun'. It uses words like *jymymenestys* (2), for *hit* instead of *onnistunut hyvin* (TT2, 3), *mun eukkoni* for *my missus* instead of *vaimoni* (TT2, 3), *piippuhylly* (2) for *gallery* instead of *yläparvi* (TT2, 3) *säännöllinen sakki* (2) for *regular click* instead of *erityinen ensi-illan yleisö* (TT2, 3), and *tykätä* (2) for *like* and *be pleased* instead of *ihastua* and *miellyttää* (TT2, 3). Also, when imitating the speech of the lower classes *Ja ne on aina eri tiukkoja arvosteluissaan* (TT1, 2) overcomes *Ja se on aina hyvin ankara arvostelussaan.* (TT2, 3) Just as *Mun eukkoni sanoo, ettei ole nähnyt kivempaa kappaletta kuin sitten viimeksi ja hän on innokas teatterivieras* (TT1, 2) works better than *Hän sanoo, ettei ainakaan hän ole pitkään aikaan nähnyt elävämpää näytelmää* (TT2, 3) in both accuracy and creativity when

translating the sentence *My Missus says she ain't seen a livelier show for a long time, and she's a great theatregoer*. Mac's style in TT2 is all together too careful and standard language, and it does not emphasize the social gap between them like the original text does.

Personal outlook: In TT2 there is a loss of some of the humorous elements that were created by Mac's language use in the source text. In particular, the continuous repetition of *My Missus* and her opinions as, apparently, an expert when it comes to the theatrical world added to the humorous atmosphere of the whole conversation. This humorous effect was lost when the four repetitions *My Missus saw, My Missus ses, My Missus says* and *My Missus says* (ST, 1) were reduced into *vaimoni oli, vaimoni sanoo* and *hän sanoo* (TT2, 3). One repetition of the wife's opinions: *My Missus says they was all specially pleased* (ST, 1) is reduced into an impersonal *kuuluvat kaikki ihastuneen* (TT2, 3) and *vaimoni* just does not carry the same humorous tone as *My Missus*.

Social role relationship: The asymmetry between the interlocutors is produced well in both translations. Already their greetings reveal the social asymmetry between the two: "*Morning, Mac.*" "*Good morning, sir.*" (ST, 1) "*Huomenta, Mac.*" "*Hyvää huomenta, sir.*" (TT1, 2 and TT2, 3). The word *sir* was repeated five times in the ST and TT2 faithfully reproduced all of them. TT1 missed just one: *There's a regular click, you know, sir, over here in London* (ST, 1) was rendered as *Täällä Lontoossa on nähkääs semmoinen säännöllinen sakki* (TT1, 2). In general TT2 translated Mac's speech rather formally, much more so than it was in the ST. But as regards social distance and asymmetry, it is still maintained in Mac's polite tone and eager-to-serve attitude. For example: "*On, sir. Muutamia sähkösanomia. Minä haen ne. Ah, kyllä minä ne haen.*" --- "*Tässä on, sir.*" "*Eilinen kappale kuuluu onnistuneen hyvin, sir.*" (TT2, 3)

Social attitude: Of the two translations TT1 succeeds better in this dimension, maintaining the casual style of the source text. This is realized through expressions that fall in the informal spoken register in Finnish. TT2, on the other

hand, is more consultative, more formal in its choice of words. The difference in social attitude can best be seen through an example:

"Sanovat, että se eilinen kappale oli oikea jymymenestys, sir."

"Se näytti sujuvan oikein hyvin."

"Mun eukkonni istui piippuhyllyllä sitä katsomassa, ja koko ensi-illan yleisö kehuu sitä eri tavalla. Täällä Lontoossa on nähkääs semmoinen säännöllinen sakki, joka katsoo kaikki ensi-illat piippuhyllyltä. Ja ne on aina eri tiukkoja arvosteluissaan. Varsinkin jos sattuu amerikkalainen kappale niinkuin tämä. Jos ne eivät siitä tykkää, niin kyllä sen saa äkkiä kuulla". (TT1, excerpt 2)

"Eilinen kappale kuuluu onnistuneen hyvin, sir."

"Hyvinhän tuo näytti menevän."

"Vaimoni oli parvella sitä katsomassa, ja kaikki olivat puhuneet siitä hyvin kiittävästi. Kuten tiedätte, sir, täällä Lontoossa on erityinen ensi-illan yleisö yläparveakin varten. Ja se on aina hyvin ankara arvostelussaan. Varsinkin jos on kysymyksessä amerikkalainen kappale niinkuin tämä. Ellei kappale sitä miellytä, niin varsin pian sen kuulla saa." (TT2, excerpt 3)

While *kuuluu onnistuneen* (TT2, 3) is normal standard Finnish, *sanovat* (TT1, 2) creates the same impression of casual spoken language found in the source text. The same is true for *vaimoni, olivat puhuneet siitä kiittävästi, kuten tiedätte, yleisö, on kysymyksessä* and *miellytä* (TT2, 3) compared with *mun eukkonni, kehuu sitä, nähkääs, sakki, sattuu* and *tykkää* (TT1, 2).

Also, the two incidents that imply shared background knowledge, namely Mac's utterances *They tell me the piece was a hit last nigh, sir* and *Specially if it's an American piece like this one* were both translated accurately in TT1 as *Sanovat, että se eilinen kappale oli oikea jymymenestys, sir* and *Varsinkin jos sattuu amerikkalainen kappale niinkuin tämä* (TT1, 2). For the first utterance TT2 had *Eilinen kappale kuuluu onnistuneen hyvin, sir*, which does not imply any shared knowledge, but the latter utterance was translated equally well in TT2 as *Varsinkin jos on kysymyksessä amerikkalainen kappale niinkuin tämä* (TT2, 3).

Mode

Medium: Both translations fail to present some of the "oral" features of the original, namely one of the situational ellipsis and the instance of emphatic stress, marked in writing through italics "Oh, I'll get 'em" in the source text but missing in the target texts. TT1 succeeds better in realizing the repetitive elements than TT2 (see under *field*).

Genre: The genre of light humorous novel has not changed in either of the translations. However, something of the humorous element has been lost, due to changes in register, such as bringing Mac's speech closer to standard language and the omission of repetition. This has been a problem with especially TT2, which is clearly more formal both lexically and syntactically.

Overt errors

On two occasions, TT2 omitted some words. Both incidents occurred at the end of the extract. *My Missus says she ain't seen a livelier show for a long time, and she's a great theatregoer* is translated simply as *Hän sanoo, ettei ainakaan hän ole pitkään aikaan nähnyt elävämpää näytelmää* (TT2, 3), leaving out the end of the phrase which gives the reader insight to the personality of Mac's wife. The other omission is in the next sentence: *My Missus says they was all specially pleased with the music* was translated as *Etenkin musiikkiin kuuluvat kaikki ihastuneen* (TT2, 3), omitting, again, the part that has no relevance to the storyline itself, but has great relevance to the enjoyment of the reader, because it deprives them of one of the small elements adding to the humorous effect of the novel.

Both translators seemed to have some difficulty in translating the piece *"Yes, sir. Some telegrams. I'll get 'em. Oh, I'll get 'em", said Mac, as if reassuring some doubting friend and supporter as to his ability to carry through a labour of Hercules.* TT1 succeeded much better in the first part: *"On, sir. Pari sähköttä. Noudan ne ihan paikalla. Juu, mä noudan ne", sanoi Mac, ikään kuin vakuuttaakseen epäilevälle ystävälle ja puoluelaiselle, että hän kyllä pystyi suorittamaan moisen Herkuleen-urakan* (TT1, 2). Here the word 'puoluelainen' seems a bit strange, the word 'supporter' could obviously have been translated in other ways as well, e.g. 'tukija', 'kannattaja', which, in my opinion, would transmit better the original image of a worried friend watching whether Mac can really perform the difficult and tiring task. The result of TT2 was even less successful: *"On, sir. Muutamia sähkösanomia. Minä haen ne. Ah, kyllä minä ne haen", sanoi*

Mac, ikään kuin varmemmaksi vakuudeksi siitä, että tässä Herkuleen työssä mitään auttajia tarvittu (TT2, 3), in fact the substitution is faulty. As regards 'the labour of Hercules', both translations fail to realize that this phrase, part of the western cultural heritage, is known in Finland too and has a proper translation: 'Herakleen (or Herkuleen) urotyö'.

In TT2 there was another case of bad substitution as well. In *There's a regular click, you know, sir, over here in London, that goes to all the first nights in the gallery* the part 'you know' should have been translated as something like *Täällä Lontoossa on nähkääs semmoinen säännöllinen sakk, joka katsoo kaikki ensi-illat piippuhyllyltä* (TT1, 2) as in TT1, rather than as *Kuten tiedätte, sir, täällä Lontoossa on erityinen ensi-illan yleisö yläparveakin varten* (TT2, 3). The significance of 'you know' in this case is equivalent to 'you see' or 'you understand', it is not something that George actually knows, otherwise there would be no point in explaining the whole matter to him, as Mac does in his following sentences.

Statement of quality

The comparison of ST and the two TTs along the situational dimensions has shown that there are mismatches on the dimensions *province, social class, personal outlook, social attitude* and *medium*. On *province* especially TT2 failed to reproduce all the repetitions, which diminished the humorous effect. The dimensions *social class, personal outlook* and *social attitude* all suffered, again in TT2, from the too formal translation of Mac's speech, which ought to have been more slovenly, casual and working-class. TT1 succeeded much better in maintaining the social class dialect with a choice of lexical items of casual spoken Finnish. As regards *medium*, both translations failed to present an ellipsis and emphatic stress, both elements of oral conversation. In addition, there was 1 *overt error* in TT1 and as many as 4 in TT2.

5.2 London crowd

Analysis of the source text, second extract: a London crowd.

Before this excerpt the heroine of the story, lady Maud, having secretly left for London to meet her fiancé, has accidentally been seen in the street by her brother. Since Maud was not supposed to have left the castle, she had no choice but to escape from him and doing that she has met the hero, George. George, who was sitting in a taxi hid her in it, lied to the furious brother, lord Percy, about the matter and finally ended up having a fight with him, trying to prevent him from looking into the cab. In this extract the ever-curious London crowd gathers around the two gentlemen to comment on the course of events just when words are beginning to make way for action.

- (4) This looked like a row between toffs, and of all things which most intrigued him a row between toffs ranked highest.
"R!" he said approvingly. "Now you're torkin!"(ST, 35)
- (7) "Mordee! Cummere! Cummere quick! Sumfin' hap'nin!"(ST, 35)
- (10) "Wot is it? 'Naccident?"
"Nah! Gent 'ad 'is pocket picked!"
"Two toffs 'ad a scrap!"
"Feller bilked the cabman!"
"They're doin' of it for the picture."
"Jear that? It's a fillum!"
"Wot o', Charlie!"
"The kemerer's 'idden in the keb"(ST, 36)
- (13) "Nothin' of the blinkin' kind! The fat 'un's bin 'avin' one or two around the corner, and it's gorn and got into 'is 'ead!"(ST, 36)
- (16) "Looney!" he decided. "This 'ere one's bin moppin' of it up, and the one in the keb's orf 'is bloomin' onion. That's why 'e's standin' up instead of settin'. 'E won't set down 'cept you bring 'im a bit o' toast, 'cos he thinks 'e's a poached egg."(ST, 38)

Field

Province: Here, again, the most important feature of the extract is the effect of humour. This is achieved through low-class spoken dialect language reflected in the graphology and choice of lexical items. Simple, short clauses are used to create the image of everyday conversation.

Tenor

Geographical origin: Non-marked standard British English is used to include the few comments by the narrator. Something like a Cockney dialect is used in the dialogue, but Cockney is more correctly perceived as a social dialect, a dialect of the lower classes of the capital city.

Social class: The whole conversation takes place in a low working class metropolitan dialect. The dialect is not exactly Cockney, but something of a "literary Cockney", a make-believe dialect that resembles it but has been "acculturated" a little in order to make it more understandable for the standard reading audience. The main distinctive features of Cockney are to be found especially in phonological level. Typical examples are 1) omitting initial 'h', 2) inserting it at the beginning of words that normally start with a vowel, 3) replacing long 'ee' and 'oo' sounds with a slight 'er' -glide (see *gone* below), 4) pronouncing 'th' as 'f' or 'v', 5) introducing a glide vowel in unaccented positions (see *film* below), and 6) dropping the 'g' in 'ing'. (Matthews, 1938:156-176). Many of these features are present in this extract and they are reflected in the graphology of the text, for example *torkin* for *talking* (4), *gorn* for *gone* (13), *sumfin'* for *something* (7). There are also several examples of h-dropping, for example 'ad (10) for had, 'idden (10) for hidden and 'ead (13) for head as well as other peculiarities like *jear* for [*did*] *you hear* (10) and *fillum* for *film* (10).

In her model of translation quality assessment House analysed one extract of comedy dialogue in Hiberno-English and she pointed out that "it is extremely difficult to achieve (even a) second-level functional equivalence as it is necessary to select an "equivalent" target language geographical dialect, i.e., a dialect equivalent in "human or social geography" (House 1997:68). As regards the evaluation of such translation, House notes that the degree of correspondence in terms of social status between dialects in two different cultures cannot be measured because no completed cultural-comparative studies exist. Therefore the evaluation is by force a subjective matter to a certain degree (House 1997:76). In my opinion the best translation equivalent is obtained by the use of a variant that

is contemporary or nearly contemporary with the original and that has the same social position in the target culture. In the case of this "literary Cockney" a Finnish translation to the dialect of Helsinki, the Finnish capital area, would be the best solution. And, as the original, this dialect too should be made a little more "literal" so that the standard reading audience can understand and enjoy it.

Time: unmarked, nearly contemporary British English.

Personal outlook: The author's outlook can best be described as a humorous down-to-earth attitude towards the curiosity and meddling into other people's affairs so typical of human beings, especially of those of lower classes in Wodehouse's works.

Social role relationship: The social role relationships between the interlocutors are symmetrical, all participants belong to lower working class and this situation is permanent. Their roles in the situation are those of amused commentators. They are friends or acquaintances on casual or intimate terms. This is reflected by the use of intimate terms of address *Mordee* (7) and *Charlie* (10).

Social attitude: The style is between intimate and casual for the most part with elliptical clauses, such as *Sumfin' [is] hap'nin* (7), *[Did] Jear that?* (10), and *The fat 'un's bin 'avin' one or two [drinks] around the corner, and it's gorn and got into 'is 'ead!* (13). There are also two incidents of casual forms of address: *Mordee* (7), *Charlie* (10). In their comments about the events people use casual forms like *gent* (10), *feller* (10), *the fat 'un* (13) which imply a certain amount of intimacy between the conversationalists and perhaps also their general lack of respect for 'gentlemen'.

Mode

Medium: The medium is complex: written to be read as if spoken. Along Biber's (1988:107-113) dimensions this extract is very involved, situational-dependent and abstract, in other words, it possesses all the features of spoken language. Examples of this are the use of ellipsis, short and simple phrase structures and variation of declarative, imperative and interrogative clauses.

Participation: For the whole novel, participation is complex: a built-in fictional dialogue, but in the extract under observation at present, participation is simple. The only phrase structure used is direct speech and a number of first and second person personal pronouns and exclamations are operated to create the impression of interaction. For example: *R!*" he said approvingly. "Now you're torkin!" (4), *Cummere! Cummere quick!* (7), *Two toffs 'ad a scrap!* (10) and *Looney! he decided* (16).

Comparison of the ST and the two TTs

- (5) Jutusta näytti kehittyvän kahden keikariherran kahakka, ja keikariherrojen kahakat olivat hauskinta mitä hän tiesi.
"Hrr! hän sanoi hyväksyvästi. Kyllähän te puhua osaatte."(TT1, 34)
- (6) Tästä näytti sukeutuvan oikein ensiluokkainen huvitus, herrasväen tappelu.
"No niin! sanoi hän hyväksyen. "Nyt toistenne kurkkuun kiinni!" (TT2, 40)
- (8) "Maudee! Tuus tänne! Tuu vikkelästi! Täällä on jotain!"(TT1, 34)
- (9) "Murha! Tule tänne! Tule pian! Täällä on jotakin tekeillä!"(TT2, 40)
- (11) "Mikä se on? Tapaturma, vai?"
"Ehei! Tolta herralta vaan on varastettu fyrkkaa!"
"Nuo molemmat keikarit on tapelleet pikkasen!"
"Tuo rähjää sen kaverille, kun istuu autossa!"
"Ne vaan näyttelee semmoista elokuvaa!"
"Voi jee! Sitäkös se onkin?"
"Kuulit sä, Charlie?"
"Ja kamera on piilotettu tonne autoon!"(TT1, 35)
- (12) "Mitä täällä? Onnettomuusko?"
"Ei! Eräältä herralta on viety taskusta lompakko!"
"Ovat tainneet vähän tapella hienot kaverukset!"
"Yritti kai petkuttaa kuskia!"
"Nehän ottaa elokuvia!"
"Kuule! Ne filmaa!"
"Niinkö?"
"Filmaaja on piilossa tuolla autossa."(TT2, 41)

- (14) "Joutavaa hölpötystä tommoinen. Näkeehän sen heti, että toi voipulla tossa on käyny kumoamassa pari naukkua ja nyt se sitten on kekkulissa" (TT1, 35)
- (15) "Eihän ne mitään filmaa; ei sinnepäinkään! Toi lihava on saanu yhren tai pari ryyppyä liikaa, ja se on menny sille päähän!" (TT2, 41)
- (17) "Jepulis! hän ratkaisi. Toi tossa ulkopuolella freistaa kiinni sitä kun istuu autossa, ja se taas on ihan pöhkö. Siksi se vaan seisookin eikä uskalla istua. Se painuis istuvilleen vasta sitten, jos sais alleen palasen paahtoleipää, koska se kuvittelee olevansa semmoinen paistettu muna." (TT1, 36-37)
- (18) "Tämä heppu on ollu hävytön, ja toinen on äkäinen kuin sipuli. Siitä syystä se seisoo eikä istu. Eikä se rupeakaan istumaan, ennenkuin sille annetaan pieni pala leipää käteen, sillä se luulee itseään munapihviksi." (TT2, 43)

Mismatches of the following kind were discovered in the analysis of the texts:

Tenor

Social class: There is an almost total mismatch of this dimension. Especially TT2 fails to present any kind of substitution of the Cockney dialect, except on rare occasions. Some successful translations into casual spoken language can be found in TT2, such as *Toi lihava* (TT2, 15) *Tämä heppu on ollu hävytön, ja toinen on äkäinen kuin sipuli* (TT2, 18), but these incidents do not improve the general translation quality. Quite the contrary, because as a result the whole translation lacks intratextual coherence. For the most part the conversations were translated into standard Finnish in TT2. Striking examples of mismatches were for example *Täällä on jotakin tekeillä!* (9) for *Sumfin' hap'nin!* (7) and *Ei! Eräältä herralta on viety taskusta lompakko!* (12) for *Nah! Gent 'ad 'is pocket picked!* (10) There is also a case in which a Finnish regional western dialect is used all of a sudden: *the fat 'un's bin 'avin' one or two around the corner!* (13) is translated as *toi lihava on saanu yhren tai pari ryyppyä liikaa* (15).

TT1, however, succeeded a little better in matching this parameter. At places individual lexical items were translated into the Finnish metropolitan dialect, with such successful results as *Nah! Gent 'ad 'is pocket picked!* (10) translated as *Ehei! Tolta herralta vaan on varastettu fyrkkaa* (11). This is obviously a rather "free" translation, on meaning rather than word level, but as such it cunningly maintains the style required. Since the social dialect in the ST is mainly apparent

on the phonological level and the Finnish nearest equivalent is based on lexical choices, solutions like the above are recommendable. Another example of this kind is *This 'ere one's bin moppin' of it up, and the one in the keb's orf 'is bloomin' onion* (16) translated as *Toi tossa ulkopuoella freistaa kiinni sitä kun istuu autossa, ja se taas on ihan pötkö* (17)

Social attitude: Here, again, TT1 succeeded better in avoiding the mismatches. Both cases of calling a person by first name were translated: *Mordee* (7) as *Maudee* (TT1, 8) vs. *Murha* - a clear error- in TT2 (9) and *Wot o', Charlie!* (10) as *Kuulit sä, Charlie?* (TT1, 11) vs. *Niinkö?* (TT2, 12). The casual style of speech, too, was preserved better at places in TT1. Compare: *Cummere! Cummere quick!* (7) translated as *Tuus tänne! Tuu vikkellästi!* (TT1, 8) - *Tule tänne! Tule pian!* (TT2, 9); *Gent 'ad 'is pocket picked!* (10) as *Tolta herralta vaan on varastettu fyrkkaa!* (TT1, 11) - *Eräältä herralta on viety taskusta lompakko!*(TT2, 12); *The kamerer's 'idden in the keb* (10) as *Ja kamera on piilotettu tonne autoon* (TT1, 11) - *Filmaaja on piilossa tuolla autossa* (TT2, 12).

Also *Joutavaa hölpötystä tommainen!* (TT1, 14) is stylistically a better equivalent to *Nothin' of the blinkin' kind!* (13) than *Eihän ne mitään filmaa; ei sinnepäinkään!* (TT2, 15) although the use of the Finnish casual pronoun *ne* helps. *The fat 'un* (13) was also successfully translated as *toi voipulla tossa* (TT1, 14) and *toi lihava* (TT2, 15), both of which are rendered casual by the use of the demonstrative pronoun. *'E [=he]* is translated as the closest Finnish equivalent, *se*, in both texts. The ellipsis of the ST were not kept for the most part. The first one: *Sumfin' [is] hap'nin* (7) was translated in TT2 as a whole sentence *Täällä on jotakin tekeillä* (9), but TT1 managed to produce a kind of ellipsis with its *Täällä on jotain* (8), leaving out a word like 'nähtävää', 'tekeillä' which would be natural in Finnish. *[Did] Jear that?* (10) was translated in TT1 as *Voi jee!* (11), which has nothing of the original, while this time TT2 managed a little better with its *Kuule!* (12). Here, however, an ellipsis would not even be possible in Finnish, because the ellipted part is an auxiliary not operated in the Finnish question formula. Both translations failed in the third ellipsis: *The fat 'un's bin*

'avin' one or two [drinks] around the corner resulted in *toi voipulla tossa on käyny kumoamassa pari naukkua* (TT1, 14) and *Toi lihava on saanu yhren tai pari ryyppyä liikaa* (TT2, 15) when the original ellipsis could just as well have been kept in Finnish too.

Overt errors

TT2 presented two cases of omission. *Wot o', Charlie!* (10) was simply translated as *Niinkö?*, (12) leaving completely out the term of address which, in my opinion, added greatly to the humorous element: the by-standers know each other by name, they greet each other, for them a public row of two gentlemen is great entertainment, a social event. The other case of omission was *Looney! he decided.* *This 'ere one's bin moppin' of it up...* (16) translated as *Tämä heppu on ollu hävytön...* (18) This omission, however, has hardly any significance to the reader.

Curiously enough, both translations presented the same two additions: *'E won't set down 'cept you bring 'im a bit o' toast, ('cos he thinks 'e's a poached egg)* (16) was in TT1 *Se painuis istuvilleen vasta sitten, jos sais alleen palasen paahtoleipää* (17) and in TT2 *Eikä se rupeakaan istumaan, ennenkuin sille annetaan pieni pala leipää käteen* (18). In this case TT1 succeeded better in choice of words added, because you put the toast under the egg. Both translators also added words like *jos*, *ennenkuin* in the structure, which in fact is necessary for the Finnish structure.

Both translations showed cases of substitution with wrong elements. In TT2 *Mordee! Cummere!* (7) was translated as *Murha! Tule tänne!* (9) when the correct translation would have been *Maudee! Tuus tänne!* (8) as in TT1. Another mismatch in TT2 was *This 'ere one's bin moppin' of it up, and the one in the keb's orf 'is bloomin' onion* (16) translated as *Tämä heppu on ollu hävytön, ja toinen on äkäinen kuin sipuli* (TT2, 18) when in fact 'onion' means the same as 'head, mind' and the correct solution could be something like in TT1: *Toi tossa*

ulkopuolella freistaa kiinni sitä kun istuu autossa, ja se taas on ihan pöhhö (TT1, 17)

Later on TT1 erroneously had *"Two toffs 'ad a scrap!" "Feller bilked the cabman!"* (10), two phrases following each other but uttered by separate individuals and offering different suggestions of what was happening, translated as *"Nuo molemmat keikarit on tapelleet pikkasen!" "Tuo rähjää sen kaverille, kun istuu autossa!"* (11) while TT2 presented a more equivalent translation: *"Ovat tainneet vähän tapella hienot kaverukset!" "Yritti kai petkuttaa kuskia!"* (12). Another mismatch in substituting a phrase found in TT1 was *"R!" he said approvingly. "Now you're torkin!"* (4) translated as *"Hrr!" hän sanoi hyväksyvästi. "Kyllähän te puhua osaatte"* (5). From the context it is apparent that the speaker wants the two gentlemen to talk less and hit more, and that is the reason to his approving tone when uttering *now you're torkin* i.e. "good, now we get down to business" just as the men change from words into action. In contrast, the Finnish translation means approximately the same as "all you do is talk", which is something he would not say approvingly. TT2 succeeded here to present an equivalent translation with *"No niin!" sanoi hän hyväksyen. "Nyt toistenne kurkkuun kiinni!"* (6).

Both TT1 and TT2 had presented a small and irrelevant error of substitution in translating *cos he thinks 'e's a poached egg* (16) as *koska se kuvittelee olevansa semmoinen paistettu muna*. (TT1, 17) and *sillä se huulee itseään munapihviksi* (TT2, 18). The literal translation would of course have been "uppomuna", a course rarely served in the Finnish cuisine. This was perhaps also the reason for the translators to choose more familiar dishes. Both translations had also unnecessarily changed the interrogative clause in *Jear that? It's a fillum!* (10) into a declarative one *Voi jee! Sitäkös se onkin?*(TT1, 11) - *Kuule! Ne filmaa!* (TT2, 12), when it would be possible and totally normal to say something like "kuulitkos (tuota)?" "kuulitko?" "kuulitsä (tota)?". In the same utterance TT1 also changed the latter clause from a declarative to an interrogative.

Statement of quality

The comparison of ST and the two TTs along the situational dimensions has shown that there are again mismatches on the dimensions *social class* and *social attitude*. On *social class* the TTs, especially TT2, lack comparable features of social dialect, although they could have been achieved by using a Finnish capital area dialect, a natural replacement of a London dialect. The markers of the dialects would then be formally quite different, “phonological” features for Cockney, lexical for the Finnish urban dialect, but even such considerable changes would, in my opinion, be justifiable because that would add to the functional equivalence of the translations. On the dimension *social attitude* the already criticised use of standard Finnish in the TTs resulted in a style that was sometimes more consultative, that is “neutral”, than casual. In addition, there was a total of six *overt errors* in TT1 and eight in TT2.

5.3 Lady Maud and Albert

Analysis of the source text, third extract: lady Maud and Albert, the pageboy, in the garden

In this excerpt lady Maud tries to civilize Albert, the young pageboy of Belfer Castle, by reading him poetry in the garden. Albert, whose main reason for joining these events is the chocolates his mistress gives him to eat during the sessions, is more interested in other things.

(19) “That’s the first hornet I seen this year,” he said pointing.

“Haven’t you been listening, Albert?”

“Oh, yes, m’lady! Ain’t he a wopper, too?”

“Never mind the hornet, Albert.”

“Very good, m’lady.” (ST, 90)

(22) “That poem was written by a very clever man who married one of my ancestresses. He ran away with her from this very castle in the seventeenth century.”

“Lor”, said Albert as a concession, but he was still interested in the hornet.

“He was far below her in the eyes of the world, but she knew what a wonderful man he was, so she didn’t mind what people said about her marrying beneath her.”

“Like Susan when she married the pleeceman.”

“Who was Susan?”

"Red-'eaded gel that used to cook 'ere. Mr Keggs says to 'er, 'e says, "You're marrying beneath you, Susan," 'e says. I 'eard 'im. I was listenin' at the door. And she says to 'im, she says, "Oh, go boil your fat 'ead," she says." (ST, 90-91)

Field

Province: The most important feature is the effect of humour. It is achieved in this extract through the setting that is already comical as such: the romantic lady Maud, reading poetry to practical Albert in the hope that it will improve the boy's mind, while all he wants is chocolates and to get away from his chores. Albert's comparison between the seventeenth century poet who eloped with a duchess and the cook who married a policeman is quite hilarious. He also keeps repeating certain things, such as *Mr Keggs says to 'er, 'e says, "You're marrying beneath you, Susan," 'e says. [...]* *And she says to 'im, she says, "Oh, go boil your fat 'ead," she says.*" (22) which greatly add to the humorous effect.

Tenor

Geographical origin: Lady Maud speaks geographically non-marked standard British English. Albert's language is social, rather than geographical dialect, marked by his low social standing and lack of education rather than the location of Belpher Castle in the county of Hampshire, as stated by the author.

Social class: Lady Maud's speech is standard British English and in that sense it is socially unmarked. She is naturally, being the daughter of an earl, a member of the upper class, but this is not reflected in her speech. Everything she says is perfectly normal standard English, the kind that is regularly used in literature and taught to foreigners (Trudgill 1974:18-19). Her possible R P pronunciation is also not marked in the graphology. Albert, on the other hand, represents the lower classes and his speech presents features of uneducated working class social dialect. Albert uses ungrammatical verb forms: *I seen this year, ain't he* (19), *mr Keggs says, she says* (should be 'said') (22), as well as drops his h: *red-'eaded, 'ere, 'er, 'e, 'eard, 'im, 'ead* (22). There are other phonological features indicating his social class as well, which the graphology aims to reproduce, e.g. *m'lady, wopper* (i.e. whopper) (19), *pleeceman* (policeman), *gel* (girl) and *listenin'* (22). Also the content of Albert's speech reveals his social standing, for

example when he says *I was listenin' at the door*, an activity thought typical of lower classes and especially servants in Wodehouse's novels.

Time: unmarked, contemporary or nearly contemporary British English as concerns grammar and structures. The lexical items, however reveal a bit of the British class society of the early 20th century: *Red-headed gel that used to cook 'ere. Mr Keggs says to 'er, 'e says, "You're marrying beneath you, Susan,"* (22) with cooks and the idea of 'marrying beneath', thus marking the date of the text to somewhere around the beginning of the twentieth century.

Personal outlook: Amused and sympathetic towards both Maud and her desperate attempt to refine Albert's mind as well as towards young Albert who does not especially want to be educated, but sees the more practical side of things. This can be seen especially in extract 19 and the beginning of extract 22, where there are in fact two "conversations" going on simultaneously and they only occasionally touch each other. Maud's conversation is about poetry and making Albert appreciate it and the lovestory of one poet and her ancestress (underlined) and Albert's conversation is about the hornet (in bold):

"That's the first hornet I seen this year," he said pointing.

"Haven't you been listening, Albert?"

"Oh, yes, m'lady! Ain't he a wopper, too?"

"Never mind the hornet, Albert."

"Very good, m'lady." (ST, 19)

"That poem was written by a very clever man who married one of my ancestresses. He ran away with her from this very castle in the seventeenth century."

"Lor", said Albert as a concession, but he was still interested in the hornet.

"He was far below her in the eyes of the world, but she knew what a wonderful man he was, so she didn't mind what people said about her marrying beneath her." (ST, 22)

Social role relationship: The social role relationship between Albert and Maud is extremely asymmetrical. Maud represents the noblesse, while Albert is lower working class. Also, Maud is an adult and Albert is a young boy of perhaps fourteen or fifteen years, and finally he is at her service, so the situation too strengthens the presence of authority. This situation is permanent and it is reflected in the text in the terms of address *Albert vs. my lady* and the fact that

lady Maud commands Albert: *Haven't you been listening, Albert?* and *Never mind the hornet, Albert* (19).

Social attitude: The style is consultative, i.e. the neutral, unmarked one. The use of first name on Maud's part and inexplicit reference in Albert's sentence *Like Susan when she married the pleeceman*, which however should have been more explicit, since it is followed by Maud's question: 'Who was Susan?', make the conversation less than formal, but there are no real markers of casual style either, such as ellipsis or contractions. Albert, in turn, calls Maud with the respectful form *my lady*, but is otherwise very informal and even chummy in his conversation. This informality is probably caused by his young age and lack of education, which can make him unaware that there are different ways of talking in different kinds of social situations. This conclusion is supported by the fact that he uses the same style with everyone in all the extracts, from his employer lady Maud to Keggs, the butler, and George who is just a strange adult.

Mode

Medium: The medium is complex: written to be read as if spoken. Examples of the spoken-language-like features are short and simple phrase structures, especially in Albert's speech, like *Oh, yes, m'lady!*, *Ain't he a wopper, too?*, *Very good, m'lady*. (ST, 19) and *Red-'eaded gel that used to cook 'ere*. (ST, 22), repetition of elements, such as *m'lady* (19) twice and *Mr Keggs says, 'e says* or *she says* (22) a total of six times in an excerpt of only three rows. There is also quick variation of declarative, interrogative and imperative utterances, like in these lines where we first have a question, then a reply to that followed by a new question, an order as a reply to that, and finally a statement. "*Haven't you been listening, Albert?*" "*Oh, yes, m'lady! Ain't he a wopper, too?*" "*Never mind the hornet, Albert.*" "*Very good, m'lady.*" (19). This kind of variation is very typical of oral conversation.

Participation: As before in extracts one and two, participation is complex because we are dealing with a monologue with built-in fictional dialogue. Direct

speech is the phrase structure used for the whole extract. A question - answer formula and first and second person personal pronouns are used to create the image of a conversation. For example:

"Haven't you been listening, Albert?"
"Oh, yes, m'lady! Ain't he a wopper, too?"
"Never mind the hornet, Albert." (19)

"Like Susan when she married the pleeceman."
"Who was Susan?"
"Red-'eaded gel that used to cook 'ere..." (22)

Comparison of the ST and the two TTs

- (20) "Ensimmäinen nokkavarpunen minkä mä tänä vuonna olen nähnyt", hän ilmoitti pontevasti.
 "Etkö ole kuullut runoa, Albert?"
 "Juu, olenhan mä, m'lady. Se on aika vonkale."
 "Älä nyt välitä varpusesta, Albert."
 "Hyvä on, m'lady" (TT1, 88)
- (21) "Kas, ensimmäinen ampiainen tänä vuonna", sanoi hän ja osoitti sormellaan.
 "----" (The lines are omitted)
 "----"
 "----"
 "----" (TT2, 89)
- (23) "Tuon äskeisen runon on kirjoittanut hyvin älykäs mies, joka meni naimisiin erään esiäitini kanssa. Runoilija pakeni hänen seurassaan juuri tästä kartanosta seitsemännellätoista vuosisadalla."
 "Jee", sanoi Albert hyväksyvästi, mutta nokkavarpunen askarrutti edelleen hänen mieltään.
 "Maailman silmissä mies oli paljon alhaisempi kuin tyttö, mutta tyttö tiesi, kuinka ihmeellinen mies oli, eikä sen vuoksi välittänyt, vaikka ihmiset sanoivat, että hän oli ottanut aviomiehen säätynsä alapuolelta."
 "Than niinkuin Susan ja sen lampuoti."
 "Kuka Susan oli?"
 "Se punatukkainen likka, joka ennen oli köksänä täällä. Herra Keggs sanoi sille, että "Sä otat nyt ukon säätysi alapuolelta, Susan", sillä lailla se sanoi, mä kuulin itse. Kyttäsin oven takana. Niin tyttö sanoi, että "Pöh, pistä kuule sä, tuo paksu kallosi soppakattilaan", sillä lailla se sanoi." (TT1, 88-89)
- (24) "Tämän runon kirjoitti hyvin viisas mies, joka oli naimisissa erään esivanhempani kanssa. He karkasivat yhdessä tästä samasta linnasta seitsemännellätoista vuosisadalla."
 "Herrajee", sanoi Albert, mutta hänen mielensä oli yhä kiinni ampiaisessa.
 "Mies oli maailman silmissä paljon alempana tyttöä, mutta tyttö tiesi, mikä ihmeellinen nero se mies oli, eikä välittänyt siitä, mitä ihmiset sanoivat hänen al-arvoisesta avioliitostaan"
 "Aivan kuin Susanna, joka meni naimisiin poliisin kanssa."
 "Kuka oli Susanna?"
 "Punatukkainen likka, joka kävi täällä keittäjää auttamassa, Mr Keggs sanoo hänelle: 'Sinä olet tehnyt ala-arvoisen naimakaupan, Susanna'. Minä kuulin sen. Kuuntelin oven raosta. Ja Susanna sanoo hänelle: 'Äh, mene ja paista tuo rasvainen kallosi', niin hän sanoo." (TT2, 89-90)

Mismatches of the following kind were discovered in the analysis of the texts:

Field

Province: TT1 succeeded quite well in presenting the topic and content of the extract. The instruments of humorous effect were maintained quite well: the short sentences were kept and in the repetitions only the latter parts of the double repetitions were not kept. "Mr Keggs says to 'er, 'e says, "You're marrying beneath you, Susan," 'e says. And she says to 'im, she says, "Oh, go boil your fat 'ead," she says." (ST, 22), was translated as "Herra Keggs sanoi sille, että "Sä otat nyt ukon säätyisi alapuolelta, Susan", sillä lailla se sanoi. Niin tyttö sanoi, että "Pöh, pistä kuule sä, tuo paksu kallosi soppakattilaan", sillä lailla se sanoi." (TT1, 23). This was probably a good choice stylistically, because the double repetitions "Herra Keggs sanoi sille, se sanoi, että "Sä otat nyt ukon säätyisi alapuolelta, Susan", sillä lailla se sanoi" sound a bit too 'directly translated' in Finnish. Ben-Shahar (1994) warns against applying indicators of spoken language directly from the ST, because the methods used can be foreign to the target language and as a result something that is a natural imitation of a dialogue in the source text, becomes non-authentic and readily recognized as translated (Ben-Shahar 1994:199). This is exactly what, in my opinion, would have happened had the double repetitions been translated.

TT2 did not succeed so well: "*That's the first hornet I seen this year,*" he said pointing. "*Haven't you been listening, Albert?*" "*Oh, yes, m'lady! Ain't he a wopper, too?*" "*Never mind the hornet, Albert.*" "*Very good, m'lady.*" (19) was translated simply as "*Kas, ensimmäinen ampiaisen tänä vuonna*", sanoi hän ja osoitti sormellaan (TT2, 21). Nothing more. Otherwise TT2 managed to keep the light tone and the repetitions were translated much in the same manner as in TT1. For example "*Lor*", said Albert as a concession ... (ST, 22) was translated in TT1 as "*Jee*", sanoi Albert hyväksyvästi... (23) and "*Herrajee*", sanoi Albert ... (24) in TT2, and "*And she says to 'im, she says, "Oh, go boil your fat 'ead," she says.*" (ST, 22) was as successfully "*Niin tyttö sanoi, että "Pöh, pistä kuule sä, tuo paksu kallosi soppakattilaan", sillä lailla se sanoi.*" (23) in TT1 and "*Ja*

Susanna sanoo hänelle: 'Äh, mene ja paista tuo rasvainen kallosi', niin hän sanoo." (24) in TT2.

Tenor

Social class: The socially marked speech of Albert presented some difficulty in translating, mainly because of the differences in social dialects between English and Finnish. While, again, the English text most often relied on ungrammatical verb forms and phonological features imitated in the graphology, the same effect in Finnish would be achieved through lexical choices mainly. In the end TT1 presented a fair result with features to imitate casual uneducated spoken language such as *Ensimmäinen nokkavarpunen minkä mä tänä vuonna olen nähnyt* (TT1, 21) for *That's the first hornet I seen this year* (19), *Juu, olenhan mä, m'lady. Se on aika vonkale* (TT1, 20) for *Oh, yes, m'lady! Ain't he a wopper, too?*(19), *se punatukkainen likka, joka ennen oli köksänä täällä* (TT1, 23) for *red-'eaded gel that used to cook 'ere* (22) and *Mä kuulin itse. Kytäsin oven takana.* (TT1, 23) for *I 'eard 'im. I was listenin' at the door* (22).

Unfortunately TT2 did much worse resulting in an almost total mismatch of this dimension. *That's the first hornet I seen this year* (19), was translated as *Kas, ensimmäinen ampiainen tänä vuonna* (TT2, 21) *red-'eaded gel that used to cook 'ere* (22) was *Punatukkainen likka, joka kävi täällä keittäjää auttamassa* (TT2, 24) and *I 'eard 'im. I was listenin' at the door* (22) was translated as *Minä kuulin sen. Kuuntelin oven raosta* (TT2, 24). This is by far too formal and hardly gives the same effect as the English original.

Time: unmarked, contemporary or nearly contemporary British English as concerns grammar and structures. The lexical items, however reveal a bit of the earlier class society: *Red-'eaded gel that used to cook 'ere. Mr Keggs says to 'er, 'e says, "You're marrying beneath you, Susan,"* (19) with cooks and the idea of 'marrying beneath', thus marking the date of the text to somewhere around the beginning of the twentieth century.

Social role relationship: Some of the asymmetry between Albert and lady Maud is lost in TT2 due to leaving out the few lines of ST extract 19, in which Albert twice calls Maud *m'lady* and Maud, also twice, calls him *Albert* (TT2 21). As a result the whole conversation seems more socially symmetrical in Finnish, than it in fact is in the original, because in the latter part of it Albert is less formal and neither of them uses any terms of address at all.

Mode

Medium: Both translations succeed quite well in producing some of the oral features in the conversation. Utterances are kept short and the variation between clause types of the original is maintained. As regards repetitions, TT1 succeeds much better: of the repetitions of *m'lady* (19) both incidents are maintained as are four out of six repetitions in "*Red-eaded gel that used to cook 'ere. Mr Keggs says to 'er, 'e says, "You're marrying beneath you, Susan," 'e says. I 'eard 'im. I was listenin' at the door. And she says to 'im, she says, "Oh, go boil your fat 'ead, she says."* (22) resulting in this translation: "*Se punatukkainen likka, joka ennen oli köksänä täällä. Herra Keggs sanoi sille, että "Sä otat nyt ukon säätysi alapuolelta, Susan", sillä lailla se sanoi, mä kuulin itse. Kyttäsin oven takana. Niin tyttö sanoi, että "Pöh, pistä kuule sä, tuo paksu kallosi soppakattilaan", sillä lailla se sanoi."* (TT1, 23).

In TT2 only three out of the six incidents were translated with the following result: "*Punatukkainen likka, joka kävi täällä keittäjää auttamassa, Mr Keggs sanoo hänelle: 'Sinä olet tehnyt ala-arvoisen naimakaupan, Susanna'. Minä kuulin sen. Kuuntelin oven raosta. Ja Susanna sanoo hänelle: 'Äh, mene ja paista tuo rasvainen kallosi', niin hän sanoo."* (TT2, 24), and the repetitions of *m'lady* were omitted all together. Sense repetitions served as both indicators of spoken language and to increase the humorous effect in the ST, omitting them weakened both impressions.

Overt errors

TT2 presented one striking case of omission in leaving out a total of four consecutive lines. The bit was not especially important to understand the story, but it did serve to create the atmosphere and enlighten the relationship of Albert and lady Maud, not to mention adding to the humorous effect. Compare:

"That's the first hornet I seen this year," he said pointing.
 "Haven't you been listening, Albert?"
 "Oh, yes, m'lady! Ain't he a wopper, too?"
 "Never mind the hornet, Albert."
 "Very good, m'lady." (19)

"Kas, ensimmäinen ampiainen tänä vuonna", sanoi hän ja osoitti sormellaan.
 "----"
 "----"
 "----"
 "----" (TT2, 21)

Another, less important omission occurred later, when "*Lor*", said Albert as a concession, but he was still interested in the hornet (22) was translated simply as "*Herrajee*", sanoi Albert, mutta hänen mielensä oli yhä kiinni ampiaisessa (TT2, 24). Here, because of the omission, the reader cannot really know whether *herrajee* is offered as a comment to what Maud said or a response to something the hornet did. Either way, the whole sentence remains a bit unclear, even though the word *mutta* suggests the former.

Both translations presented several cases of substitution with wrong elements. The first appear in TT1's translation of "*That's the first hornet I seen this year,*" he said pointing. (19). The correct choice would of course be something like "*Kas, ensimmäinen ampiainen tänä vuonna*", sanoi hän ja osoitti sormellaan (21) as in TT2, and definitely not "*Ensimmäinen nokkavarpunen minkä mä tänä vuonna olen nähnyt*", hän ilmoitti pontevasti (20) as in TT1. The correct translation of *hornet* is *herhiläinen* or *ampiainen*, not *nokkavarpunen* (whatever that is) and *pointing* means *osoittaen* not *pontevasti*, no matter how much the two words resemble each other. The third wrong substitution in TT1 was found in the translation of *like Susan when she married the pleeceman* (22) which was rendered as *Ihan niinkuin Susan ja sen lampuoti* (TT1, 23). *Pleeceman* is of course a graphologic attempt to imitate Albert's pronunciation of the word

'policeman', while *lampuoti* means a 'tenant farmer' or a 'leaseholder', which is something totally different.

Wrong substitutions were found in TT2 as well. The first, rather minor ones, occurred in the translation of *man who married one of my ancestresses* (22) which was rendered as *mies, joka oli naimisissa erään esivanhempani kanssa* (TT2, 24) when a more proper solution would have been *mies, joka meni naimisiin erään esiäitini kanssa* (TT1, 23) as in TT2. A further mismatch can be found later in the same paragraph when *she didn't mind what people said about her marrying beneath her* (22) was translated as *eikä välittänyt siitä, mitä ihmiset sanoivat hänen ala-arvoisesta avioliitostaan* (TT2, 24). To marry beneath oneself is not the same as an inferior or cheap marriage, at least not in Finnish. I believe the sought word was 'alasäätyinen'. *Ala-arvoinen avioliitto* gives the impression of a condition where one is married to someone who is perhaps a violent and evil alcoholic. TT1 found a better equivalency: *hän oli ottanut aviomiehen säätynsä alapuolelta* (TT1, 23)

Statement of quality

Comparing the ST and the two TTs along the situational dimensions revealed mismatches on the following dimensions: *province*, *social class*, *social role relationship* and *medium*. On *province* TT2 failed to produce most of the repetitions that added to the humorous effect in the original text. Otherwise both Finnish translations managed to convey the topic and content of the source text. The dimension *social class* suffered remarkably in TT2 from the absence of hardly any kind of social dialect on Albert's part, while the desired effect could easily have been made through the use of casual spoken Finnish and few clever lexical choices, as was done in TT1. On *social role relationship* the omission of some of the lines in TT2 led into a more symmetrical appearance than really was the case. This was due to the fact that the lines in question were positively marked for presence of authority. As regards *medium*, although most of the oral conversation features, for example sentence length and variation between exclamations, questions and declarations were maintained, TT1 failed to produce

two and TT2 as many as five out of the eight repetitions in the source text. Moreover, there were 3 overt errors in TT1 and 5 in TT2.

5.4 George and Albert

Analysis of the source text, fourth extract: George and Albert the pageboy

George, who has fallen in love with lady Maud during the incident in London, has travelled to Belpher in the hope of meeting the girl again. This, however, proves impossible: Maud is being grounded in her home in Belpher Castle for having sneaked off to London and getting her brother in trouble, a fight with George followed by a night in prison, and the whole family is keeping a close eye on her. George, on the other hand, cannot enter Belpher Castle because Maud's family believes him to be her mysterious, socially unsuitable fiancé Geoffrey and refuses his visit. In this excerpt we find the cunning pageboy Albert offering his help to George in order to get him inside the castle to meet lady Maud. Albert, however, is not acting out of the kindness of his heart, but has his own interest in the matter as well: he has put his money on George in the servants' sweepstake about lady Maud's future husband.

- (25) "It's all right, mister. I'm yer friend."
 "You are, are you? Well, don't let it about. I've got a reputation to keep up."
 "I'm yer friend, I tell you. I can help yer. I *want* to help yer!"
 "That's very good of you" he said twisting his reluctant features into a fairly benevolent smile."
 "I can *'elp!*" persisted Albert. "Got a cigaroot?"
 "Do you smoke, child?"
 "When I can get 'old of a cigaroot I do."
 "I'm sorry I can't oblige you. I don't smoke cigarettes."
 "Then I'll 'ave to 'ave one of my own, " said Albert moodily. "I can help yer. I know the ropes."
 "And smoke them" said George, wincing.
 "Pardon?"
 "Nothing."
 "I know all about yer."
 "You do?"
 "You and Lidy Mord."
 "Oh you do, do you?"
 "I was listening at key-'ole while the row was goin' on."
 "There was a row, was there?"

“An orful row! Shoutin’ and yellin’ and cussin’ all over the shop. About you and Lidy Mord.”

“And you drank it in, eh?”

“Pardon?”

“I say, you listened?”

“Not ‘arf I listened. Seeing I’d just drawn you in the sweepstike, of course, I listened – not ‘arf!”

“The sweepstike? What’s a sweepstike?”

“Why a thing you puts names in ‘ats and draw ‘em and the one that gets the winning name wins the money.”

“Oh, you mean a sweepstake!”

“That’s wot I said – a sweepstake.”

“But I don’t understand. How do you mean you drew me in a sweepstake – I mean a sweepstake? What sweepstake?”

“Down in the servants’ ‘all. Keggs, the butler, started it. I ‘eard ‘im say he always ‘ad one every place ‘e was in as a butler – leastways, whenever there was any dorters of the ‘ouse. There’s always a chance, when there’s a ‘ouse-party, of one of the dorters of the ‘ouse getting’ married to one of the gents in the party, so Keggs ‘e puts all of the gents’ names in an ‘at, and you pay five shillings for a chance, and the one that draws the winning name gets the money. And if the dorter of the ‘ouse don’t get married that time, the money’s put away and added to the pool for the next ‘ouse-party.”

“Do you mean to tell me that you – you worms – made Lady Maud the – the prize of a sweepstake!”

“Who’re yer calling worms?”

“I was referring to the butler – what’s his name – Keggs.”

“E ain’t a worm. ‘E’s a serpint.” Albert drew at his cigarette. His brow darkened. “E does the drawing, Keggs does, and I’d like to know ‘ow it is ‘e always manages to cop the fav’rit!” (ST, 107-109)

(28) “I’ll tell yer wot you can do. There’s a big ball tonight ‘cos of its bein’ ‘Is Nibs’ comin’-of-age tomorrow. All the county’ll be ‘ere.”

“You think I could slip in and be taken for a guest?”

Albert snorted contempt.

“No, I don’t think nothin’ of the kind, not bein’ a fat-head.” George apologized. “But wot you could do’s this. I ‘eard Keggs torkin to the ‘ouse-keeper about ‘avin’ to get in a lot of temp’y waiters to ‘elp out for the night-“

George reached forward and patted Albert on the head.

“Don’t mess my ‘air, now,” warned that youth coldly.

“Albert, you’re one of the great thinkers of the age. I could get into the castle as a waiter, and you could tell Lady Maud I was there, and we could arrange a meeting. Machiavelli couldn’t have thought of anything smoother.”

“Mac Who?”

“One of your ancestors. Great schemer in his day. But, one moment.”

“Now what?”

“How am I to get engaged? How do I get the job?”

“That’s orl right. I’ll tell the ‘ousekeeper you’re my cousin – been a waiter in America at the best restaurongs – ‘ome for a ‘oliday, but’ll come in for one night to oblige. They’ll pay yer a quid.”

“I’ll hand it over to you.”

“Just,” said Albert approvingly, “wot I was goin’ to suggest myself.”

“Then I’ll leave all the arrangements to you.”

“You’d better, if you don’t want to mike a mess of everything. All you’ve got to do is to come in to the servants’ entrance at eight sharp tonight and say you’re my cousin.”

“That’s an awful thing to ask anyone to say.”

“Pardon?”

“Nothing!” said George. (ST, 111-112)

Field

Province: This excerpt is very comical, full of verbal snaps and quick comments that George makes and Albert never catches. For example:

*"It's all right, mister. I'm yer friend."
"You are, are you? Well, don't let it about. I've got a reputation to keep up." (25)*

*"An orful row! Shoutin' and yellin' and cussin' all over the shop. [...]."
"And you drank it in, eh?"
"Pardon?"
"I say, you listened?"
"Not 'arf I listened." (25)*

and *"All you've got to do is to come [...] and say you're my cousin."
"That's an awful thing to ask anyone to say."
"Pardon?"
"Nothing!" said George. (28)*

Furthermore, there is a number of elements which have no relevance, so to speak for the storyline, but serve simply to amuse the reader, such as George's remarks about Albert's smoking - *"I can help yer. I know the ropes." "And smoke them" said George, wincing. (25)* - or Machiavelli - *Machiavelli couldn't have thought of anything smoother." "Mac Who?" "One of your ancestors. Great schemer in his day." (28)* - or Albert's bitter comments about the butler, Mr. Keggs. *"E ain't a worm. 'E's a serpint."* The extract is mainly made up of short and simple phrases and there are no complex lexical items used. There is one incident of situational ellipsis in an interrogative sentence, when Albert asks George for a cigarette: *[Have you] Got a cigaroot? (25).*

Tenor

Geographical origin: Albert's dialect is a geographically unmarked variant of English and George, for his part, uses geographically non-marked standard English, too.

Social class: George speaks the British, or perhaps American English, of educated middle-class speakers, which he in fact is. The most notable features to separate British English and American English are of course the vocabulary and pronunciation (Pyles, 1952:215). George's pronunciation is not indicated in the graphology, so we cannot draw any conclusions from that. As regards vocabulary and idiomatic expressions, Pyles points out that "the differences are so great that

few English writers (P.G.Wodehouse is a notable exception) are able to reproduce American speech with any degree of accuracy.” However, it is mainly in slang and in specialized vocabulary that the difference is noticeable (Pyles 1952:222). Here, as in extract one, George's standard language speech does not indicate his origin in any way.

Albert is, as has already been stated under extract three, a member of the uneducated lower working class and shows the typical features of that social dialect in his speech. These features to be found in the text are: 1) h-dropping, for example 'elp for help, 'old for hold, 'ave for have, key-'ole for keyhole, 'ats for hats, 'all for hall, 'em for them, 'eard for heard, 'im for him, 'ad for had, 'e for he, 'ouse for house and 'ow for how (25), 'ere for here, 'avin' for having, 'air for hair, 'ome for home and 'oliday for holiday (28). 2) Other phonological features, such as yer for your, cigaroot for cigarette, lidy Mord for lady Maud, orful for awful, goin', shoutin', yellin', cussin' and getting', not 'arf for not half, sweepstike for sweepstake, wot for what, dorters for daughters, serpint for serpent and fav'rit for favourite (25) as well as bein', comin', nothin', torkin for talking, temp'y for temporary, orl right for all right, restaurongs for restaurants and mike for make (28). There was also one incident of an 'at (25) for a hat. 3) Ungrammatical verb forms, e.g. *whenever there was any dorters of the 'ouse, if the dorter of the 'ouse don't get married that time, you puts names in 'ats and 'e ain't a worm* (25).

Time: contemporary or almost contemporary British English.

Personal outlook: Humorous and sympathetic to George, amused at Albert's behaviour. The humorous outlook is present all through the extracts in the setting and the word games George plays with Albert (see under *province* above). The general attitude of sympathy towards George and amusement at Albert is reflected in the choice of adjectives and the narrator's comments such as *he [George] said twisting his reluctant features into a fairly benevolent smile, persisted Albert, said Albert moodily, said George, wincing (ST, 25), George reached forward and patted Albert on the head, warned that youth coldly (ST,*

28). George is clearly presented as 'the hero', a pleasant person while Albert is a more comical character, not very likeable but definitely amusing.

Social role relationship: Social role relationship between George and Albert is quite symmetrical in this extract. Under normal circumstances the relationship between Albert, a young boy and working class, and George, a middle-class adult, would be asymmetrical with George holding the authority, but in this situation Albert's role as George's friend and helper, "the man with the plan", changes the circumstance into his favour. In the beginning of the extract, when the balance of authority has not yet been established, we can see a small glimpse of the likely asymmetrical situation when George calls Albert *child* (25). Later on, Albert has the authority of his expertise in the matters regarding the castle, while George still remains intellectually superior, which can be seen in his sarcastic comments. This situation of symmetrical social role relationship is a transient one. The temporary symmetry also works as an element of comedy, the unexpected is often humorous. Under different circumstances, for example George as a guest in the castle, the situation would return to asymmetry with George holding the power.

Social attitude: The interlocutors have little if any shared knowledge between them, and although the tone of the conversation is casual and chatty, it is not especially marked for casualness by ellipsis, contradictions or inexplicitness of reference. There is one case of inexplicit reference at the beginning of the conversation, when Albert says *I know all about yer....You and Lidy Mord.* (25) and does not state any further what is there exactly to know about the two. Other than that, as far as style is concerned it is unmarked, a friendly everyday conversation between strangers, in other words, consultative style.

Mode

Medium: This text is written to be read as if spoken, so the medium is complex. Along Biber's (1988:107-113) dimensions it is quite involved, situational-dependent and abstract. The image of spoken language is created through the use

of simple, short phrase structures *I'm yer friend, I tell you. I can help yer. I want to help yer!* (25) and coordinated clauses *Why a thing you puts names in 'ats and draw 'em and the one that gets the winning name wins the money* (25). *Albert, you're one of the great thinkers of the age. I could get into the castle as a waiter, and you could tell Lady Maud I was there, and we could arrange a meeting* (28). Complex sentences with subordinate clauses such as the following example are rare: *There's always a chance, when there's a 'ouse-party, of one of the dorters of the 'ouse getting' married to one of the gents in the party, so Keggs 'e puts all of the gents' names in an 'at, and you pay five shillings for a chance, and the one that draws the winning name gets the money* (25). Excerpt 25 also showed two cases of emphatic stress, marked in writing through italics: "I want to help yer!" and "I can 'elp!". This, too serves to create the impression of conversation.

Participation: As before, participation is complex. Direct speech, again, is the phrase structure used for the whole extract, except for the following two sentences in excerpt 28: *Albert snorted contempt* and *George reached forward and patted Albert on the head*, which are the author's voice explaining non-verbal activity "on the scene". Other than that, the impression of direct interaction between George and Albert is created through the repeated use of first and second personal and possessive pronouns as well as switching between questions, declarations and exclamations.

Comparison of the ST and the two TTs

- (26) "Ool rait, herra. Mä olen teidän ystävä."
 "Ystävä, vai ystävä? No, älä ainakaan levitä sitä tietoa pitemmälle. Minun on ajateltava mainettani."
 "Mä olen teidän ystävä, uskokaa pois. Mä voin auttaa teitä. Mä *haluan* auttaa teitä!"
 "Kovin ystävällistä", hän sanoi vääntäen vastahakoiset piirteensä kohtalaisen hyväntahtoiseen hymyyn.
 "Mä *pystyn* auttamaan!", pitkitti Albert sisukkaasti. "Onkos teillä antaa yhtä pilliä?"
 "Poltatko sinä, lapsi?"
 "Kyllä mä poltan jos satun saamaan pillin."
 "Ikävä kyllä en voi auttaa sinua tässä pulassa. Itse en polta savukkeita."
 "Sitten mun täytyy ottaa omistani" sanoi Albert äreästi. "Mä *pystyn* auttamaan teitä. Mä tiedän mistä köydestä pitää nykäistä."
 "Ja osaat polttaakin niitä", voihkaisi George.
 "Mitäh?"
 "Ei mitään."
 "Mä tiedän ihan kaikki teistä."

”Jopa jotakin!”

”Teistä ja lidy Moordista.”

”Älä ihmeessä!”

”Mä kuuntelin avaimenreiästä sitä rähinää.”

”Siellä siis oli rähinä?”

”Than kamala rähinä! Huusivat ja karjuivat ja menosivat kuin menninkäiset. Teistä ja lidy Moordista.

”Ja sinä virvoitit sillä mieltäsi, vai?”

”Mitäh?”

”Tarkoitan että sinä kuuntelit, niinkö?”

”Takuulla mä kuuntelin. Kun mä olin kerran nostanut juuri teidät niissä arpajaisissa, niin kai mä sitten kanssa kuuntelin... takuulla!”

”Arpajaisissa? Mistä sinä nyt puhut?”

”No, sehän on semmoista missä pannaan nimiä hattuun ja jokainen nostaa vuorollaan ja se, joka saa voittajan nimen, voittaa koko rahan.”

”Ai, tarkoitat tukkuveikkausta! Kaikkien panokset voittajalle. Mutta en sittenkään käsitä. Kuinka ihmeessä saatoit nostaa minut arpajaisissa... tarkoitan veikkauksessa? Missä veikkauksessa?”

”Siinä, joka pidettiin palvelijoitten olohuoneessa. Keggs, hovimestari, sen keksi. Mä kuulin sen sanovan, että aina järjesti semmoisen joka paikassa missä on hovimestarina – kumminkin silloin, jos talossa on tyttäriä. Ne kun pitää kutsuja, niin voi aina sattua sillä tavalla, että joku talon tyttäristä saa miehekseen yhden herravieraista, ja sen takia Keggs pistää kaikkien herrojen nimet hattuun ja jokainen maksaa sille viisi shillinkiä ja se, joka vetää voittajan nimen, saa koko potin. Ja jos ei talon tytär ota miestä sillä kertaa, niin raha pannaan talteen ja lisätään uuteen pottiin seuraavissa kutsuissa.

”Ja sinä siis tosiaan väität, että te – te maan matoset – olette pitäneet – pitäneet lady Maudia arpajaisvoittona!”

”Ketäs te oikein matosiksi nimittelette?”

”Tarkoitin hovimestaria – mikä hänen nimensä nyt olikaan – Keggsiä.”

”Ei se mikään matonen ole. Se on käärme.” Albert imi savukettaan. Hänen otsalleen kohosi pilvi. ”Se hoitelee nostamisen, Keggs näes, ja mä haluaisin tietää, millä konstilla se aina onnistuu sieppaamaan suosikin. (TT1, 105-107)

(27) Se on kyllä oikein, herra. Mutta minä olen teidän ystävänne.”

”Sinäkö, vai olet sinä? No, kaikkea minun pitää kuullakin.”

”Minä osaan auttaa teitä. Minä tunnen koko tämän pelin.”

”Sinä tiedät?”

”Niin, teistä ja lady Maud’ista.”

”Oho, mistä sait tietää?”

”Kuulin avaimenreiästä koko rähinän alusta loppuun.”

”Oikeinko siellä oli rähinä?”

”Than kamala meteli. Kaikki huusivat ja rähisivät yhtäkaaa. Ja koko mellakan syynä olitte te ja lady Maud.”

”Ja sinä ahmaisit sen itseesi, niinkö?”

”Mitä?”

”Tarkoitan, että sinä kuuntelit.”

”Tietysti kuuntelin. Katsokaas, olin juuri nostanut teidät arpahatusta, niin että tietysti minä kuuntelin -”

”Arpahatusta? Mikä on arpahattu?”

”No, se on vain hattu, johon pistetään nimiä ja sitten niitä nostetaan. Se joka nostaa oikean nimen, voittaa rahat.”

”Tuosta en vielä päässyt hullua hurskaammaksi. Kuinka minä olin sinne hattuun – arpahattuun nimittäin – joutunut, ja missä se hattu on?”

”Se on palvelusväen hallissa; Keggs, hovimestari, keksi sen pelin. Minä kuulin sen sanovan, että siinä on aina hyvä tilaisuus voittaa. Katsokaas, kun on jotkut perhekutsut talossa, niin aina on mahdollista, että joku talon tyttäristä joutuu naimisiin jonkun herran kanssa, joka on vieraiden joukossa. No, Keggs pistää kaikkien kutsuttujen herrojen nimet hattuun, ja sitten maksetaan viisi shillingiä

jokaisesta nostosta, ja se, joka nostaa oikean nimen, saa kaikki rahat. Ja ellei talon tytär sillä kertaa joudu naimisiin, niin rahat pannaan talteen pohjarahastoksi seuraavien kutsujen arpomista varten.”

”Sanotko sinä, että te – te matoset heitätte arpaa lady Maudista?”

”Keitä te nimitätte matosiksi?”

”Minä tarkoitin hovimestaria – mikä hänen nimensä olikaan – niin, Keggsiä.”

”Hän ei ole matonen. Hän on käärme.” Albert veteli haikuja savukkeestaan. Hänen muotonsa synkistyi. ”Keggs nostaa itse myös, ja minä tahtoisin tietää, mistä se tulee, että hän aina voittaa!” (TT2, 105-107)

- (29) ”Mä olen keksinyt mitä te voitte tehdä. Linnassa on tänään suuret tanssit, koska Hänen Koppavuutensa huomenna tulee täysi-ikäiseksi. Koko kreivikunta on kutsuttu sinne. Arveletko, että minä voisin livahtaa sisään ja teeskennellä olevani myös kutsuvieras?”

Albert korskahti ylenkatseellisesti.

”Ei, mitään semmoista mä en arvele, emmä sentään ihan pötkö ole. – George lausui anteeksipyyntöni. – Mutta mä sanon mitä te voitte tehdä. Mä kuulin Keggsin puhuvan emännöitsijälle, että sen pitää hommata monta tarjoilijaa lisää täksi illaksi...”

George kumartui eteenpäin ja taputti Albertia päälle.

”Älkää sotkeko mun tukkaani” varoitti vekara äkeästi.

”Albert, sinä olet muuan vuosisatamme suurimpia ajattelijoita. Minä voin siis tulla linnaan tarjoilijana ja sinä voit ilmoittaa sen lady Maudille ja sitten pääsemme keskustelemaan. Itse Machiavelli ei olisi pystynyt keksimään hienompaa suunnitelmaa.”

”Mikä Makia?”

”Muuan esi-isäsi. Mainio juonten punoja aikoinaan. Mutta – hetkinen vielä.”

”Mikäs nyt?”

”Kenelle minä ilmottaudun? Kuinka saan toimen?”

”Se juttu on ool rait. Mä sanon emännöitsijälle, että te olette mun serkkuni... että te olette ollut kyyppärinä kaikista hienoimmista ravintoloissa Amerikassa... kotona lomalla, mutta halusitte tulla auttamaan tänä iltana. Ne maksaa teille yhden punnan.”

”Sen luovutan sinulle”

”Niin” Albert sanoi hyväksyen ”tuomasin juuri samaa m’ myös.”

”Jätän siis järjestelyt sinun huostaasi?”

”Parasta taitaa olla, jos ette tahdo sotkea koko juttua. Teidän tarvitsee vain tulla sinne palveluskunna ovelle jämmti kahdeksalta tänä iltana ja sanoa, että olette mun serkkuni.”

”Melko järkyttävä vaatimus.”

”Mitäh?”

”Eipä mitään!” George sanoi. (TT1, 109-110)

- (30) ”Kuulkaa, mitä voitte tehdä. Tänä iltana on linnassa suuret kutsut, koska hänen kopeutensa tulee huomenna lailliseen ikään. Koko paikkakunta kerääntyy silloin sinne.”

”Arveletko, että minä voisin pujahtaa vieraiden mukana sisään ja antaa toisten luulla, että minutkin on kutsuttu?”

Albert naurahti halveksivasti.

”En, en minä sellainen paksupää ole, että sitä luulisin.”

George pyysi anteeksi.

”Mutta te voisitte tehdä näin. Kuulin Keggsin haastavan emännöitsijälle, että hänen täytyy hommata paljon tilapäisiä tarjoilijoita illaksi auttamaan.”

George ojensi kätensä ja taputti Albertin päätä.

”Älkää tukistako minua” varoitti poika rauhallisesti.

”Albert, sinä olet aikamme suurimpia ajattelijoita. Minä tulisin linnaan tarjoilijaksi ja sinä kertoisit lady Maudille, että minä olen siellä, ja me voisimme järjestää kohtauksen. Mutta eräs pykälä vielä?”

”No, mikä?”

”Kuinka minä saan sen tarjoilijapaikan?”

"Se on totta. Minä sanon emännöitsijälle, että te olette serkkuni – ollut tarjoilijana Amerikassa, sen maan parhaissa hotelleissa – nyt kotona lomalla, mutta haluatte tulla yhdeksi illaksi auttamaan. Teille maksetaan siitä kymppi."

"Sen minä luovutan sinulle."

"Sitä juuri aion itsekin ehdottaa", sanoi Albert hyvillään.

"Jätän siis kaikki järjestelyt sinun huoleksesi."

"Parasta onkin, ettette pistä nenäänne joka paikkaan. Te tulette vain keittiöpuolen ovelle tänä iltana täsmälleen kello kahdeksan ja sanotte olevanne minun serkkuni."

"Kamala juttu, että ihmisen pitää sellaista sanoa."

"Kuinka?"

"Ei mitään!" sanoi George. (TT" 109-110)

Mismatches of the following kind were discovered in the analysis of the texts:

Field

Province: Both translations succeeded in translating the central topic and content of the extract, but TT2 did not manage to convey the humorous effect, due to omissions of several of the lines that served no other than pure entertaining purpose. TT2 translated *"It's all right, mister. I'm yer friend."* *"You are, are you? Well, don't let it about. I've got a reputation to keep up."*(25) as *"Se on kyllä oikein, herra. Mutta minä olen teidän ystävänne."* *"Sinäkö, vai olet sinä? No, kaikkea minun pitää kuullakin."* (TT2, 27), thus missing the whole sting. The same happened with *"I can help yer. I know the ropes."* *"And smoke them"* said George, wincing. (25) that was rendered simply as *Minä osaan auttaa teitä. Minä tunnen koko tämän pelin.* (TT2, 27). This comment of George's was, however, quite difficult to translate into Finnish and TT1 did not do much better with its direct translation: *"Mä pystyn auttamaan teitä. Mä tiedän mistä köydestä pitää nykäistä."* *"Ja osaat polttaakin niitä", voihkaisi George.* (TT1, 26). A third case of leaving out lines, which help to create the humorous and light atmosphere can be found in excerpt 28 where *"Machiavelli couldn't have thought of anything smoother."* *"Mac Who?" "One of your ancestors. Great schemer in his day."* (28) was left out in TT2. This, unlike the previous omission, was translated in my opinion quite successfully TT1 as *"Itse Machiavelli ei olisi pystynyt keksimään hienompaa suunnitelmaa."* *"Mikä Makia?" "Muuan esi-isäsi. Mainio juonten punoja aikoinaan"* (TT1, 29).

The remaining two incidents with comments about Albert listening to the row *And you drank it in, eh?*(25) and George having to say that Albert was his cousin

"That's an awful thing to ask anyone to say." "Pardon?" "Nothing!" said George. (28) were successfully translated in both TTs as *Ja sinä virvoitit sillä mieltäsi, vai?* (TT1, 26), *Ja sinä ahmaisit sen itseesi, niinkö?* (TT2, 27) and "*Melko järkyttävä vaatimus.*" "*Mitäh?*" "*Eipä mitään!*" George sanoi. (TT1, 29), "*Kamala juttu, että ihmisen pitää sellaista sanoa.*" "*Kuinka?*" "*Ei mitään!*" sanoi George. (TT2 30), respectively.

The situational ellipsis was not maintained in either of the translations. In fact, TT2 omitted the whole bit about asking for a cigarette, jumping directly from the opening lines to Albert's statement that he knows all about George and lady Maud.

Tenor

Social class: As with the previous extracts here, both of the translations succeeded much better in presenting George's middle-class speech than Albert's working class speech. In the relatively short extract Albert's speech presented an impressive number of 35 cases of h-dropping and 44 incidents of other kind of phonological features that were imitated in the graphology, such as *yer* for your, *cigaroot* for cigarette, *shoutin'* for shouting, *cussin'* for cursing, *sweepstike* for sweepstake, *dorters* for daughters, *fav'rit* for favourite (25), *wot* for what, *torkin* for talking, *temp'y* for temporary, *orl right* for all right, *restaurongs* for restaurants, *goin'* for going and *mike* for make (28). There were also four cases of ungrammatical verb forms in his speech, namely *you puts names in 'ats*, *whenever there was any dorters*, *if the dorter of the 'ouse don't get married* and *'e ain't a worm* (25). None of those features were rendered in either translation, but both TTs managed at places to create the impression on casual uneducated spoken language in Albert's utterances by using other, mainly lexical means.

TT1 made a clear choice in favour of Finnish casual personal pronouns and used *mä* instead of 'minä', *se* instead of 'hän' and *ne* instead of 'he', while TT2 used all the time *minä* for 'I', varied a little the use of *se* and *hän*, with *hän* prevailing, for 'he/she' and avoided the use of any kind of pronoun for 'they'

altogether by using the passive voice instead. TT1 also presented several incidents of successful rendering of Albert's casual speech through clever lexical choices, although some of the colloquialisms were found in different places than in the original text. But one cannot expect two such different languages as English and Finnish to produce the exact same impression on each individual word. Succeeding in this on the sentence level or on the level of turn is quite sufficient. In fact, TT2 did not succeed too well even in those levels. Quite the contrary: most of Albert's speech was normal, standard Finnish. Here are some examples of the difference in general impression and style found in the two translations.

I'm yer friend (25) was translated as *Mä olen teidän ystävä* (26) in TT1 and *Mutta minä olen teidän ystävänne* (27) in TT2. *Got a cigarroot?* was *Onkos teillä antaa yhtä pilliä?* (26) in TT1 while TT2 left this bit out. Albert's colourful description about the row *Shoutin' and yellin' and cussin' all over the shop* (ST, 25) was translated successfully, maintaining the "colour", if not the exact words of the original, in TT1 as *Huusivat ja karjuivat ja menosivat kuin menninkäiset* (TT1, 26), while TT2, once more, settled for a more standard result *Kaikki huusivat ja rähisivät yhtäkaa.* (TT2, 27). *Not 'arf I listened. Seeing I'd just drawn you in the sweepstike, of course, I listened – not 'arf!* was in TT1 rendered casually as *Takuulla mä kuuntelin. Kun mä olin kerran nostanut juuri teidät niissä arpajaisissa, niin kai mä sitten kanssa kuuntelin... takuulla!* (26), while TT2 produced this much more formal and standard-language like result *Tietysti kuuntelin. Katsokaas, olin juuri nostanut teidät arpahatusta, niin että tietysti minä kuuntelin* (27). In translating *'E does the drawing, Keggs does, and I'd like to know 'ow it is 'e always manages to cop the fav'rit!* there was also a big difference in style. TT1 had *Se hoitelee nostamisen, Keggs näes, ja mä haluaisin tietää, millä konstilla se aina onnistuu sieppaamaan suosikin.* (26) and TT2 more formally *Keggs nostaa itse myös, ja minä tahtoisin tietää, mistä se tulee, että hän aina voittaa!* (27).

The latter excerpts, too showed some good examples: *No, I don't think nothin' of the kind, not bein' a fat-head* was *Ei, mitään semmoista mä en arvele, emmä sentään ihan pötkö ole* (29) in TT1 and *En, en minä sellainen paksupää ole, että sitä luulisin* (30) in TT2. [*you've*] – *been a waiter in America at the best restaurongs* was in TT1 rendered as *te olette ollut kyyppärinä kaikista hienoimmissa ravintoloissa Amerikassa* (29) and in TT2 as [*te olette*] *ollut tarjoilijana Amerikassa, sen maan parhaissa hotelleissa* (30). *All you've got to do is to come in to the servants' entrance at eight sharp* was translated in TT1 a little more colloquially than the original as *"eidän tarvitsee vain tulla sinne palveluskunna ovelle jämtti kahdeksalta* (29), while TT2 had *Te tulette vain keittiöpuolen ovelle tänä iltana täsmälleen kello kahdeksan*(30).

All through these excerpts TT2 presented only two incidents of colloquial speech on Albert's part. The first was in excerpt 27, where Albert once refers to Mr Keggs with the pronoun *se* in "*Minä kuulin sen sanovan*" and the other in excerpt 30, where "*I 'eard Keggs torkin to the 'ouse-keeper about 'avin' to get in a lot of temp'y waiters to 'elp out for the night.*" was translated as "*Kuulin Keggsin haastavan emännöitsijälle, että hänen täytyy hommata paljon tilapäisiä tarjoilijoita illaksi auttamaan.*" These solutions are quite successful as such, but when they are inserted into a translation that is otherwise in standard Finnish, the result is an inconsistent translation. For the integrity of the extract it would have been better to remain with the chosen style.

Mode

Medium: The impression of spoken language, created in the original through the use of simple, short phrase structures and coordinated clauses is maintained well in both translations. In fact, TT2 cut one of the few long utterances into two shorter ones:

There's always a chance, when there's a 'ouse-party, of one of the dorders of the 'ouse getting' married to one of the gents in the party, so Keggs 'e puts all of the gents' names in an 'at, and you pay five shillings for a chance, and the one that draws the winning name gets the money. (ST, 25)

Katsokaas, kun on jotkut perhekutsut talossa, niin aina on mahdollista, että joku talon tyttäristä joutuu naimisiin jonkun herran kanssa, joka on vieraiden joukossa. No, Keggs pistää kaikkien kutsuttujen herrojen nimet hattuun, ja sitten maksetaan viisi

shillingiä jokaisesta nostosta, ja se, joka nostaa oikean nimen, saa kaikki rahat. (TT2, 27)

There were also two incidents of emphatic stress, which are used to further strengthen the impression of oral conversation. In the source text they were marked through italics: "I *want* to help yer!" and "I can *'elp!*" (25). TT1 faithfully reproduced both emphases "Mä *haluan* auttaa teitä!" "Mä *pystyn* auttamaan!" (26), while TT2 failed to show either of them.

Overt errors

There were several striking omissions in TT2. Compare the following conversations between Albert and George:

"It's all right, mister. I'm yer friend."
"You are, are you? Well, don't let it about. I've got a reputation to keep up."
"I'm yer friend, I tell you. I can help yer. I want to help yer!"
"That's very good of you" he said twisting his reluctant features into a fairly benevolent smile."
"I can 'elp!" persisted Albert. "Got a cigaroot?"
"Do you smoke, child?"
"When I can get 'old of a cigaroot I do."
"I'm sorry I can't oblige you. I don't smoke cigarettes."
"Then I'll 'ave to 'ave one of my own," said Albert moodily. "I can help yer. I know the ropes."
"And smoke them" said George, wincing.
"Pardon?"
"Nothing."
"I know all about yer."
"You do?" (25)

"Se on kyllä oikein, herra. Mutta minä olen teidän ystäväanne."
"Sinäkö, vai olet sinä? No, kaikkea minun pitää kuullakin." -----"
"-----"
"-----"
"-----"
"-----"
"-----"
"-----"Minä osaan auttaa teitä. Minä tunnen koko tämän pelin."
"-----"
"-----"
"-----"
"Sinä tiedät?" (TT2, 27)

Altogether, TT2 omitted 12 utterances during the first break and 4 during the second. These utterances may not be vital to the storyline, but they certainly add to the characters of Albert and George as well as amuse the reader.

The second case of omission occurs a few rows later, when Albert explains about the sweepstake: *Keggs, the butler, started it. I 'eard 'im say he always 'ad one every place 'e was in as a butler – leastways, whenever there was any dorters of the 'ouse. There's always a chance, when there's a 'ouse-party, of one of the dorters of the 'ouse gettin' married to one of the gents in the party...* (ST, 25). The underlined part is left out, and new items, marked in bold below, are introduced instead, so that we have a curious mix of omissions and additions in the same sentence. *Keggs, hovimestari, keksi sen pelin. Minä kuulin sen sanovan, **että siinä on aina hyvä tilaisuus voittaa. Katsokaas, kun on jotkut perhekutsut talossa, niin aina on mahdollista, että joku talon tyttäristä joutuu naimisiin jonkun herran kanssa, joka on vieraiden joukossa.*** (TT2, 27). Stylistically it is not a bad result, but there is nothing in the source text that could not have been translated directly just as well.

A third omission can be found in excerpt 30, where we have a similar situation as the first one. This time, a total of 4 utterances are left out.

"Albert, you're one of the great thinkers of the age. [...] Machiavelli couldn't have thought of anything smoother."

"Mac Who?"

"One of your ancestors. Great schemer in his day. But, one moment." (ST, 28)

"Albert, sinä olet aikamme suurimpia ajattelijoita. [...] ----"

"----"

"----"

"----"Mutta eräs pykälä vielä?" (TT2, 30)

Here, again, the remark about Machiavelli is hardly essential to the story, but it does reinforce the humorous effect of the extract as well as emphasize the social gap between George and Albert.

Both translations omitted a part from the conversation where Albert and George discuss the sweepstake. *"Why a thing you puts names in 'ats and draw 'em and the one that gets the winning name wins the money."* *"Oh, you mean a sweepstake!"* *"That's wot I said – a sweepstake."* *"But I don't understand. How do you mean you drew me in a sweepstake – I mean a sweepstake?" (ST, 25).* Here Albert's remark (in bold and underlined) was omitted in both TTs resulting

in TT1 as *"No, sehän on semmoista missä pannaan nimiä hattuun ja jokainen nostaa vuorollaan ja se, joka saa voittajan nimen, voittaa koko rahan."* *"Ai, tarkoitat tukkuveikkausta! Kaikkien panokset voittajalle. Mutta en sittenkään käsitä. Kuinka ihmeessä saatoit nostaa minut arpajaisissa... tarkoitan veikkauksessa?"* (26). TT2 left out also George's comment and came up with *"No, se on vain hattu, johon pistetään nimiä ja sitten niitä nostetaan. Se joka nostaa oikean nimen, voittaa rahat."* *"Tuosta en vielä päässyt hullua hurskaammaksi. Kuinka minä olin sinne hattuun – arpahattuun nimittäin – joutunut, ja missä se hattu on?"*(TT2, 27). This omission is, however, quite comprehensible. The original "joke" is based solely on the fact that Albert's false pronunciation prevented George from understanding what the boy meant, whereas a similar joke cannot be made here in Finnish. Rendering Albert's lines in TT1 would have resulted in an unnatural solution, no-one can mishear the Finnish word *arpajaiset* for *veikkaus* while TT2 avoids the whole matter by making Albert speak very vaguely about hats, which is reason enough for George's confusion.

Besides the addition in TT2 already analysed in the previous section, there were only two other cases of addition in the two translations. They both can, curiously enough, be found in the same part as the omissions dealt with above, where George cannot understand the business about the sweepstake. In TT1 we find *"Why a thing you puts names in 'ats and draw 'em and the one that gets the winning name wins the money."* *"Oh, you mean a sweepstake!"* *"That's wot I said – a sweepstike."* *"But I don't understand."* (ST, 25) translated as *"No, sehän on semmoista missä pannaan nimiä hattuun ja jokainen nostaa vuorollaan ja se, joka saa voittajan nimen, voittaa koko rahan."* *"Ai, tarkoitat tukkuveikkausta! Kaikkien panokset voittajalle. Mutta en sittenkään käsitä."* (TT1, 26), thus adding a further explanation of the Finnish word "tukkuveikkaus". It is debatable whether the addition is necessary or not. Albert's explanation in the previous utterance explains the matter well enough, but on the other hand the term itself is most probably not known to all of the reading public, I for one was not familiar with it, nor could I find it in any of my dictionaries.

TT2 showed the following addition: *“But I don’t understand. How do you mean you drew me in a sweepstake – I mean a sweepstake? What sweepstake?”* (ST, 25) was translated as *”Tuosta en vielä päässyt hullua hurskaammaksi. Kuinka minä olin sinne hattuun – arpahattuun nimittäin – joutunut, ja missä se hattu on?”*(TT2, 27). In the original text George makes no inquiry about the whereabouts of the hat, and it is in no way necessary in the translation either.

There was a striking total of seven substitutions with wrong or dubious elements. The first of them is in TT1, where we find Albert explaining the row in Belpher Castle in the following manner: *“An orful row! Shoutin’ and yellin’ and cussin’ all over the shop. About you and Lidy Mord.”* (ST, 25). This was rendered as *”Than kamala rähinä! Huusivat ja karjuivat ja menosivat kuin menninkäiset. Teistä ja lidy Moordista.* (TT1, 26). The original makes no mention about gnomes, nor is it a standard figure of speech in Finnish, but probably an invention of the translator. But as such it is quite cunning and the reader can easily imagine Albert saying something like that.

The following erroneous substitutions can be found in TT2. Once more Albert and George discuss the sweepstake, and the lines *“The sweepstake? What’s a sweepstake?”* [...] *“But I don’t understand. How do you mean you drew me in a sweepstake – I mean a sweepstake? What sweepstake?”* (ST, 25) are translated as *”Arpahatusta? Mikä on arpahattu?”* [...] *”Tuosta en vielä päässyt hullua hurskaammaksi. Kuinka minä olin sinne hattuun – arpahattuun nimittäin – joutunut, ja missä se hattu on?”* (TT2, 27). Even though the following explanations by Albert clarify that we are in fact dealing with a hat, nevertheless the translation is not correct. Moreover, starting to talk about hats leads the whole extract to the wrong tracks, thus partly causing the several omissions and additions analysed above.

In extract 30 there is a clear error when *George reached forward and patted Albert on the head. “Don’t mess my ‘air, now,”* warned that youth coldly. (ST, 28) is rendered as *George ojensi kätensä ja taputti Albertin päätä. ”Älkää*

tukistako minua” varoitti poika rauhallisesti. (TT2, 30). It is one thing to worry about ones hairdo and another to worry about being pulled by the hair.

The last erroneous substitutions can be found in the translations of this extract: *“That’s orl right. I’ll tell the ‘ousekeeper you’re my cousin – been a waiter in America at the best restaurongs – ‘ome for a ‘oliday, but’ll come in for one night to oblige. They’ll pay yer a quid.”* (ST, 28) TT1 had *”Se juttu on ool rait. Mä sanon emännöitsijälle, että te olette mun serkkuni... että te olette ollut kyyppärinä kaikista hienoimmissa ravintoloissa ’Amerikassa ... kotona lomalla, mutta halusitte tulla auttamaan tänä iltana. Ne maksaa teille yhden punnan.”* (TT1, 29). This is a very good solution, with excellent choices of words such as “kyyppäri”. Unfortunately, TT2 did not succeed as well, but had as many as three errors in these short utterances. *”Se on totta. Minä sanon emännöitsijälle, että te olette serkkuni – ollut tarjoilijana Amerikassa, sen maan parhaissa hotelleissa – nyt kotona lomalla, mutta haluatte tulla yhdeksi illaksi auttamaan. Teille maksetaan siitä kymppi.”* (TT2, 30). The first and second of the errors are simply bad translations and there is no reason to be found in the ST any more than in TT2 itself for making a mistake like that. The third one is an unnecessary cultural translation. All through the novel the setting is England, the society is English as well as the names of people and places, so stylistically it is uncalled for to start suddenly translating the currency.

Statement of quality

The comparison of ST and the two TTs along the situational dimensions has shown that there are mismatches on the dimensions *province*, *social class* and *medium*. On the dimension of *province*, TT2 failed to reproduce most of the humorous element so visible in this extract, by omitting several of the lines including humorous elements all together. The single incident of situational ellipsis was left out in both translations. On *social class*, TT1 succeeded much better in rendering Albert's speech in something like slovenly, spoken Finnish. The effect was attained through some clever lexical choices that replaced the phonological features used in the ST. As regards *medium*, both translations

faithfully presented most of the oral conversation features, such as short phrase structures and coordinated clauses. The two incidents of emphatic stress were, however, overlooked in TT2. In addition to these features, there were three *overt errors* in TT1 and as many as thirteen in TT2, if each omission of several consecutive lines is counted only once. If each omitted sentence is counted separately, the result is a striking total of thirty. The much greater number of overt errors in this extract compared to extracts 1 - 3 is perhaps partly due to the fact that Albert's speech, which seemed to be especially difficult for the translators, formed about two thirds of this extract. Also, the extracts omitted in TT2 contained wordplays, which are always problematic in translation and other errors were made in translating issues concerning cultural and language related matters such as pounds and faulty pronunciation of the word 'sweepstake'. This extract is also by far the longest, so that too might have an effect to the exceptionally great number of errors found in it.

5.5 Keggs and lord Percy

Analysis of the source text, fifth extract: Keggs, the butler, and lord Percy

It is the night of Lord Percy's, Maud's elder brother's, twenty-first birthday and there is a party in the castle. George, who has sneaked in disguised as a waiter has unfortunately been seen by lord Percy. Percy already knew that Maud's undesired fiancé (as he mistakenly thinks of George) has moved into the neighbourhood, and since George looked familiar to him, he is getting very suspicious. He has called for his reliable butler, Keggs, to make some further inquiries.

- (31) "You wished to see me, your lordship?"
 "Yes. Keggs, there are a number of outside men helping here tonight, aren't there?"
 "Indubitably, your lordship. The unprecedented scale of the entertainment necessitated the engagement of a certain number of supernumeraries," replied Keggs with an easy fluency which Reggie Byng, now cooling his head on the lower terrace, would have bitterly envied. "In the circumstances, such an arrangement was inevitable."
 "You engaged all these men yourself?"
 "In a manner of speaking, your lordship, and for all practical purposes, yes. Mrs Digby, the 'ousekeeper conducted the actual negotiations in many cases, but the

arrangement was in no instance considered complete until I had passed each applicant.” (ST, 129)

Field

Province: The humorous and light nature of the novel is the least present in this one of all the extracts under consideration in this study. There is, however, a comical undertone caused by the exaggerated formality, solemnity and eloquence of Keggs the butler. The utterances here are, unlike in all the other extracts, long and covered with exceedingly long and difficult words, which make it seem more like a premeditated speech or a lecture than a conversation between two individuals.

Tenor

Geographical origin: Both interlocutors use geographically non-marked, standard British English. The special features found in Keggs' speech should be perceived as social, not geographical, use of language.

Social class: Lord Percy, in his two utterances, speaks normal standard British English that does not reflect his upper class education in any particular way. As with his sister, lady Maud, the one thing that might separate him from the average user of the English language is an upper class pronunciation, but this is not marked in the graphology. Keggs the butler speaks middle- or upper class English in spite of his lower social status. His phrases are carefully constructed and the lexical items used are very formal. All this solemnity is broken by a single instance of h-dropping, which leads to believe Keggs is not speaking in the manner he would use on more private occasions. *Mrs Digby, the 'ousekeeper conducted the actual negotiations in may cases, but the arrangement was in no instance considered complete until I had passed each applicant.*” (ST, 31)

Time: unmarked, nearly contemporary British English.

Personal outlook: Humorous, directing the reader's attention to Keggs' eloquence and the fact that not only is it amusing as such, but it presents a striking contrast

to Reggie Byng's blabbering, a scene that the reader will have just read about in the previous paragraph of the novel. [...] *replied Keggs with an easy fluency which Reggie Byng, now cooling his head on the lower terrace, would have bitterly envied* (ST, 31).

Social role relationship: The social role relationship between the characters is asymmetrical. Not only is lord Percy distinctively above Keggs when social status is concerned, but lord Percy is also specifically his master, so also the situation strengthens the presence of authority. This asymmetry is permanent and it is reflected in their terms of address: lord Percy calls the butler *Keggs* while he calls Percy *your lordship*.

Social attitude: The style of communication is formal or consultative, as the extract presents characteristics of both. Special features of the formal style are planning the sentences in advance, absence of addressee participation and no shared background knowledge between the communicators. The consultative style, on the other hand assumes addressee participation and some shared background knowledge. In this extract addressee participation is expected, because it consists of questions and answers. As regards shared background information, the interlocutors do in fact share quite a lot of background knowledge, but that is not visible in their conversation. They behave more like strangers in that sense. Keggs even goes as far as to explain to lord Percy who Mrs Digby is: *Mrs Digby, the 'ousekeeper conducted the actual negotiations in many cases...* Thus, in this sense the style is closer to formal. Another feature of the formal style is Keggs' use of language, which is clearly very controlled and premeditated.

Mode

Medium: The medium is complex: written to be read as if spoken. Along Biber's (1988:107-113) three dimensions, this text can be categorized more in the spoken language end of the continuum, since it is involved, situational-dependent and non-abstract. Examples of spoken language features are the variation of interrogative and declarative utterances, that is, a clear question - answer pattern: "You wished to see me, your lordship?" "Yes." and "You engaged all these men yourself?" "In a manner of speaking, your lordship, and for all practical purposes, yes." as well as the occurrence of a question tag *Keggs, there are a number of outside men helping here tonight, aren't there?*(ST, 31). The short explanatory comment of the narrator should, once more, be perceived as a comment of a third party watching the conversation, and as such it also meets better with the definition of spoken language than written.

Participation: Participation is, again, complex because this apparent dialogue is in fact a monologue with built-in fictional dialogue. Direct speech is the phrase structure used, with the exception of this one phrase: [...]replied *Keggs with an easy fluency which Reggie Byng, now cooling his head on the lower terrace, would have bitterly envied* (ST, 31) where we hear the narrator's voice making a remark about things happening "off the scene". The image of direct interaction between *Keggs* and lord *Percy* is accomplished through the use of first and second person personal pronouns, a question tag, and a question - answer formula as already explained above under 'medium'.

Comparison of the ST and the two TTs

(32) "Halusitte tavata minua, teidän ylhäisyytenne?"

"Halusin. *Keggs*, täällä on tänä iltana paljon vierasta apuväkeä, eikö niin?"

"Eittämättä, teidän ylhäisyytenne. Tilaisuuden tavattomat mittasuhteet pakottivat kiinnittämään palvelukseen jonkin verran ylimääräisiä, vastasi *Keggs* niin sujuvasti, että *Reggie Byng*, joka parastaikaa viillytti päätään alapengermällä, olisi katkerasti kadehtinut häntä. "Olosuhteet huomioitsivat sellaisen järjestelyn välttämättömyyden."

"Otitteko joka miehen itse vastaan?"

"Määrätyssä mielessä, teidän ylhäisyytenne, ja käytännöllisiä asianhaaroja silmälläpitäen, otin kyllä. Rouva *Digby*, emännöitsijä, suoritti tosin monessa tapauksessa tarpeelliset ennakkotiedustelut, mutta järjestelyä ei katsottu lopullisesti sitovaksi, ennen kuin minä olin tarkastanut jokaisen tarjokkaan." (TT1, 127)

(33) "Te kutsuite minua, loordi Belpher?"

"Niin, Keggs. Täällähän on tänä iltana paljon syrjästä otettuja avustajia, eikö ole?"

"Epäilemättä, teidän ylhäisyytenne. Poikkeuksellinen vierasmäärä teki välttämättömäksi palkata muutamia ylimääräisiä", vastasi Keggs niin notkeasti, että Reggie Byng, joka oli alhaalla puutarhassa päättään jäädyttelemässä olisi häntä kadehtinut. "Olosuhteet pakottivat sellaiseen järjestelyyn."

"Itsekö te pestasitte nämä kaikki?"

"Tavallani kyllä, teidän ylhäisyytenne, ja itse asiassa minä ne otin. Mrs Digby neuvotteli myös muutamien kanssa, mutta ketään ei otettu ilman minun suostumustani." (TT2, 125)

Mismatches of the following kind were discovered in the analysis of the two translation texts:

Field

Province: Both texts managed rather well in translating Keggs' comical solemnity caused by his long sentences and equally long words. However, TT1 reached the right tone a little better when we compare, for instance, the translation of these sentences: "*In the circumstances, such an arrangement was inevitable.*" (ST, 31) was translated as "*Olosuhteet huomioitsivat sellaisen järjestelyn välttämättömyyden.*" (TT1, 32) and as "*Olosuhteet pakottivat sellaiseen järjestelyyn.*" (TT2, 33), and "*Mrs Digby, the 'ousekeeper conducted the actual negotiations in may cases, but the arrangement was in no instance considered complete until I had passed each applicant.*" (ST, 31) was rendered as "*Rouva Digby, emännöitsijä, suoritti tosin monessa tapauksessa tarpeelliset ennakkotiedustelut, mutta järjestelyä ei katsottu lopullisesti sitovaksi, ennen kuin minä olin tarkastanut jokaisen tarjokkaan.*" (TT1, 32) or "*Mrs Digby neuvotteli myös muutamien kanssa, mutta ketään ei otettu ilman minun suostumustani.*" (TT2, 33). On both occasions the solution offered by TT1 is too short and forward. The formal equivalence is reached since the meaning is translated quite correctly, but the style lacks the eloquence and structural complexity of the original. On both occasions, TT1 has reached the appropriate style.

Tenor

Social class: The short utterances of lord Percy are rendered well in both translations, but Keggs' solemn speech, with the slip of one incident of h-dropping was a little more difficult. TT1 succeeded better in the representing the general tone of the butler's speech, for example "*Indubitably, your lordship. The*

unprecedented scale of the entertainment necessitated the engagement of a certain number of supernumeraries. In the circumstances, such an arrangement was inevitable.” (ST, 31) was translated in TT1 as “Eittämättä, teidän ylhäisyytenne. Tilaisuuden tavattomat mittasuhteet pakottivat kiinnittämään palvelukseen jonkin verran ylimääräisiä. Olosuhteet huomioitsivat sellaisen järjestelyn välttämättömyyden.” (TT1, 32) and in TT2 as “Epäilemättä, teidän ylhäisyytenne. Poikkeuksellinen vierasmäärä teki välttämättömäksi palkata muutamia ylimääräisiä. Olosuhteet pakottivat sellaiseen järjestelyyn.” (TT2, 33). The difference is not great but TT1 does sound even more solemn and premeditated. However, TT1 fails to present the slip from the general tone, the h-dropping in any way, whereas TT2 shows something of an equivalent of that; a phrase, that breaks the style and leads to the same conclusion as in the original text: this is not Keggs' natural way of speaking.

“In a manner of speaking, your lordship, and for all practical purposes, yes. Mrs Digby, the ‘ousekeeper conducted the actual negotiations in many cases, but the arrangement was in no instance considered complete until I had passed each applicant.” (ST, 31)

“Määrätyssä mielessä, teidän ylhäisyytenne, ja käytännöllisiä asianhaaroja silmälläpitäen, otin kyllä. Rouva Digby, emännöitsijä, suoritti tosin monessa tapauksessa tarpeelliset ennakkotiedustelut, mutta järjestelyä ei katsottu lopullisesti sitovaksi, ennen kuin minä olin tarkastanut jokaisen tarjokkaan.” (TT1, 32)

“Tavallani kyllä, teidän ylhäisyytenne, ja itse asiassa minä ne otin. Mrs Digby neuvotteli myös muutamien kanssa, mutta ketään ei otettu ilman minun suostumustani.” (TT2, 33)

Social attitude: The formal style of communication is maintained well in both translations, but TT1 manages even a little better, because it quite faithfully presents even the details, while TT2 has totally omitted Keggs' explanation about Mrs Digby. *Mrs Digby, the ‘ousekeeper conducted the actual negotiations in many cases...* (ST, 31) was in TT2 simply *Mrs Digby neuvotteli myös muutamien kanssa...* (TT2, 33) when all of it might just as easily have been translated as in TT1 *Rouva Digby, emännöitsijä, suoritti tosin monessa tapauksessa tarpeelliset ennakkotiedustelut...* (TT1, 32)

Overt errors

This extract, possibly because it is much shorter, presented fewer overt errors than the others. No additions were found in either translation, and there was only

one incident of omission in TT2. This omission, which was in fact already dealt with under 'social attitude', was the absence of the explanation of Mrs Digby's position in the household. ST had *Mrs Digby, the 'ousekeeper...* (ST, 31) while TT2 had just *Mrs Digby ...* (TT2, 33)

TT2 also presented two incidents of substitution with wrong elements and one substitution that is of dubious acceptability. However, none of the errors is very serious. The first of them occurred on the first row of this extract, where Keggs, the butler, enters the room and says *You wished to see me, your lordship?* (ST, 31). TT2 had for some reason replaced it with *Te kutsuitte minua, loordi Belpher?* (TT2, 33), while TT1 had correctly *Halusitte tavata minua, teidän ylhäisyytenne?* (TT1, 32) as did TT2 on the latter occasion of Keggs using a term of address about his master. The second erroneous substitution was in the sentence *Reggie Byng, now cooling his head on the lower terrace* (ST, 31) which was translated as *Reggie Byng, joka oli alhaalla puutarhassa päätään jäähdyttelemässä* (TT2, 33) when, again, the correct term can be found in TT2 *Reggie Byng, joka parastaikaa viillytti päätään alapengermällä* (TT1, 32). As an error this is minute, but never the less 'lower terrace' is a specific place in the garden and it actually gives the reader a more detailed image of a grand and beautiful garden around an old English castle, than just plain 'garden' does.

The third case, a substitution with an element of dubious acceptability can be found in the translation of lord Percy's utterance *Keggs, there are a number of outside men helping here tonight, aren't there?* (ST, 31), which in TT2 was rendered as *Täällähän on tänä iltana paljon syrjästä otettuja avustajia, eikö ole?*" (TT2, 33) which seems like a strange way to put it, as if the people had been put away, folded in a drawer perhaps, to be taken out only for special occasions. Something like *vierasta apuväkeä* (32) as in TT2, or even 'ulkopuolisia avustajia' would be a much more natural solution in Finnish.

Statement of quality

The comparison of the ST and the two TTs presented mismatches on the dimensions of *province*, *social class* and *social attitude*. On *province* there was a slight mismatch in TT2 in translating Keggs the butler's solemn and premeditated speech. The utterances were a little too direct and short, and as a result TT2 was not quite as funny and humorous as TT1. On the dimension *social class* TT1 failed to present any correspondence to the one incident of h-dropping that revealed something about Keggs' natural speech to the reader. As regards *social attitude*, TT2 omitted the part about Mrs Digby's position in Belper Castle in the translation of Keggs' utterance. This is not a big mistake, but the explanation does add to the formality and distance of Keggs' speech. Besides these mismatches, there were only four incidents of *overt errors*, all of them in TT2.

5.6 Keggs and Albert

Analysis of the source text, sixth extract: Keggs, the butler, and Albert, the pageboy.

This extract presents two conversations between Keggs and Albert. They both take place in the servants' hall of Belper Castle. The first takes place in a situation where the clever Keggs has guessed that one of the temporary waiters was not in fact Albert's cousin but the person they all believe to be lady Maud's socially unacceptable American fiancé, that is George. Now Keggs is threatening to tell the master about Albert's disloyal behaviour

The second part of the conversation occurs later, in a situation where Keggs and Albert have exchanged lottery tickets so that Keggs got the new favourite, the mysterious "mr X", also known as George Bevan. Albert, in turn, got the name of Reggie Byng, who is not at all interested in Maud. In fact, the morning of the conversation all the castle have found out that Reggie has eloped with his step-uncle's secretary, thus causing Albert the financial loss of 5 shillings. Albert's misfortunes do not soften Keggs, who sees all this as a valuable opportunity to

teach the page a moral lesson about what happens when young boys meddle into the affairs of elder people.

- (34) "Well", said Keggs, "I haven't got time to stand 'ere chatting with you. I must be going back to 'is lordship, to tell 'im of the 'orrid trick you played on him."
 "You wouldn't do that, Mr Keggs!"
 "I would if I did my duty."
 "'But you don't care about that," urged Albert ingratiatingly.
 "I'll have to think it over," mused Keggs. "I don't want to be 'ard on a young boy." He struggled silently with himself. "Ruinin' 'is prospecks!"
 "All right, young blighted Albert", he said briskly. "I'll go against my better nature this once and chance it. And now, young feller me lad, you just 'and over that ticket of yours! You know what I'm alloodin' to! That ticket you 'ad at the sweep, the one with "Mr X" on it"
 "That's likely, ain't it!" (ST, 132-133)
- (37) "Young blighted Albert", said Keggs the butler..."let this be a lesson to you, young feller me lad.... What's been the result and what I might call the upshot", said Keggs, continuing his homily, "of all your making yourself so busy and thrusting of yourself forward and meddling in the affairs of your elders and betters? The upshot and issue of it 'as been that you are out five shillings and nothing to show for it. Five shillings what you might have spent on some good book and improved your mind! And goodness knows it wants all the improving it can get, for of all the worthless, idle little messers it's ever been my misfortune to have dealings with, you are the champion. Be careful of them plates, young man, and don't breathe so hard. You 'aven't got hasthma or something, 'ave you?"
 "I can't breathe now!" complained the stricken child.
 "Not like a grampus you can't, and don't you forget it." Keggs wagged his head reprovingly. "Well, so your Reggie Byng's gone and eloped, has he! That ought to teach you to be more careful another time 'ow you go gambling and plunging into sweepstakes. The idea of a child of your age 'aving the audacity to thrust 'isself forward like that!"
 "Don't call him my Reggie Byng! I didn't draw 'im!"
 "There's no need to go into all that again, young feller. You accepted 'im freely and without prejudice when the fair exchange was suggested, so for all intents and purposes he is your Reggie Byng. I 'ope you're going to send him a wedding-present."
 "You ain't any better off than me, with all your 'ighway robbery!"
 "My what?"
 "You 'eard what I said."
 "Well, don't let me 'ear it again. The idea! If you 'ad any objections to parting with that ticket, you should have stated them clearly at the time. And what do you mean by saying, I ain't any better off than you are?"
 "I 'ave my reasons."
 "You *think* you 'ave, which is a very different thing. I suppose you imagine that you've put a stopper on certain little affair by surreptitiously destroying letters entrusted to you."
 "I never!" exclaimed Albert with a convulsion start that nearly sent eleven plates dashing to destruction.
 "'Ow many times have I got to tell you to be careful of them plates?" said Keggs sternly. "Who do you think you are – a juggler on the 'Alls, 'urling them about like that? Yes, I know all about that letter. You thought you was very clever, I've no doubt. But let me tell you, young Blighted Albert, that only the other evening 'er ladyship and Mr Bevan 'ad a long interview in spite of all your hefforts. I saw through your little game, and I proceeded and went and arranged the meeting."

In spite of himself Albert was awed.... "Yes you did!" he managed to say with the proper note of incredulity, but in his heart he was no incredulous...

"Yes, I certainly did!" said Keggs. "I don't know what 'appened at the interview – not being present in person. But I've no doubt that everything proceeded satisfactorily."

"And a fat lot of good that's going to do you, when 'e ain't allowed to come inside the 'ouse!"

"If by 'e you're alloodin' to Mr Bevan, young blighted Albert, let me tell you that it won't be long before 'e becomes a regular duly invited guest at the castle!"

"A lot of chance!"

"Would you care to 'ave another five shillings even money on it?"

Albert recoiled. ... "What are you going to do?"

"Never you mind what I'm going to do. I 'ave my methods. All I 'ave to say to you is that tomorrow or the day after Mr Bevan will be seated in our dining-'all with 'is feet under our table, replying according to his personal taste and preference, when I ask 'im if 'e'll 'ave 'ock or sherry. Brush all them crumbs off the tablecloth, young blighted Albert – don't shuffle your feet – breathe softly through your nose – and close the door be'ind you when you've finished!"

"Oh, go and eat coke!" said Albert bitterly. But he said it to his immortal soul, not aloud. (ST, 208-210)

Field

Province: The element of humour is the most important feature also in this last extract, as in all the previous extracts. Here we find two cunning minds, those of Keggs and Albert, trying to beat one another in the game over lottery tickets. Keggs has the upper hand and in the end Albert has to recede. The humorous effect is achieved through the use of lower class spoken language that is reflected both in the graphology and the choice of lexical items used. For example: *I don't want to be 'ard on a young boy. Ruinin' 'is prospecks!* (34) *You ain't any better off than me, with all your 'ighway robbery!* (37) *But let me tell you, young Blighted Albert, that only the other evening 'er ladyship and Mr Bevan 'ad a long interview in spite of all your hefforts* (37). Keggs' speech is a curious mixture of lower class language and formal words and expression, for example *I don't know what 'appened at the interview – not being present in person. But I've no doubt that everything proceeded satisfactorily* (37). The phrase structures are simple and the phrases are mainly short which are typical features of spoken language. An exception to this are some of Keggs' comments, where his preaching to Albert lasts for several rows with just one full stop: *All I 'ave to say to you is that tomorrow or the day after Mr Bevan will be seated in our dining-'all with 'is feet under our table, replying according to his personal taste and preference, when I ask 'im if 'e'll 'ave 'ock or sherry. Brush all them crumbs off*

the tablecloth, young blighted Albert – don't shuffle your feet – breathe softly through your nose – and close the door be'ind you when you've finished! (37)

Tenor

Geographical origin: Both Keggs, the butler, and Albert, the pageboy, speak a lower class dialect of English but, as before, it should more correctly be perceived as a social dialect, not a geographical one.

Social class: Albert and Keggs both present features of uneducated working class spoken English in their speech. Albert's speech is clearly even more lower class, with distinctive grammatical features, while Keggs' utterances are usually more carefully structured, some of the lexical items he uses are quite formal, and the working class features can mostly be seen in his accent that is successfully presented in the graphology. Examples of Keggs' carefully structured sentences with formal vocabulary are for instance *What's been the result and what I might call the upshot of all your making yourself so busy and thrusting of yourself forward and meddling in the affairs of your elders and betters?* (37) and *You accepted 'im freely and without prejudice when the fair exchange was suggested, so for all intents and purposes he is your Reggie Byng* (37).

Working class features found in Keggs' speech are several incidents of h-dropping, namely 'is for his, 'im for him, 'orrid for horrid, 'ard for hard, 'and for hand, 'ad for had (34), 'as for has, 'aven't for haven't, 'ave for have, 'ow for how, 'aving for having, 'ope for hope, 'ear for hear, 'Alls for Halls, 'urling for hurling, 'er for her, 'appened for happened, dining-'all for dining-hall, 'e for he, 'ock for hock and be'ind for behind (37). Keggs also dropped his endings in words like *ruinin'* for ruining (34), and added 'h's were they don't belong, for example *hasthma* for asthma and *hefforts* for efforts (37). There were also a few incidents with dialectal pronunciation that was reflected in the graphology, such as *prospecks* for prospects (34), *alloodin'* twice for alluding (34, 37), *feller* for fellow three times (34, 37), *me* for my twice (34, 37), and *messers* for misters

(37). Finally, there were six incidents of ungrammaticality: four times a wrong pronoun was used 'isself, for himself (37), *five shillings what you might have spent* (37) instead of 'that', as well as two incidents of *be careful of them plates* (37). In two cases the verb form was false *I ain't any better off than you are* (37) and *you thought you was very clever* (37).

Working class spoken English features in the few lines that Albert speaks are h-dropping: 'im for him, 'ighway for highway, 'eard for heard, 'ave for have, 'e for he and 'ouse for house (37), and the use on the ungrammatical verb form *ain't* instead of "aren't" or "isn't": *That's likely, ain't it!* (34), *You ain't any better off than me* (37) and 'e *ain't allowed to come inside the 'ouse!* (37).

Time: Contemporary or almost contemporary British English from the syntactic and grammatical point of view, but there is one lexical item that dates the text more correctly to the age when it in fact was written. Keggs the butler reproaches Albert in the following way: *Who do you think you are – a juggler on the 'Alls, 'urling them [= the plates] about like that?* (ST, 37). The 'Alls here are of course Music Halls, the centre of the lower and middle class amusement in the Victorian times and the early 20th century, until the First World War after which most of them were put out of business by the cinema and later by the radio. However, in 1919 when this novel was first published, Music Halls still existed and did tolerably although their golden era was already over (May, lecture, April 1996).

Personal outlook: Humorous, but quite neutral as to decide for the reader whose side to take, Keggs' or Albert's. The pageboy is loosing the battle, but still the author remains impartial and not especially sympathetic to Albert. Here are a few examples of the author's comments: *urged Albert ingratiatingly, mused Keggs, he [Keggs] said briskly* (34), *complained the stricken child, Keggs wagged his head reprovngly, said Keggs sternly, said Albert bitterly* (37).

Social role relationship: The social role relationship between Albert and Keggs is permanently asymmetrical. Although they are both members of the working class, Albert is clearly below Keggs in the hierarchy of the Castle staff. He is merely the pageboy and Keggs is the butler, the highest of them all, and in that sense Albert's boss. There is also a remarkable age difference between the two, which adds to the asymmetry of the situation. The asymmetrical social role relationship is reflected in the terms of address: Keggs calls the boy *young blighted Albert*, *young feller me lad*, *young man* or just *young feller* while Albert calls him *Mr Keggs* on one occasion and after that uses no term of address at all.

Social attitude: The style is between consultative and casual. Addressee participation is included and although there are no elliptical clauses or contradictions, there is quite a lot of shared background knowledge as can be seen from these examples: "*I must be going back to 'is lordship, to tell 'im of the 'orrid trick you played on him*" and "*you just 'and over that ticket of yours! You know what I'm alloodin' to!*" in extract 34. In extract 37 there are incidents like "*And goodness knows it [Albert's mind] wants all the improving it can get, for of all the worthless, idle little messers it's ever been my misfortune to have dealings with, you are the champion*", "*Well, so your Reggie Byng's gone and eloped, has he!*" and "*And a fat lot of good that's going to do you, when 'e ain't allowed to come inside the 'ouse!*" Also the terms of address, especially from Kegg's part, are very casual (see above).

Mode

Medium: As before, the text is written to be read as if spoken so the medium is complex. Along Biber's (1988:107-113) dimensions, this extract is in the spoken language end of the continuum. Examples of features typical of spoken language are the variation of interrogative, declarative and imperative utterances, which is typical of conversations, two incidents of emphatic stress marked in the graphology through italics: "*I didn't draw 'im!*" and "*You think you 'ave*", and also two cases of question tags: *You 'aven't got hasthma or something, 'ave you?* and *Well, so your Reggie Byng's gone and eloped, has*

he! The short explanatory comments of the narrator should be perceived as the voice of a third party watching the situation, and thus they are also spoken language rather than written.

Participation: Participation is complex. The most commonly used phrase structure is direct speech, but there are also several incidents of the narrator explaining directly to the reader things that happen "on the scene", for example how something is said *urged Albert ingratiatingly* (34) or the body language of the interlocutors *Keggs wagged his head reprovingly* (37). The impression of direct interaction between the conversationalists is achieved through the use of first and second personal and possessive pronouns as well as question tags. Kegg's speech also presented three incidents of rhetorical questions: *What's been the result and what I might call the upshot of all your making yourself so busy and thrusting of yourself forward and meddling in the affairs of your elders and betters?*, *'Ow many times have I got to tell you to be careful of them plates?* and *Who do you think you are – a juggler on the 'Alls, 'urling them about like that?* Rhetorical questions always mean addressee participation elicitation, thus making the participation in this extract even more complex.

Comparison of the ST and the two TTs

- (35) "Hyvä on", sanoi Keggs. "Mutta minulla ei ole aikaa seisoa tässä tarinoimassa sinun kanssasi. Minun täytyy näes lähteä hänen ylhäisyytensä luo kertomaan, millä lailla sinä olet häntä petkuttanut."
 "Älkää huoliko mennä, herra Keggs!"
 "Velvollisuuteni vaatisi minua menemään."
 "Mutta ettehan te siitä välitä", vikisi Albert liehitellen.
 "Täytyy kai sitten vähän tuumata tässä", Keggs sanoi miettivästi. "Ikävä olla liian ankara alaikäiselle pojalle." Hän kamppaili ääneti itsensä kanssa. "Pilaisi tykkänään hänen elämänuransa."
 "Ool rait, senkin korventamaton heittiö", hän sanoi reippaasti. "Tämän kerran rikon siis parempaa luontoani vastaan ja heitän jutun sikseen. Ja nyt, mun kallis nuori ystäväni, se lappu esiin ja vähän äkkiä! Tiedät kyllä mitä tarkoitan. Sitä lappua jonka sait arpajaisissa, sitä jossa lukee 'Herra X'."
 "Ja vielä mun mitä!"(TT1, 130)
- (36) "No, ei minulla ole aikaa", sanoi Keggs,"seistä tässä sinun kanssasi suutani soittamassa. "Minun täytyy lähteä takaisin hänen ylhäisyytensä luo ja kertoa hänelle, minkä kauhean kepposen sinä olet hänelle tehnyt."
 "Ettehan te sitä sentään tee, mr Keggs!"
 "Tekisin minä, jos noudattaisin velvollisuuden käskyä."
 "Mutta ettehan te tällä kertaa siitä välitä", lepytteli Albert.

- “Tahdon ajatella asiaa”, sanoi Keggs. “En halua olla kova noin nuorelle pojalle.” Hän taisteli ääneti itsensä kanssa. “Se olisi sinun turmiosi!”
- “Olkoon menneeksi, senkin junkkari”, sanoi hän karskisti. “Tämän kerran teen vastoin parempaa luontoani. Mutta siitä hyvästä, sinä vekkuli, anna heti tänne se lippusi! Se, jonka nostit arpahatusta ja johon on kirjoitettu ‘mr X’. Sinä tiedät, mihin uhkapeliin minä antaudun.”
- “Luultavasti en anna sitä!”(TT2, 129)
- (38) “Albert, senkin korventamaton heittiö”, sanoi hovimestari Keggs...”ota tämä nyt opiksesi, poju armas... ”Entä mikä on ollut seurauksena ja, jos niin voi sanoa, päätöksenä kaikesta touhuamisestasi ja tunkeilemisestasi ja sotkeutumisesitasi vanhempien ja parempien asioihin?” jatkoi Keggs saarnaansa. ”Päätöksenä ja tuloksena on ollut se, että sinä nyt olet viittä shillinkiä köykäisempi etkä ole saanut edes tuon vertaa siitä hyvästä. Viidellä shillingillä olisit voinut ostaa hyvän kirjan ja jalostaa henkeäsi. Ja Herra tietäköön, että se totisesti olisi kaiken jalostuksen tarpeessa, minkä suinkin pystyy saamaan, sillä kaikista kurjista ja laiskoista pikku hulttioista, joiden kanssa onnettomuudekseni olen joutunut tekemisiin, sinä sentään olet yliveto. Kuulepas, varo niitä niin lautasia, nuori mies, aläkä puuskuta tuolla lailla. Ei kai sinulla astmaa ole tai sensemmoista, häh?”
- ”Multa ei tahdo henki kulkea!” selitti nujerrettu lapsi.
- ”Eipä tietenkään, kun olet kokenut mokoman tällin, äläkä nyt unhoita sitä.” Keggs huojutti moittivasti päätään. ”Se sinun Reggie Byngisi on siis karannut toisen kanssa, jaa jaa! Tämän pitäisi opettaa sinua olemaan toiste varovaisempi, niin ettet suin päin heittäydy uhkapeliin ja tunkeudu muka arpajaisiin. Että tuon ikäinen lapsi julkeaakin työntyä toisten joukkoon sillä lailla!”
- ”Älkää nimitelkö häntä mun Reggie Byngiksi. Mä en suinkaan sitä miestä nostanut!”
- ”Ei kannata taas ruveta jauhaamaan juttua, nuori ystävä. Hyväksyit hänet vapaaehtoisesti ja vastaan mutisematta, kun tuli puhe reilusta vaihtokaupasta, niin että käytännöllisesti katsoen ja päätellen hän on sinun Reggie Byngisi. Toivon, että lähetät hänelle häälahjan.
- ”No, ei teidän omat asiat ole tippaakaan paremmalla kantilla kuin mun, vaikka olettekin semmoinen maantieryöväri!”
- ”Semmoinen mikä?”
- ”Kuulitte kyllä mitä mä sanoin.”
- ”No, paras kun et sano sitä toista kertaa. Kaikkia tässä saakin kuulla! Jos sinusta kerran oli vastahakoista luopua siitä arpalipusta, olisit voinut sanoa sen selvästi jo etukäteen. Ja mitä tarkoitat sillä, että minun asiani eivät ole paremmalla kantilla kuin sinunkaan?”
- ”Mulla on siihen vissit syyt.”
- ”Sä luulet vaan, eikä luulo ole tiedon väärsti Kuvittelet kai, että olet pistänyt jarrut päälle muutamaan pikku tarinaan sillä lailla, että ihan harkitusti olet hävittänyt haltuusi uskottuja kirjeitä.”
- ”Ei sitten ikinä!” vingahti Albert säpsähtäen niin rajusti, että hänen kantamansa yksitoista lautasta töin tuskin välttyivät väkivaltaiselta tuholta.
- ”Kuinka monta kertaa sinulle pitää muistuttaa, että varo niitä lautasia?” sanoi Keggs ankarasti. ”Mikä sä oikein luulet olevasi? Joku semmoinen sirkuksen junglööri kai, kun viskot niitä tuolla tapaa! Niin, minä tiedän niistä kirjeistä ihan kaiken. Luulit tietenkin olevasti oikein eri ovela. Mutta salli mun sanoa sinulle, senkin korventamaton heittiö, että vasta pari iltaa sitten armollisella neidillä ja herra Bevanilla oli pitkä ja tuottoisa keskustelu, kaikista sinun ilkimielisistä ponnisteluistasi huolimatta. Keksin nokkelan juonesi, puutuin itse asiaan ja järjestin sen niitten kohtaamisen.”
- Vastoin tahtoaankin Albert joutui kammonsekaisen kunnioituksen valtaan... ”Jassoo, että sillä lailla!” hän sanoi epäuskoisuutta teeskennellen, mutta sisimmässään hän ei ollut lainkaan epäuskoinen...
- ”Juu, juuri sillä lailla!” sanoi Keggs. ”En tiedä kuinka mainittu kohtaus sujui – koska en itse henkilökohtaisesti ollut läsnä. Mutta epäilemättä kaikki kehittyi tyydyttävästi.”

"Ja siitä on kai sitte julmasti hyötyä teille, kun se iikka ei saa edes tulla visiiteille tänne näin linnaankaan!"

"Jos 'iikalla' tarkoitat herra Bevania, senkin korventamaton heittiö, niin salli minun vakuuttaa, että ennen pitkää hän oleskelee täällä asianmukaisesti kutsuttuna vieraana."

"Niin kai!"

"Haluttaisiko sinua taas pistää viisi shillinkiä likoon semmoista mahdollisuutta vastaa?"

Albert peräytyi. "Mitäs te meinaatte tehdä?"

"Älä sinä sitä sure. Minulla on omat konstini. Sanon vain sen verran, että huomenna tai viimeistään ylihuomenna herra Bevan istuu meidän ruokasalissa koivet meidän ruokapöydän alla ja vastaa henkilökohtaisen makunsa ja mieltymyksensä mukaisesti, kun minä tiedustan, saisiko olla punaviiniä vai sherryä. Kuules, korventamaton heittiö, harjaa kunnolla kaikki ne nuo muruset siitä pöytäliinasta – äläkä laahaa koipiasi – hengitä hiljaa nokkasi lävitse – ja sulje ovi takanasi kun olet valmis!"

"Ja haista sä hapanta!" sanoi Albert katkerasti. Mutta sen hän sanoi vain omalle kuolemattomalle sielulleen, ei ääneen. (TT1, 203-205)

(39) "Senkin vietävä Albert", sanoi Keggs... "pane tämä korvasi taakse, senkin vekara!"... "Mikä sitten on lopullinen tulos", jatkoi Keggs puhettaan, "Lopputuloks on se, että olet menettänyt viisi shillinkiä saamatta mitään niiden tilalle. Noilla viidellä shillingillä olisit saanut muutaman hyvän kirjan ja päähäsi vähän järkeä! Käsittele varovasti lautasia, poika, äläkä hengitä noin raskaasti. Onko sinulla hengenahdistus, vai mitä?"

"Minä en osaa nyt hengittää!" valitti närkeästynt poika.

"No niin, sinun Reggie Byngisihän on lähtenyt tiehensä, karannut!. Sen pitäisi opettaa sinua toisella kerralla vähän varovaisemmin viskelemään rahojasi arpajaishattuun. Että sinun ikäisesi pojannalikka uskaltaakin pistää nokkansa joka paikkaan!"

"Älkää nimittäkö häntä *minun* Reggie Byngiksieni! Enhän minä sitä lippua nostanut."

"Tarpeetonta sinun nyt enää on palata siihen asiaan, poikaseni."

"Mutta vähänpä taidatte saada villoja tällä kertaa, sillä pässiänne ei päästetä linnan seinien sisäpuolelle!"

"Jos pässilläsi tarkoitat mr Bevania, senkin nulikka, niin tiedä, ettei kulu pitkiä aikoja siihen, kun hänestä tulee linnan säännöllinen, haluttu vieras."

"Uskoo, joka tahtoo!"

"Panetko toiset viisi shillingiä likoon siitä asiasta?"

Albert peräytyi. "Äh, syökää hiiliä!" Mutta hän kuiskasi sen kuolemattomalle sielulleen eikä ääneensä. (TT2, 201-202)

Mismatches of the following kind were discovered in the analysis of the two translation texts:

Field

Province: Both translations succeeded rather well in conveying the topic and content of the first part of this extract, but in the second part TT2 left several lines untranslated which naturally prevents the topic and content from being rendered correctly. Lower class language features were translated in both texts mainly through lexical choices, for example *Ool rait, senkin korventamaton heittiö* (TT1, 35), *Ja nyt, mun kallis nuori ystäväni, se lappu esiin ja vähän äkkiä!* (35), *Ja vielä mun mitä!* (35), *sinä nyt olet viittä shillinkiä köykäisempi* (TT1, 38), *Mikä*

sä oikein luulet olevasi? Joku semmoinen sirkuksen junglööri kai (38), *Luulit tietenkin olevasti oikein eri ovela* (38), *herra Bevan istuu meidän ruokasalissa koivet meidän ruokapöydän alla* (38), *No, ei minulla ole aikaa seistä tässä sinun kanssasi suutani soittamassa.* (TT2, 36), and *Että sinun ikäisesi pojannalikka uskaltaakin pistää nokkansa joka paikkaan!* (TT2, 39). The simple phrase structures and short sentences were also maintained successfully in both translations.

Tenor

Social class: Once again, TT1 was more successful in translating Albert's working class speech than TT2. The image of casual uneducated speech was in TT1 achieved through the use of casual personal and possessive pronouns and some lexical choices: *Multa ei tahdo henki kulkea!* (TT1, 37) compared with *Minä en osaa nyt hengittää!* (TT2, 38), *Jassoo, että sillä lailla!* (TT1, 37) and *Mulla on siihen vissit syyt* (TT1, 37). Also, cases of ungrammaticality, such as *That's likely, ain't it!* (ST, 34) were translated in TT1 using lexical elements to create the same effect: *Ja vielä mun mitä!* (TT1, 35). TT2 settled in translating simply the meaning, not the style: *Luultavasti en anna sitä!* (TT2, 36). For this sentence *And a fat lot of good that's going to do you, when 'e ain't allowed to come inside the 'ouse!* (ST, 37) TT2 produced a rather free translation with the following figure of speech: *Mutta vähänpä taidatte saada villoja tällä kertaa, sillä pässiänne ei päästetä linnan seinien sisäpuolelle!* (TT2, 39), while TT1 presented this more faithful translation: *Ja siitä on kai sitte julmasti hyötyä teille, kun se iikka ei saa edes tulla visiiteille tänne näin linnaankaan!* (TT1, 38).

The curious mixture of casual working class pronunciation and careful lexical choices that is Keggs' speech in the original text was translated quite successfully in TT1. TT2, however, did not do so well. Keggs' speech presented 36 incidents of h-dropping, several other phonological features that were reflected in the graphology, such as *hasthma* for asthma, *hefforts* for efforts (37), *prospecks* for prospects (34), *feller* for fellow (34, 37) and *me* for my (34, 37). None of these features were translated in either TT, which is not surprising, but again TT1 did

better and mixed standard personal pronouns 'minä' and 'sinä' with the occasional casual personal pronoun 'mä' and 'sä', and sometimes used long complicated words, whose effect was ruined a few words later with some casual form. The impression is very close to the original.

All I 'ave to say to you is that tomorrow or the day after Mr Bevan will be seated in our dining-'all with 'is feet under our table, replying according to his personal taste and preference, when I ask 'im if 'e'll 'ave 'ock or sherry. Brush all them crumbs off the tablecloth, young blighted Albert – don't shuffle your feet – breathe softly through your nose – and close the door be'ind you when you've finished! (ST, 37)

Sanon vain sen verran, että huomenna tai viimeistään ylihuomenna herra Bevan istuu meidän ruokasalissa koivet meidän ruokapöydän alla ja vastaa henkilökohtaisen makunsa ja mieltymyksensä mukaisesti, kun minä tiedustan, saisiko olla punaviiniä vai sherryä. Kuules, korventamaton heittiö, harjaa kunnolla kaikki ne nuo muruset siitä pöytäliinasta – äläkä laahaa koipiasi – hengitä hiljaa nokkasi lävitse – ja sulje ovi takanasi kun olet valmis! (TT1, 38)

The example above was left out completely in TT2, but here is another example of the two styles:

That ought to teach you to be more careful another time 'ow you go gambling and plunging into sweepstakes. The idea of a child of your age 'aving the audacity to thrust 'isself forward like that! (ST, 37)

Tämän pitäisi opettaa sinua olemaan toiste varovaisempi, niin ettet suin päin heittäydy uhkapeliin ja tunkeudu muka arpajaisiin. Että tuon ikäinen lapsi julkeaakin työntyä toisten joukkoon sillä lailla! (TT1, 38)

Sen pitäisi opettaa sinua toisella kerralla vähän varovaisemmin viskelemään rahojasi arpajaishattuun. Että sinun ikäisesi pojannalikka uskaltaakin pistää nokkansa joka paikkaan! (TT2, 38)

In this example, for once, TT2 has grasped the casual style of Keggs' lines, but it is all casual, there is no variation, whereas in TT1 the original mixture of casual and formal was caught.

Time: The mention of the Music Halls, which is the one lexical item that sets the date of this text correctly to the early years of the 20th century, is missing in both translations. In TT2 it is part of a longer paragraph that is left out all together and in TT1 it is simply translated differently. *Who do you think you are – a juggler on the 'Alls, 'urling them [= the plates] about like that? (ST, 37)* is in TT1 *Mikä sä oikein luulet olevasi? Joku semmoinen sirkuksen junglööri kai, kun viskot niitä tuolla tapaa! (TT1, 38)*. The translation is otherwise quite satisfactory, with even the one 'foreign' word pronounced wrong, but the fact

remains that circuses still exist while Music Halls clearly belong in a past world. Also, Music Halls are part of the British culture, not the Finnish one, but a replacement could perhaps have been found in "Joku semmoinen varieteen junglööri" or "Joku semmoinen iltamien junglööri", both social events that the Finnish reading audience is likely to relate to the past.

Social role relationship: Both translations managed quite successfully in rendering the asymmetrical social role relationship. Albert used *Mr Keggs* and 'Vous' when addressing the butler all the time, except at the end of TT1 when "Oh, go and eat coke!" said Albert bitterly. But he said it to his immortal soul, not aloud. (ST, 37) was quite cunningly translated as *Ja haista sä hapanta!* (TT1, 38). Only with the butler gone, does Albert have the courage to use the 'tu' form. The terms of address used by Keggs were in TT1 solved so that *young blighted Albert* was always translated as *korventamaton heittiö*, accompanied sometimes by *Albert* or *senkin*. TT2 left two of the incidents out and translated the other three as *Senkin junnkari*, *senkin vietävä Albert* and *senkin nulikka*. For *young feller me lad* TT1 had *mun kallis nuori ystäväni* on one occasion and *poju armas* on the other. TT2 had *sinä vekkuli* and *senkin vekara*, respectively. *Young man* was rendered as *nuori mies* in TT1 and *poika* in TT2. *Young feller* was translated in TT1 as *nuori ystävä* and in TT2 as *poikaseni*. All these variants are quite acceptable.

Mode

Medium: The general impression of spoken language is preserved well in both translations. The utterances are mainly kept short and simple, and the variation between interrogative, declarative and imperative utterances of the source text is maintained. However, the emphatic stress and question tags that were found in the original text to further create the effect of spoken language were kept poorly. The first one "Don't call him my Reggie Byng! I didn't draw 'im!" (ST, 37) was translated in TT1 as "Älkää nimitelkö häntä mun Reggie Byngiksi. Mä en suinkaan sitä miestä nostanut!" (38) and in TT2 as "Älkää nimittäkö häntä *minun* Reggie Byngikseni! Enhän minä sitä lippua nostanut." (39). TT1

presents an intensifying word to replace the emphatic stress while TT2 shows the stress but in a different place than the ST. The second case of emphatic stress was handled in TT1 in much the same way: "You *think* you 'ave, which is a very different thing." (ST, 37) was translated as "Sä luulet vaan, eikä luulo ole tiedon väärtti." (38). This whole sentence was omitted in TT2.

As regard the two question tags, the former one was maintained, on some level, in both TTs: *You 'aven't got hashma or something, 'ave you?* was *Ei kai sinulla astmaa ole tai sensemmoista, häh?* (TT1, 38) and *Onko sinulla hengenahdistus, vai mitä?* (TT2, 39). The latter was translated even worse: *Well, so your Reggie Byng's gone and eloped, has he!* in TT1 as *Se sinun Reggie Byngisi on siis karannut toisen kanssa, jaa jaa!* (TT1) and in TT2 as *No niin, se sinun Reggie Byngisihän on lähtenyt tiehensä, karannut!* (TT2)

Overt errors

Like in extract four, here there were also several striking cases of omissions in TT2. They all occurred in extract 39. In this first excerpt, two sentences of Keggs' as well as a comment from the author are left out. These lines are perhaps not vital to the storyline, but they add to the humorous effect and reveal things about the relationship between the butler and the pageboy.

"Five shillings what you might have spent on some good book and improved your mind! And goodness knows it wants all the improving it can get, for of all the worthless, idle little messers it's ever been my misfortune to have dealings with, you are the champion. Be careful of them plates, young man, and don't breathe so hard. You 'aven't got hashma or something, 'ave you?"

"I can't breathe now!" complained the stricken child.

"Not like a grampus you can't, and don't you forget it." Keggs wagged his head reprovingly. "Well, so your Reggie Byng's gone and eloped, has he!" (ST, 37)

"Noilla viidellä shillingillä olisit saanut muutaman hyvän kirjan ja päähäsi vähän järkeä!"

"——"Käsittele varovasti lautasia, poika, äläkä hengitä noin raskaasti. Onko sinulla hengenahdistus, vai mitä?"

"Minä en osaa nyt hengittää!" valitti närkästynyt poika.

"——"No niin, sinun Reggie Byngisihän on lähtenyt tiehensä, karannut!" (TT2, 39)

In this second excerpt an imposing total of twenty-three sentences spoken by Albert or Keggs were omitted, together with five comments of the author. Again, the lines left out are perhaps not essential, but they do give plenty of insight into

the characters of Albert and Keggs. Also, leaving out a whole section as long as this makes one wonder whatever could have been the translator's motives for it.

"There's no need to go into all that again, young feller. You accepted 'im freely and without prejudice when the fair exchange was suggested, so for all intents and purposes he is your Reggie Byng. I 'ope you're going to send him a wedding-present."

"You ain't any better off than me, with all your 'ighway robbery!"

"My what?"

"You 'eard what I said."

"Well, don't let me 'ear it again. The idea! If you 'ad any objections to parting with that ticket, you should have stated them clearly at the time. And what do you mean by saying, I ain't any better off than you are?"

"I 'ave my reasons."

"You think you 'ave, which is a very different thing. I suppose you imagine that you've put a stopper on certain little affair by surreptitiously destroying letters entrusted to you."

"I never!" exclaimed Albert with a convulsion start that nearly sent eleven plates dashing to destruction.

"Ow many times have I got to tell you to be careful of them plates?" said Keggs sternly.

"Who do you think you are – a juggler on the 'Alls, 'urling them about like that? Yes, I know all about that letter. You thought you was very clever, I've no doubt. But let me tell you, young Blighted Albert, that only the other evening 'er ladyship and Mr Bevan 'ad a long interview in spite of all your hefforts. I saw through your little game, and I proceeded and went and arranged the meeting."

In spite of himself Albert was awed.... "Yes you did!" he managed to say with the proper note of incredulity, but in his heart he was no incredulous...

"Yes, I certainly did!" said Keggs. "I don't know what 'appened at the interview – not being present in person. But I've no doubt that everything proceeded satisfactorily."

"And a fat lot of good that's going to do you, when 'e ain't allowed to come inside the 'ouse!" (ST, 37)

"Tarpeetonta simun nyt enää on palata siihen asiaan, poikaseni."-----"

"-----"

"-----"

"-----"

"-----"

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"-----"

"Mutta vähänpä taidatte saada villoja tällä kertaa, sillä pässiänne ei päästetä linnan seinien sisäpuolelle!" (TT2, 39)

The third excerpt presents yet another five missing sentences. Here the missing lines are of somewhat importance, since in the following chapter George in fact is invited to dinner in the castle, thanks to a cunning plan of Keggs'. Also, Albert's closing comment in TT2 now seems like a reply to the butler's suggestion to have another bet, when it is in fact the moan in protest of a boy being ordered around.

"Would you care to 'ave another five shillings even money on it?"

Albert recoiled. ... "What are you going to do?"

"Never you mind what I'm going to do. I 'ave my methods. All I 'ave to say to you is that tomorrow or the day after Mr Bevan will be seated in our dining- 'all with 'is feet under our table, replying according to his personal taste and preference, when I ask 'im if 'e'll 'ave 'ock or sherry. Brush all them crumbs off the tablecloth, young blighted Albert – don't shuffle your feet – breathe softly through your nose – and close the door be'ind you when you've finished!"

"Oh, go and eat coke!" said Albert bitterly. But he said it to his immortal soul, not aloud. (ST, 37)

"Panetko toiset viisi shillingiä likoon siitä asiasta?"

Albert peräytyi. "-----"

"-----"

"Äh, syökää hiiliä!" Mutta hän kuiskasi sen kuolemattomalle sielulleen eikä ääneensä. (TT2, 39)

TT1 presented one rather trivial case of addition. Keggs' utterance 'er ladyship and Mr Bevan 'ad a long interview in spite of all your hefforts (ST, 37) was translated as *armollisella neidillä ja herra Bevanilla oli pitkä ja tuottoisa keskustelu, kaikista sinun ilkimielisistä ponnisteluistasi huolimatta* (TT1, 38). The original, however, makes no remark about the possible productivity of the conversation any more than how Albert's efforts may have been motivated.

Both translations presented an impressive amount of substitutions with wrong or dubious elements. The following can be found in TT1. *Of all the worthless, idle little messers* (ST, 37) was translated more strongly as *kaikista kurjista ja laiskoista pikku hulttioista* (TT1, 38). A few rows later *You think you 'ave, which is a very different thing* (ST, 37) was replaced with *Sä luulet vaan, eikä luulo ole tiedon väärtti* (TT1, 38). This was one of the rare occasions of successful substitution. In *who do you think you are – a juggler on the 'Alls, 'urling them about like that?* (ST, 37) the Halls was replaced with circus: *mikä sä oikein luulet olevasi? Joku semmoinen sirkuksen junglööri kai, kun viskot niitä tuolla tapaa!* (TT1, 38). Culturally it is perhaps a valid change, but temporarily the two are not equivalent. In the last few lines there were two substitution errors. The first occurs when *I ask 'im if 'e'll 'ave 'ock or sherry* (ST, 37) is rendered as *minä tiedustan, saisiko olla punaviiniä vai sherryä* (TT1, 38) when hock in fact is a type of white wine. The second one is the translation of

Oh, go and eat coke! (ST, 37) as *Ja haista sä hapanta!* (TT1, 38). The message gets though just the same, but why not translate it more faithfully, like in TT2, which had *Äh, syökää hiiliä!* (TT2, 39).

TT2 presented two substitutions with wrong elements. The first one can be found in excerpt 36 where *You know what I'm alloodin' to! That ticket you 'ad at the sweep, the one with "Mr X" on it.* (ST, 34) was translated rather curiously as *Se, jonka nostit arpahatusta ja johon on kirjoitettu 'mr X'. Sinä tiedät, mihin uhkapeliin minä antaudun.* (TT2, 36). Here TT1 was able to present a more correct translation: *Tiedät kyllä mitä tarkoitan. Sitä lappua jonka sait arpajaisissa, sitä jossa lukee 'Herra X'.* (TT1, 35). The second, quite needless erroneous substitution occurred in the translation of *"let this be a lesson to you, young feller me lad.... What's been the result and what I might call the upshot", said Keggs, continuing his homily* (ST, 37) as *"pane tämä korvasi taakse, senkin vekara!"... "Mikä sitten on lopullinen tulos", jatkoi Keggs puhettaan* (TT2, 39). Remembering something does not automatically mean learning from it, and the word *homily* describes vividly the tone and attitude of Keggs', much more so than plain *puhe*.

There were three more cases in this extract where both TTs presented erroneous or dubious substitutions. The first was in rendering *urged Albert ingratiatingly* (ST, 34) as *vikisi Albert liehitellen* (35) in TT1 and *lepytteli Albert* (36) in TT2. The error is not a very significant one, but a perfectly valid direct translation could have been found just as easily, for example "suostutteli liehitellen" or "suostutteli mielistelevään sävyyn". The second substitution is more serious and has led to other measures as well. *"I can't breathe now!" complained the stricken child. "Not like a grampus you can't, and don't you forget it."* (ST, 37) was translated in TT1 as *"Multa ei tahdo henki kulkea!" selitti nujerrettu lapsi. "Eipä tietenkään, kun olet kokenut mokoman tällin, äläkä nyt unhoita sitä."* (TT1, 38) and in TT2 as *"Minä en osaa nyt hengittää!" valitti närkeästynt poika. "—"* (TT2, 39) In TT1 the meaning of the phrase to follow has been changed as well as, and in TT2 it has been omitted all together,

presumably as a result of the erroneous translation of the first part. The correct translation, considering the whole context, could be something along these lines: "Enkö mä saa enää edes hengittää!" valitti nujerrettu lapsi. "Et tuolla tavalla, puuskuttaen kuin mikäkin valas, ja muistakin se myös".

The third case occurred in the latter part of excerpts 38 and 39:

"And a fat lot of good that's going to do you, when 'e ain't allowed to come inside the ouse!"

"If by 'e you're alloodin' to Mr Bevan, young blighted Albert, let me tell you that it won't be long before 'e becomes a regular duly invited guest at the castle!" (ST, 37)

"Ja siitä on kai sitte julmasti hyötyä teille, kun se iikka ei saa edes tulla visiiteille tänne näin linnaankaan!"

"Jos 'iikalla' tarkoitat herra Bevania, senkin korventamaton heittiö, niin salli minun vakuuttaa, että ennen pitkää hän oleskelee täällä asianmukaisesti kutsuttuna vieraana." (TT1, 38)

"Mutta vähänpä taidatte saada villoja tällä kertaa, sillä pässiänne ei päästetä linnan seinien sisäpuolelle!"

"Jos pässilläsi tarkoitat mr Bevania, senkin nulikka, niin tiedä, ettei kulu pitkiä aikoja siihen kun hänestä tulee linnan säännöllinen, haluttu vieras." (TT2, 39)

TT2 chose to replace Albert's straightforward utterance with a strange metaphor about sheep. This is presumably based on the Finnish proverb about 'getting wool', that is gaining something. TT1 succeeded a little better in using the Finnish word *iikka*, as in 'joka iikka' to replace the rather vague *he* that Albert used in the source text. Minor errors occurred in both TTs in translating *house* as 'castle', which it in fact is, and in *regular duly invited* that was rendered as just 'duly invited' (TT1) or even 'wanted' (TT2).

Statement of quality

Comparing the ST and the two TTs along the nine situational dimensions has brought to light mismatches on the dimensions *province*, *social class*, *time* and *medium*. On *province* both TTs succeeded rather well on conveying the central topic and content, but TT2 omitted so many utterances that it by force alters both the message and the effect on the reader. On *social class* TT1 managed to translate both Albert and Keggs' speech quite satisfactorily, but TT2 stumbled on the style and the result was too formal speech for the pageboy and too casual speech for the butler. As regards the dimension of *time*, both translations failed to

reproduce the one element in the source text that set the story in the correct timeframe, the beginning of the 20th century. TT2 omitted the sentence about Music Halls and TT1 changed them into a circus. On *medium* both TTs preserved well the general image of spoken language through short and simple sentences and variation between declarative, interrogative and imperative sentences. Unfortunately they both also failed in translating the two question tags found in the ST. The two incidents of emphatic stress, marked in the text through italics, were changed into intensifiers in TT1. In TT2 one of the emphatic stresses was kept but moved into a different place while the other was, once more, omitted. The solutions were tolerable, but not satisfactory. In addition, there was a remarkable total of nine *overt errors* in TT1 and eight in TT2, if each omission of several consecutive lines is counted as one. If the omissions are counted 'per sentence', there were forty-one omissions all together.

5.7 Comparison of TT1 and TT2

The analysis of the two translations and their comparison with the source text revealed that there were quite a few mismatches, the grand majority of which could be found in TT2. TT1 presented only two dimensional mismatches in all six extracts, both of which were found in the last extract. These mismatches occurred on the dimensions of *time* and *medium*. Besides that, there were three occasions where the translation left something to desire, although we cannot really talk about a mismatch. These happened on the dimension of *province* in extract 2, on *social class* in extract 5 and on *medium* in extract 1.

TT2 presented fifteen dimensional mismatches that were divided in the following manner. There were two mismatches on *province* (in extracts 3 and 4), as many as five mismatches on *social class* (extracts 1, 2, 3, 4 and 6), one on *time* (extract 6, as in TT1), one on *personal outlook* (extract 1), one on *social role relationship* (extract 3), three on *social attitude* (extracts 1, 2 and 5), and two on *medium* (extracts 1 and 6). Moreover there were nine occasions where the translation was not quite satisfactory. Four of them occurred on the dimension of

province (extracts 1, 2, 5 and 6), one on *social class* (extract 5), one on *social attitude* (extract 3), two on *medium* (extracts 3 and 4) and one on *genre* (extract 1).

There were only two dimensions, *geographical origin* and *participation* in which both translations succeeded on every account. TT2 failed almost completely on four of the dimensions, namely *province*, *social class*, *social attitude* and *medium*. On *province* there was a total mismatch in two of the extracts, and the other four were of dubious acceptability. TT2 failed the most on the dimension of *social class* where as many as five extracts presented a total mismatch and even the sixth, extract 5, was not quite satisfactory. On *social attitude* the mismatch was almost as complete: in three of the extracts there was a clear mismatch and in one the translation offered solutions of dubious acceptability. On the dimension of *medium* there was a total mismatch in extracts 1 and 6, and in extracts 3 and 4 the translation was not quite satisfactory.

These findings were in accordance with the expectations, which were stated before the beginning of the analysis, that the most interesting register categories would be *field*, that is *province*, and *tenor* which contains both *social class* and *social attitude*. In fact the biggest problems did arise exactly on those dimensions. What was unexpected, was the number of problems found in translating the dimension of *medium*, which in the analysis is placed in the register category of *mode*.

As regards *overt errors*, TT1 presented 22 overt errors in total, one of which was an omission, four were additions and seventeen were substitutions with wrong or dubious elements. In TT2 the numbers were significantly greater: there were at least 42 overt errors, if each case of omission of several consecutive lines is counted as one single error. If each omitted sentence is counted as an individual error, the total amount reaches the astonishing number of 92 overt errors. Four of these were additions, twenty-three were wrong substitutions and fifteen or sixty-five, depending on how we count, were cases of omissions.

6 CONCLUSION AND DISCUSSION

This study has investigated the quality of two Finnish translations of P.G. Wodehouse's light humorous novel *A Damsel in Distress*, namely *Ojassa ja allikossa* and *Neitonen ahdingossa*. The original novel, of his early production, has never received a lot of attention. Much like Wodehouse's many early works, it has been in the shadow of his more famous later creations such as the inhabitants of the Blandings Castle and naturally Bertie Wooster and his gentleman's gentleman Jeeves, who has even got his own biography published (Tuliara 1981:17).

In this study, six extracts were chosen from the source text (ST) novel for the purpose of detailed analysis according to House's model of translation quality assessment. These extracts were chosen especially, because not only do they consist mainly of dialogue and include several incidents of social use of language, but they also present a valid picture of P.G.Wodehouse's language and humorous style. Firstly, these extracts of the ST were analysed for ten dimensions: *province, geographical origin, social class, time, personal outlook, social role relationship, social attitude, medium, participation* and *genre*. Secondly, the target texts (TTs) were analysed for the same dimensions and the mismatches found were listed, explained and often compared with the translation found in the other TT. At this stage I also made some suggestions for a better or more equivalent translation, especially if both offered translations were unacceptable. After that the ST and TTs were compared for possible overt errors, in other words, *omissions, additions, wrong substitutions, clearly ungrammatical structures* or *structures of dubious acceptability*. Finally, I gave a statement of quality of the two translations.

The table below demonstrates the dimensional mismatches that were brought to light by the thorough analysis of the two translation texts. In the table a clear mismatch is marked with an M and a translation of dubious acceptability is marked with a D.

Table 1. Dimensional mismatches found in the analysis

Number of extract	<i>Ojassa ja allikossa (TT1)</i>						<i>Neitonen ahdingossa (TT2)</i>					
	1	2	3	4	5	6	1	2	3	4	5	6
Province		D					D	D	M	M	D	D
Geographical origin												
Social class					D		M	M	M	M	D	M
Time						M						M
Personal outlook							M					
Social role relationship									M			
Social attitude							M	M	D		M	
Medium	D					M	M		D	D		M
Participation												
Genre							D					

M = a mismatch

D = a translation of dubious acceptability

As can be seen from table 1 (above) there were only two clear dimensional mismatches to be found in TT1, that is *Ojassa ja allikossa*, in all the six extracts. These two mismatches occurred on the dimensions of *time* and *medium* in extract six. Other than that, there were three cases of translations of dubious acceptability, although they cannot really be considered mismatches. These were found on the dimensions of *medium* (again), *province* and *social class* in extracts one, two and five, respectively.

TT2, *Neitonen ahdingossa*, succeeded much worse. There were fifteen dimensional mismatches, divided rather equally through all dimensions and extracts. There were two mismatches on *province*, as many as five on *social class*, one on *time*, *personal outlook* and *social role relationship*, three on *social attitude*, and two on *medium*. Divided by extracts, the dimensional mismatches were found as follows: four mismatches in extract 1 (*social class*, *personal outlook*, *social attitude* and *medium*), two in extract 2 (*social class* and *social attitude*), three in extract 3 (*province*, *social class* and *social role relationship*), two in extract 4 (*province* and *social class*), one in extract 5 (*social attitude*) and three in extract 6 (*social class*, *time* and *medium*). In addition, there were nine translations of dubious acceptability. Four of them were found on the dimension

of *province* (extracts 1, 2, 5 and 6), one on *social class* (extract 5), one on *social attitude* (extract 3), two on *medium* (extracts 3 and 4) and one on *genre* (extract 1). When all these mismatches are taken into account, *Neitonen ahdingossa* failed completely or nearly completely on four of the dimensions: *province*, *social class*, *social attitude* and *medium*. On the dimensions of *province* and *social class* all six extracts presented either a clear mismatch or a translation of dubious acceptability. On *social attitude* and *medium* there was a mismatch in four of the extracts. Out of all ten situational dimensions only two, namely *geographical origin* and *participation* were translated flawlessly each time in both translation texts.

This second table presents the overt errors that were found in the analysis.

Table 2. Number of overt errors found in the analysis

Number of extract	<i>Ojassa ja allikossa (TT1)</i>						<i>Neitonen ahdingossa (TT2)</i>					
	1	2	3	4	5	6	1	2	3	4	5	6
Omissions				1			2	2	2	22	1	36
Additions		2		1		1		2		2		
Wrong substitutions	1	4	3	1		8	2	4	3	6	3	5

As regards *overt errors*, *Ojassa ja allikossa* presented twenty-two of them in total. From table 2 (above) it can be seen that one of these was an *omission*, four were *additions* and seventeen were *substitutions* with wrong or dubious elements. There were no ungrammatical structures found in the analysis. The overt errors were rather evenly spread through the extracts, with the exception of extracts five and six, of which the former had no overt errors at all and the latter had the greatest number of them, nine altogether. In *Neitonen ahdingossa* the number of *overt errors* was striking. Although there were no ungrammatical structures, there were, however, four *additions*, twenty-three wrong *substitutions* and sixty-five *omissions*. These amount to the astonishing total of ninety-two overt errors in extracts of only a little over nine pages.

The general findings were in accordance with my expectations, that the most interesting and challenging situational dimensions from the translation equivalence point of view would be those that require social use of language, namely *social class* and *social attitude* as well as *province* that deals with the topic and content, which in the case of this text demands presenting the element of humour. In fact those dimensions proved to be the most problematic. What I did not expect was the great number of mismatches on the situational dimension of *medium*. This, however, is something I probably should have expected, since medium includes elements that are used in written texts to imitate spoken language, for example ellipses, emphatic stress and repetitions. These are exactly the kind of features of literary dialogue that often create problems in translation.

There are several possible explanations for this huge difference in equivalence between the two translations, because I think it is safe to say at this point that *Ojassa ja allikossa* is a more equivalent translation. One probable factor in the matter is the change in the literary climate in Finland that took place between 1938, when *Neitonen ahdingossa* was translated and 1951 when *Ojassa ja allikossa* was published. Chronologically these two translations were published only thirteen years apart from each other, but one appeared just before and the other a few years after World War II. This is a major factor, because the war was a turning point in the Finnish literary tradition, which must have had, for its part, an effect on translations, too. Before the war Finnish literature had focused on themes such as psychology, human instincts and new romanticism. After the war there was a boom in translated literature, especially from the English speaking countries (Laitinen 1991:413, 439-440, my translation). The prevailing style in the Finnish literature in the 1950's was an objective and realistic one where the narrator stepped aside a little and refrained from any personal comments (Laitinen 1991:506, my translation). This general atmosphere might partly explain why the 1951 translation is so faithful to the source text. It might also explain why there was a second translation of *A Damsel in Distress* so soon after the first one to begin with.

Also the language of literature changed after the war. Väinö Linna's most famous novel, *The Unknown Soldier*, published in 1954, used several dialects, instead of standard Finnish only. The linguistic purity had been broken even before that at least in films, such as *Rovaniemen markkinoilla* (1951) where Esa Pakarinen spoke quite distinctive Savo dialect, and on the radio as early as in the late 1940s, when Oke Tuuri used the same dialect (Peltonen 1996:15-16). This development might also have had an impact on the fact that *Ojassa ja allikossa* presents the spoken language features much more successfully and naturally than *Neitonen ahdingossa* that came out before the war.

What is remarkable about *Neitonen ahdingossa*, is the huge amount of omitted sentences. This does not only concern the chosen extracts, but the same thing happens all through the novel. In a situation like this it is debatable whether we can even talk about an equivalent translation anymore or whether the text should be more correctly perceived as an adaptation of *A Damsel in Distress*. However, it must be realized that as such, a text directed at the Finnish reading audience, *Neitonen ahdingossa* is not a bad novel. The inconsistencies in style are not so outstanding as to disturb an enjoyable reading experience. If someone reading *Neitonen ahdingossa* has never read P.G. Wodehouse in the original language and moreover does not understand English and is therefore unable to read him in any other language than Finnish, they would still probably find the novel humorous and entertaining. However, they might wonder why many people praise so highly his unique style and masterly use of the language.

The study of translation equivalence and translation quality assessment is, in my opinion, still at the beginning. Too much of translation quality assessment is yet based on too subjective measures, which is a risk if the categories are not rigidly set before beginning the evaluation process. In this study House's model was used in ways she has not operated it: to comparative assessment of two translations of the same source text and to assess the quality of literary dialogue. The model proved to be quite valid for this kind of study as well. In the future the same model could be applied to further study translations of some of

Wodehouse's novels into several languages. It would be interesting to see what are the cross-culturally problematic areas between different language pairs and whether there are some areas in Wodehouse's humour and language use that are difficult to translate into all languages. Another interesting application would be to use House's model while translating, that is, to analyse the source text according to her dimensions and only after that proceed with the translation work. This way the model could be more than just criticism, it could be a valuable tool to enhance translation quality.

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