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För att göra en lång historia kort-to make a long story short

The translation into English of Swedish idioms in Monika Fagerholm's

novel *Underbara kvinnor vid vatten*

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ABSTRACT:

Avhandlingen undersöker hur idiomerna i Monika Fagerholms roman *Underbara kvinnor vid vatten* har blivit översatta i den engelska översättningen *Wonderful women by the water* av Joan Tate. Har de blivit anpassade till den engelskspråkiga läsaren och hans kultur eller har de bevarats i sin form och t.ex. blivit översatta ord för ord? Baserat på L. Venutis utsaga att de flesta översättningar till engelska har blivit anpassade till den engelska målgruppen och den engelska kulturen är min hypotes att idiomerna i *Underbara kvinnor vid vatten* också har blivit anpassade till målgruppen. Idiomerna har blivit översatta på det sätt att läsarna av översättningen kan relatera till idiomerna, känna igen dem eller så har de översatts med ett normaluttryck i engelskan.

M. Tymoczko's teori om metonymi har också använts i analysen av idiomerna i avhandlingen. Metonymi är ett slags bildligt uttryck där en del står för en helhet, eller en helhet står för en del. T.ex. ordet England står inte bara för landet utan också för Englands nationella fotbollslag. Tymoczko har anpassat metonymi till översättning så att metonymi innebär att vissa av översättaren utvalda element i översättningen representerar en hel kultur eller ett helt språk. I denna avhandling har metonymin använts genom att undersöka vilka idiom som har valts ut att representera Finland, finlandssvenskan och den finlandssvenska kulturen. Förutom att metonymi används genom att vissa koncept representerar en hel kultur, är också alla skrivna verk enligt Tymoczko metonymiska, i det att de bygger på tidigare verk. Översättningar bygger på originaltexter och originaltexter i sin tur bygger på verk som blivit skrivna tidigare och/eller vid samma tid som originalet.

Resultaten visade att de flesta idiom hade översatts med sådana översättningsstrategier som anpassade dem till målgruppen. Hypotesen visade sig alltså vara korrekt. Det fanns ett antal idiom i materialet som ansågs vara metonymiska element. Vissa av dem representerar Finland på det sätt att de anknyter till havet och stranden. Finland är ett kustland och dessa idiom har kan ha bibehållits i sin form och översatts ord för ord av symboliska skäl. De representerar *de tusen sjöarnas land* och finlandssvenskan. Andra metonymiska idiom är representanter av finlandssvenskan.

NYCKELORD: idioms, domestication, foreignization, metonymy, minority, majority

1 INTRODUCTION

Finnish-Swedish authors and novels in general have not had a very big impact on English literature. Though, compared to Finnish-language authors, Finnish-Swedish novels have gained more success in English. (OGLET 2000: 568-569) Monika Fagerholm, as well as, Märta Tikkanen and Kjell Westö are the Finnish-Swedish authors who have been translated most (Söderström). Presumably these authors have had their works translated mainly since they are appreciated and successful Finnish-Swedish authors. This thesis will examine a novel from a minority culture, which has been translated into a majority culture, that is, from Finnish-Swedish into English. In order for a novel written in a minority language to be translated into a majority language, one can assume that there has to be a good reason. The minority language novel or the author has to be known to a broader audience for some reason or be of potential interest; for example the novel might have won a prize, or the author is well known for his/her previous novels. (Linn 2006: 35-36.)

The novel being examined in this thesis is Monika Fagerholm's *Underbara kvinnor vid vatten* and its translation into English, *Wonderful women by the water* completed by Joan Tate. Monika Fagerholm, is thus one of the lucky ones that has been translated into English as well as into many other languages. The novel has been translated into no less than nine languages (Söderström). *Underbara kvinnor vid vatten* is a novel set in southern Finland in the 1960's. The story is about a couple of families that spend their summer vacations by the sea. The reader can follow their lives and their doings under a couple of years. (UK: 1994.)¹

Monika Fagerholm uses a rich language in the book. The language in the novel is also somewhat variable; she uses Swedish dialects, as well as English and Finnish in the characters' speech. Also a considerable amount of idioms are used both in the dialogues and in the text. An idiom, according to Webster's dictionary, is an expression whose meaning cannot be understood from the usual meanings of its

¹ In the study *Underbara kvinnor vid vatten* is referred to as UK

constituent elements. (Webster's: 1989) An idiom in this study has been identified by using Eve Mikone's description, which says that an idiom can be seen as an expression containing a certain number of elements which when taken together, form something totally different. It is thus to be interpreted idiomatically. Mikone has introduced a formula which describes this as: $A+B+C=D$. This is thus the idiomatic expression. The non-idiomatic counterpart on the other hand follows the pattern: $A+B+C=ABC$, that is, the same expression is interpreted literally not idiomatically. (Mikone 2000: 17). This *formula* will be illustrated in the method section.

The main focus in this study is on how the idioms in the original text have been translated into English in the target text. Like other linguistic features (for example dialects and slang) which can cause problems to translators (dialects may even be regarded as untranslatable) (Landers 2001: 116), idioms can also be a challenge to the translator since they may be culture specific or may have no equivalent in the target language. (Baker 1992: 68). The translator has to consider how to deal with the idioms. Will she retain them in the translation, substitute them with something else or even leave them out entirely. Idioms are often used in everyday speech, in literature and magazines etc. (McMordie 1956: 6). Because of this, I will expect to find a considerable amount of idioms in the novel that will be examined in this thesis.

The frequent use of idioms can be characteristic of the author's style of writing. Monika Fagerholm's language is rich and expressive and she uses many idioms in the novel. There are different kinds of idioms in the novel, such idioms that are impossible to understand if you do not know the meaning of them, as well as idioms that are much easier to understand. It is interesting to see how the translator has dealt with the idioms in the translation because there are many different ways of doing it.

The translator has a choice when translating a text, and s/he can choose whether to domesticate or foreignize the text. Domestication means "an ethnocentric reduction of the foreign text, to dominant cultural values in English" (Venuti 1994: 81), whereas foreignization means "an ethnodeviant pressure on those values to register the

linguistic and cultural differences of the foreign text” (ibid. 81). Schleiermacher uses the expressions bringing the reader towards the author (foreignization) or bringing the author towards the reader (domestication) in the translation (Venuti 1994: 19-20).

As the purpose of the study is to see how the translator has chosen to translate the idioms, I will find out whether she has chosen to domesticate or foreignize them, in other words, I want to see which global strategy, is most commonly used in the translation of the idioms. This will be decided by the help of some local strategies. A global translation strategy is applied to an entire text, whereas a local strategy is applied to certain aspects. (Leppihalme quoted in Söderholm 2006: 27). The local strategies will be applied to the idioms and the global strategies to the whole text. I will use Gideon Toury’s (1995: 82) model for the study of the translation of metaphors which I will apply in my study as follows. The local strategies that will interest me are:

- a) idiom into the same idiom
- b) idiom into a different idiom
- c) idiom into a non-idiom
- d) omission

All of these local translation strategies can be linked up with domestication, which is a global translation strategy.

My hypothesis for this study is that the translator has chosen domesticating strategies for the translation of idioms. As domestication means that the translator naturalizes foreign elements in favor of the target readers (Venuti 1992: 4-5), when idioms are being domesticated they are being naturalized to suit the target language and to make it easy to read for the readers of the target text. I base this hypothesis on Venuti’s (1994: 21) statement that domestication for a long time has been the most common strategy used in translations in the Anglo-American culture. Venuti writes:

Most of the English language translations that have seen print since World War II, implement fluent strategies, evoking the illusion of

authorial presence, maintaining the cultural dominance of Anglo-American individualism, representing foreign cultures with ideological discourses specific to English language cultures, but concealing all these determinations and effects under the veil of transparency. (1992: 6.)

In a fluent translation, the translator makes himself invisible by creating an illusion that the translation is the original. The translator makes the translation easy to read by changing the foreign elements into familiar ones for the target text reader. (Venuti 1992: 4-5.) Venuti says “a fluent strategy performs a labor of acculturation which domesticates the foreign text” (1992: 5.) I also assume that, as English and Swedish are related, there are many idioms that are semantically almost the same in both languages². These idioms are conventionalized idioms in both languages.

Even though most idioms probably have been domesticated, I assume that some idioms have been translated literally to keep the foreign feel. In my study I will apply Maria Tymoczko’s idea of metonymy which will be more thoroughly discussed in Chapter 3. Tymoczko’s main statement is that metonymy, a concept which means that a part of something can stand for the whole. Every writing, and every translation, is metonymic as they depend on previous works. Translation is also metonymic in the sense that the translator has to choose some aspects from the source text to preserve and highlight in the translation. These aspects will eventually stand for and represent the whole ST culture in the translation. (1999: 42, 55.) Metonymy thus concerns the choice of retaining or omitting ST elements, also the idioms. Idioms are foreign features that the translator can choose to either foreignize, keeping the translation close to the ST and the cultural features of the ST or domesticate, adjusting the foreign features in the ST to his/her expectations concerning the prior knowledge and expectations of the readership. I will apply Tymoczko’s idea on the idioms by looking at which idioms (if there are such idioms) are kept in the translation to represent the foreign, that is, the Finnish, the Finnish-Swedish culture and language.

² I will refer to these idioms as transcultural idioms

I also want to see what conclusions can be drawn out of the translation strategies used, and will try to clarify why a certain strategy is used more than another. There will also be discussions about the publisher and the readership; to whom is the translation aimed? It can be assumed that if the translation is aimed at for example descendants of Finns abroad, they presumably have some knowledge of Finnish-Swedish culture and may recognize and understand idioms that have i.e. have been literally translated. The translator may choose to keep Finnish-Swedish idioms in the translation, by translating them literally to make the readers feel familiarity when reading the novel. On the other hand, if the target audience is speakers of English in general, the strategies for translation may differ. Since Venuti states that most English-language translations are domesticated (1994:21), the translation for that kind of an audience, would presumably be target oriented, that is domesticated.

Last but not least, the target text will be examined for introduced idioms, i.e. new idioms which have been used there even though there is no corresponding idiom in the source text. There may be idioms which have been introduced by the translator into the target text which are not present in the source text. If this is the case, this is also another proof of domestication.

Earlier research has been done on the translation of idioms. For example Anna Saranpää (2007) has written an M. A thesis on the translation of idioms in Alexis Kivi's *Seitsemän veljestä* and two translations into English. Saranpää has compared two translations of Kivi's novel and has studied how the translations have changed over time, whereas this study concentrates on one particular translation. Some methodological devices Saranpää uses in her study have also been used here.

1.1 Material

The material for in this study is Monika Fagerholm's novel *Underbara kvinnor vid vatten* and its English translation *Wonderful women by the water* by Joan Tate. From

the novel I have collected the idioms, which will be in focus for the analyse in this study. There were 77 Swedish idioms in the original text. In the research material there are those idioms that are used in Swedish as well as in English and there are those which are only used in Swedish. The idioms are mostly found in the narration, and not so much in the dialogues.

The idioms have been categorized according to their semantic meaning into six groups; i.e. *movement idioms* ('dyka upp ur tomma intet' (UK: 22)-'appear from nowhere' WW: 16) *body idioms* ('i första hand'(UK: 270)-'primarily'(WW: 240)), *speech idioms* ('komma av sig'(UK: 309)-'lost the thread' (WW:)), *idioms containing opinion, thought or influence* ('få för sig' (UK: 91) – 'he thinks' (WW:77)), *health-related idioms* ('vara på bättringsvägen'(UK: 220) – 'be on the mend' (WW:)) and the remaining idioms, without any consistent semantic reference formed the sixth group: *miscellaneous* ('ta hem spelet' UK: 193 – 'won the game' WW: 171)). A more detailed presentation of the idiom groups will be given in section 4.

1.2 Method

I will start this research by collecting the idioms in the book. The Swedish idioms will be identified by the help of Eve Mikone's (2000:17) description of idioms: $A+B+C=D$, that is, the constituents of an expression create together another meaning, an idiomatic meaning than would derive from the literal meaning of the constituent parts. The corresponding non-idiomatic meaning is interpreted literally; and would be described as $A+B+C=ABC$. For example the meaning of the idiom "have a great many irons in the fire" (WW: 245³) does not mean that someone has many irons in the fire, but that the person has several things to do at the same time. Thus the idiom is the same as $A+B+C=D$ whereas the non-idiomatic meaning means exactly what it says: the person has many things to do at the same time, that is: $A+B+C=ABC$.

³ From now on I refer to *Underbara kvinnor vid vatten* (1995) as UK and its English translation *Wonderful women by the water* (1997) as WW

After having identified the idioms, they will be joined up with their English counterparts and at last they will be categorized into smaller groups. The idioms in the groups will then be analyzed to see which local translation strategy has been most commonly used in each group. When the local translation strategies have been sorted out, the global translation strategies used will be discussed. The strategies used in each group will be discussed, and conclusions will be drawn towards the end.

In my research I will use Gideon Toury's (1995) methods on translating metaphors and apply them to the translation of idioms in *Underbara kvinnor vid vatten*. There are many ways of translating idioms and Rune Ingo (1991) suggests that the translation strategy *idiom to idiom* should be used when translating idioms, but when there is not a good equivalent, he suggests three ways of translating idioms i.e.

- 1 The idiom is translated with another idiom
- 2 The idiom is translated word for word
- 3 The idiom is translated by a common expression in the target language

(Ingo 1991: 209-210).

Toury's methodology is quite similar to Rune Ingo's classification of the translation of idioms, but is somewhat more extensive, so that is the reason why this classification will be used instead.

Both idioms and metaphors belong to a larger category of rhetorical devices, which are *figures of speech*. A metaphor is comparing something to something else and this comparison literally does not always make much sense. I.e Juliet is the sun. An idiom is an expression which neither makes much sense when interpreted literally (Katz 1998: 3). Metaphors and idioms are thus quite similar and for this reason Toury's methods are easy to apply to the examination of the translation of idioms as well.

According to Toury (1995: 82), there are four ways of translating metaphors, and thus in this case, idioms.

- 1 The idiom (metaphor) is translated into “the same” idiom (metaphor)
- 2 The idiom (metaphor) is translated into “a different” idiom (metaphor)
- 3 The idiom (metaphor) is translated into a “non-idiom” (metaphor)
- 4 The idiom (metaphor) is translated into nothing, i.e. omitted, no trace left behind.

The strategies above Toury (1995: 82) names 1) Translation ‘sensu stricto’, 2) substitution, 3) paraphrase and 4) omission. Toury means that the last strategy is generally never used. The analyse will prove whether this is true in this study as well.

Toury’s methods will be modified somewhat in the study. The first two strategies will remain as they are, but the third strategy will be divided into two different strategies. A): the idiom is rendered as a paraphrase and B): the idiom is translated into a “non-idiom”. A “non-idiom” meaning: an idiom which is not a conventionalized idiom in English. These are idioms which have been literally translated into English. Idiom into the same idiom, idiom into a different idiom, idiom into paraphrase and omission are all domesticating strategies whereas idiom into a non-idiom can be seen as foreignization since it retains the foreign feel of the idiom, by just translating it literally into English. These idioms will also be seen as Tymoczko’s (1999) metonymic aspects; the elements that translator has chosen to highlight to represent the source culture in the translation.

Cambridge International Dictionary of idioms online, English idioms and how to use them and English idioms have been used to check the meaning the English idioms. For the Swedish idioms I have used Hans Luthman’s *Svenska idiom 4500 vardagsuttryck* and *Målande uttryck: En liten bok med svenska idiom* by ESSELTE.

In addition to the analysis of which translation strategies have been used in the translation of the Swedish idioms, there will be a more detailed discussion on the features of idioms. There are many views on what an idiom actually is. The theory used in this research is based on Schleiermacher’s concepts of domestication and foreignization and on Maria Tymoczko’s theory on translation as metonymy. Before

the analysis is carried out there will be discussions on these topics as well. The local translation strategies presented above will be discussed in terms of domestication and foreignization. This study will also be reversed, to see if there have been idioms added in the target text which are not present in the source text. Before the idioms and the theories will be discussed there will be a short presentation on the background for the study.

1.3 Translation of Swedish/Finnish-Swedish literature as minority literature

The amount of Swedish and Finnish-Swedish books that have been translated into English is assumingly not big. Finnish-Swedish literature has not influenced English literature to a very high degree, mainly because the editions printed are very small (OGLET 2000:569). Generally, translations of Sweden-Swedish fiction, especially, by contemporary writers seem to attract less interest today. Most translations from Swedish tend to be source language oriented. Readers of the translation may have difficulties in feeling familiarity with the Swedish culture and traditions and this may contribute to the decline in interest. Joan Tate completed a translation of Kerstin Ekman's *Händelser vid vatten* (1993), called *Blackwater*, in 1995. The reception of the translation was somewhat critical. Out of the observations received, one can assume that a more target culture orientation would be more appreciated by the readers of the translation. (OGLET 2000: 579-580.) Michael Cronin states that fluent translation strategies are significant for the very survival of translations into minority languages, whereas non-fluent, exoticizing strategies can be considered as *a bold act of cultural revolt* in a major language (Cronin: 147).

Despite the obstacles, efforts are made to make at least Finnish and Finnish-Swedish literature known internationally. For example, *Books from Finland*, an English-language magazine that publishes works by Finnish and Finnish-Swedish authors in translation as well as articles about the Finnish culture and ways of life. The magazine

has readers in 80 countries and is aiming to make the Finnish culture and the Finnish literature known in the rest of the world. (Books from Finland.)

The Finnish language gained its present status in 1863. Not before that year, the Finnish-Swedish literature was recognized as separate from Finnish literature and became meaningful in literary terms. Even though translation from Swedish into English is not done on a great scale, the Finnish-Swedish authors have been very successful in comparison to their Finnish-language counterparts. Especially poets like Bo Carpelan and Edith Södergran have attracted many English speaking readers. (OGLET 2000: 568-569).

Even though Finnish-Swedish literature has not had that great an impact on English literature, Tove Jansson's Moomin books and Edith Södergran's early modernist poetry are exceptions. These have made impact on a broader audience abroad and are printed over and over again. Normally regarding the translation of Finnish-Swedish literature, the initiative to translate is taken by bilingual reader-translators who want to see a Finnish-Swedish book in English translation which has made an impact on them. Often, these translations are published by small publishing houses. It is said "Finnish literature in English is rarely commercially viable but is a labour of love". (ibid. 569).

The most appreciated genre of Swedish literature in English translation is children's literature. Astrid Lindgren's *Pippi Långstrump* (*Pippi Longstocking*), which appeared in 1945, was translated by Edna Hurup in 1954 and has been read and appreciated by children worldwide. Also a very successful writer of Finnish-Swedish children's books is Tove Jansson. Jansson's *Moomin* books are appreciated by children as well as adults around the world. Most of the *Moomin* books were translated by Thomas Warburton in the 1970s and 1980s. (OGLET 2000: 579, 569.)

Finnish-Swedish literature has not been given much attention in English speaking countries, due to the low number of translations made (OGLET 569). Contemporary Finnish-Swedish authors which are most translated into other languages are Märta

Tikkanen, Kjell Westö and Monika Fagerholm (Söderström). Lars Sund is also a contemporary Finnish-Swedish author who had the novel *Colorado Avenue* translated into English in 2005 (SKS). Carl von Linné, August Strindberg, Selma Lagerlöf, Pär Lagerkvist, Harry Martinson, Vilhelm Moberg are Swedish authors from Sweden who have all had their works translated into English. (STINA.)

In small countries like Finland and Sweden, much of the literature being published is translated from majority languages. Until recently 70 % of the books of the world were written in four languages, namely English, Russian, German and French. That is, most of the books in these countries are written in their native languages and thus they have very few translations. In the case of children's literature, only 3 % of children's books in Britain and in the United States are translations, whereas the same number in Finland is 70 %. (O'Sullivan quoted in Cronin: 147.) Booktrust write that 3% of the books published in the UK each year are translations, this corresponds to about 100 000 books a year. Even though the percentage is low, 100 000 books is still a considerably large number. (Booktrust.) English is one of the largest languages of the world, this is not surprising. Also, since English is spoken by a large number of people of the world, there is also many books published in that language, and in a minor language, there are fewer books being published. This is to say that in a language where a great amount of books are being published, it brings with it many translations, whereas in a small language where fewer books are being published, there are also more translations. (Pym 1996,1998, quoted in Branchadell 2005: 28.) Branchadell states "the disparity between what is translated into English (not much) and what is translated from it (a lot) is great" (ibid. 27).

For a work from a minority language to be chosen for translation into a majority language, there has to be a good reason. To translate a work is expensive, the production costs are high and to sell a translated novel in more than 2000 copies is almost impossible. These are some reasons for why translations from a minority language to a majority language are few. (Linn 2006: 34.) In order to find out what motivates a publishing house in a country, where the major language is seen as a

majority language in the world, to publish translations from a minority language, Stella Linn from University of Groningen in the Netherlands, sent a questionnaire to five publishing houses in Spain in 1995.⁴ From her opinion poll it stood clear that, in addition to the fact that the literary quality needs to be of a good quality, the publishing houses made seven criteria for a translation to be published. (Linn 35-36.)

First of all there has to be funding available for the translation, secondly a work from a foreign country will have a bigger chance of gaining success (here on the Spanish market) if it has been translated to other European languages before and has been appreciated in those countries. A third criterion was that the work should not be too much focused on the Netherlands and should also add “something new”. The fourth point describes the importance of the author being interesting and having an interesting personality and also being able to speak for them selves in interviews etc. The fifth criterion: Two types of Dutch authors are often concentrated on in Spain, namely “names already established in Spain to a certain extent” and “relatively young and attractive writers [...] who are sure to be represented by appealing photographs on the covers of magazines and in newspapers”. Point six: Awards that the Dutch book has been given, makes influence on the Spanish publishing houses, even though this is not always approved of. National prizes make an impact, but of course international book prizes have greater influence. Last but not least, the publishers speak of the fact that a translation has a greater chance of becoming a success if it can “fit into a particular series a publisher is already publishing”. (Linn 35-36.)

As will be shown in the following chapter, the translation of Monika Fagerholm’s *Underbara kvinnor vid vatten* certainly meets, if not all, at least many of these criteria. She has been awarded many book prizes, both national and international ones. (Söderström). In addition, the novel is interesting, of good quality and adds

⁴ Even though this questionnaire was intended for translations from Dutch to Spanish, the criteria given might as well be applied to translations between Swedish and English as well as to translations between other minority and majority languages.

“something new” and something different to the readers. It is not too Finnish as not to be able to be appreciated abroad.

1.4 Monika Fagerholm, *Underbara kvinnor vid vatten*, and its English translation by Joan Tate

Monika Fagerholm was born in 1961 and made her debut with *Sham*, a collection of prose stories, in 1987. She was praised for her intensity and her expressivity in this collection. The main characters in her books are often women. Not only in *Wonderful women by the water*, but also in her second book, *Patricia*, in *Diva* and in her latest novel *The American girl* which was published in 2004. (Montan.) *Underbara kvinnor vid vatten* was published in 1994 by Söderström & co. The company publishes not only novels, poetry, essays and autobiographies but also educational books. Söderström have published works by many of the most well known authors from the Swedish speaking community in Finland. (Söderström.)

Underbara kvinnor vid vatten is Fagerholm's third novel. It has been very much appreciated in Finland and has been both nominated for and awarded several book prizes. Among others, Fagerholm has received the Runeberg Award (Runebergspriset) 1995, the Swedish Literature Society Award (Svenska litteratursällskapets pris) 1995, and the Librarians Award (Libristernas Kiitos kirjasta) 1995 for the novel. It has also been shortlisted for the Finlandia Award (Finlandiapriset) 1995, the August Prize (Augustspriset) 1995, the Swedish Radio Novel Award (Sveriges Radios romanpris) 1995, EU:s Aristelon Prize 1996, and the International IMPAC Dublin Literary Award 1998. (Salomonsson Agency). Due to the success the novel obtained in Finland, *Underbara kvinnor vid vatten* has been translated into nine languages. (Söderström.) and also made into a film, directed by Claes Olsson and released in 1998 (Salomonsson agency).

The translation into English was completed by Joan Tate and published by Harvill Press in the UK 1997. Tate was one of the most well known translators in Britain from the Swedish and has translated both Ingmar Bergman's as well as Astrid Lindgren's works. (WW: 1997⁵). Tate is also referred to in OGLET (2000: 569) as a "highly accomplished and prolific translator of Finnish literature" from the Swedish. Joan Tate, has also completed a translation for the American market, called *Wonderful women by the sea*. It was published by New Press in New York in 1997, that is, the same year as *Wonderful women by the water*. (SKS.) Joan Tate, a very important ambassador for Swedish literature abroad, was born in Tonbridge, Kent on 23 September 1922. In 1939, at the age of 17 she came to Sweden. She intended to stay in there for three months, but ended up staying until 1942. After having learned Swedish, she started translating various kinds of literature from Swedish as well as Norwegian and Danish. During her lifetime, Tate translated works of many important Scandinavian authors i.e. Kerstin Ekman, Sara Lidman, Astrid Lindgren, Sigrid Combüchen, P O Enquist, P C Jersild, Ingmar Bergman, Agneta Pleijel, Sven Lindqvist, Per Wästberg and Kjell Espmark, among others. By the time of her death in 2000, she had translated about 200 books. (Thompson.)

Tate received many awards for her work as a translator, among others, a major translation prize from the Swedish Academy. She was also elected Officer of the Order of the Polar Star. She was an active member of many translators' organizations and was also one of the founders of SELTA (the Swedish-English Literary Translators' Association) supported by Svenska Institutet and the Swedish Embassy in London. Thanks to Joan Tate many of the Scandinavian bestsellers have become available to readers in many countries of the world. (Thompson.) The fact that she has been awarded so many prizes is a significant proof of what she has meant for the spreading of Swedish and Finnish-Swedish literature.

The translation of *Underbara kvinnor vid vatten* which will be used in this research is aimed at the English language reading public both in the UK and other countries

⁵ The translation *Wonderful women by the water* will be referred to as WW

around the world. The publishing house Harvill Press (now Harvill Secker) publishes translations of “the best and most representative writing from other countries and languages, particularly within Europe”. (Steel: 2008.) They are aiming at presenting to the English speaking world the most famous works written in Europe, in particular. In 2007 Harvill Secker published the following translated titles, among others: *A Russian diary* by Anna Politkovskaya (Russian), *Frozen tracks* by Åke Edwardson (Swedish), *Kennedy’s brain* by Henning Mankell (Swedish), *The quiet girl* by Peter Hoeg (Danish) and *On ugliness* by Umberto Eco (Italian). (E-mail: Steel, Ellie). In other words, they publish classic modern literature from all over Europe. The authors to the novels which are published by Harvill Secker are often unknown outside their countries and in the English speaking world, but well known to their countrymen. ([Danny Yee's Book Reviews](#)).

Underbara kvinnor vid vatten is set in Finland in the 1960s/1970s. The main characters are a group of children and their parents who spend their summer holiday by the sea. The families do not stay in contact during the winter but in their summer holidays they are the best of friends, at least most of them are. At the same time they enjoy spending time in their “summer paradise” as they call it; many of them are quite restless and want to go out to see the world. The main characters in the novel are the adults, who are around 35 years old and their children who are about 7-15 years old. The adults are very childish, especially Isabella who is not very responsible even though she is married and has a child. Isabella does whatever she wants and leaves her family to look for adventure elsewhere.

Two of the main characters (two of the mothers) are Rosa and Isabella, the so called beach women, who according to Isabella’s son Thomas, look like Elizabeth Taylor and Jacqueline Kennedy when they lie on the beach in their summer paradise. Isabella, or Bella as she is called, has worked as a mermaid in an amusement park where she met her future husband, Kayus. Isabella is now still often referred to as Isabella-mermaid, often by her son Thomas.

Rosa Ängel and her family have lived in the USA for some time, and they tell the others much about their life “over there”. It is often Rosa who influences the others in her longing to see the world. Thomas and Rosa’s daughter Renée, both about 7 years old at the beginning of the novel, are also two of the main characters. They like to try things out and make up experiments which they try out on the much younger Erkki Johansson. For example they go out into the forest with Erkki, and Thomas and Renée hide behind some bushes, watching Erkki. They want to see whether he can find his way back home from where they left him. The incidence ends up in tears, and Renée and Thomas reveal their hiding place 5 meters away.

As the plot contains not only alcohol and smoking but also nudity and adultery, the book is not aimed at a very young readership. The story is also at places somewhat complicated. Adults are most certainly the biggest group of readers of this novel.

Fagerholm is known for her extraordinary style of writing. Her language is said to be “magic”, “expressive”, and “rich”, to name a few adjectives that are connected with her language style (Montan). Many dialectal words appear in the characters’ speech, and some characters even speak English and some Finnish. One summer, two of the youngsters in the summer paradise, Nina Ängel and Maggi Johansson decide, they will speak Finnish the whole summer. Here Maggi’s parents have decided it is their family’s turn to go out and see the world:

1 a) ”Mä en lähe täältä mihinkään mun hullun mutsin ja faijan kanssa” säger Maggi till Nina i Johanssons bastu. Maggi och Nina talar finska med varandra den här sommaren. (UK: 126).

I am not going anywhere from here with my crazy mum and dad”, says Maggi to Nina in the Johansson’s sauna. Maggi and Nina are speaking Finnish to each other this summer.

1 b) “I’m not going anywhere with my crazy mum and dad,” says Maggi to Nina in the Johansson’s sauna. Maggi and Nina are speaking Finnish to each other this summer. (WW: 110).

The fact that Nina and Maggi are speaking Finnish makes the novel different and varied. The translator has chosen to translate the Finnish sentences into English (example 1b), since the translation obviously is not aimed at an audience with knowledge of Finnish.

Another reason for why the novel would be aimed at an older audience is that swearwords are used from time to time, as will be shown in examples 2 and 3:

2 a) “**Fan** så gärna vill hon inte dra undan förhänget. Det kliar i tassorna, hör Renée, men **fan** så hon inte vågar”. (UK: 294).

”She bloody wants to draw back the curtain. *It itches in the paws*, Renée hears, but she bloody does not dare”.

2 b) ”She **bloody** wants to draw back the curtain. Makes your fingers itch, Renée hears, but she **bloody** does not dare”. (WW: 260).

As can be seen, Fagerholm’s language is expressive and varying. The language is colloquial and free which also contributes to the fairly frequent use of idioms. The idioms are used mostly in the narration and are used by the author to give more color to the text. They are used in for example descriptions of persons and situations.

3 a) Hon är status-space barnet, han är en figuren som vill vara med **till varje pris**, det är inte bra med Lars-Magnus Lindbergh. Alla fyra äter äppel. Stearinljusen brinner. ”Dra nu åt fittan, säger Renée till Lars-Magnus Lindbergh och sparkar till honom och Charlotta och Steffi flinar och de fortsätter en stund tills Lars-Magnus Lindbergh verkligen går med på att fördrivas. Han fattar ändå ingenting, trög-idiot. Sedan när de är på **tremanhand** blir det tal om nån jävla kassett. Steffi talar, ser på Renée och uppmanar Charlotta att hämta den, den finns på sängen i hennes ru, han lämnade den där, Charlotta springer **efter många om och men** sin väg för att hämta den.

3 b) She is the status space child, he is the type who wants to be in on it **at all costs**. Things are not good with Lars-Magnus Lindbergh. All four eat apples. The candles burn. “Oh, go to bloody hell,” says Renée to Lars-Magnus Lindbergh and kicks at him. Charlotta and Stefan grin and they go on for a while until Lars-Magnus Lindbergh agrees to be

banished. He understands not a thing, the dumb idiot. Then **when they are just three**, there is talk of some bloody cassette. Stefan talks, looks at Renée and urges Charlotta to go and get it, it is on the bed in her room, he has left it there. **After a great many ums and ifs and buts**, Charlotta goes off to fetch it.

Idioms are not this frequent all the time as can be seen in the extract above, but they can be found at least on every opening. In this extract there is also an example on the use of swearwords in the novel.

2 IDIOMS AND THEIR TRANSLATION

According to DLTLT⁶ an idiom is “a form of expression, construction or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one (DLTLT 1991: 441). The expressions are, thus, to be interpreted non-literally. Though, there are different views on what in fact counts as idioms. Some views are more restricted than others. Also when it comes to the translation of idioms, scholars are of different opinions what the best possible way to translate idioms is. Translating idioms is often a challenge to translators since idioms in many cases are language and culture specific. Baker (1992) means that the fact that an idiom consists of culture specific elements does not necessarily make the idiom untranslatable, but the meaning it conveys and the context the culture specificity associates to, may be difficult for the translator to translate or even be untranslatable. (68-69). In the following chapter the features of idioms and their translation will be discussed.

2.1 Idioms as figures of speech

Figurative language is non-literal language, that is, language which cannot be interpreted literally. When we put words together to form a sentence, the words' literal meanings produce a meaning for the sentence as a whole. For example, *If blooming acres round her temples twine* is a line taken from *An essay on woman* by Mary Leapor. If the word *temples* is understood as ‘forehead’, the literally meaning of this sentence cannot be true. Acres of flowers cannot twine round a woman's head. Since the sentence does not make sense when interpreted literally, there has to be a non-literal meaning. One possible non-literal interpretation of this line could be that the woman has abundant, beautiful and curling hair. The sentence does not imply anything about hair, beautiful, abundance or curls. The reader of the sentence has no proof of what the non-literal meaning actually is, but he/she has to make a plausible guess what the meaning could possibly be. Based on the rest of the text one has to make up a

⁶ A *Dictionary of Literary Terms and Literary Theory* is referred to here as DLTLT

plausible meaning of a sentence that does not make sense when interpreted literally. Using the evidence from the context, one has to find a plausible meaning for the non-literal expression. (Montgomery 2000: 149-150.)

There may be several ways of interpreting non-literally a text, parts of texts and expressions in a text. Sometimes the non-literal meaning is obvious, sometimes it is not. The use of figurative language generates indeterminacy in a text, which might be an important part of the aesthetic effect of the text. (Montgomery 2000: 150.) A frequent use of figurative language may be part of an author's style.

Idioms are one type of figurative language, that is, expressions which cannot be interpreted literally. Montgomery (2000: 156) writes that sometimes the use of some metaphors (this also applies to idioms)⁷ become so frequent in everyday speech that they cease to be recognized as metaphors at all. The effect of the metaphor is lost since it is so familiar to the speakers of a particular language. The sentence 'things are looking up for the team since the landslide victory last week' contains two metaphors, but a speaker of English would not normally be aware of using metaphors, since the expressions 'things are looking up' and 'landslide' are so common. The kinds of metaphors that have lost their effect as metaphors, are called 'dead-metaphors'. (Montgomery: 156.) It can be assumed that the frequent use of idioms in everyday speech also contributes to the over-familiarization of idioms. This leads to the same loss of effect that the use of metaphors normally brings with them.

Idioms are found in all languages of the world. They may be specific to a culture and the idioms do not always have a corresponding idiom in another language. (Baker 1992: 68.) "Some languages have thousands of idioms and English is no exception". (DLTLT 1991: 441). Idioms can be found everywhere; in poetry, in slang, formal language, in the Bible, in the works of Shakespeare etc. (Seidl and McMordie). Though, they are most common in colloquial language and colloquial style on the whole (Ingo 1991: 209). In different languages, idioms often differ from each other

⁷ The commentary within brackets is my own

not only in their form, that is, they are constituted by different lexical elements, but also that they make use of different images (Ingo 1991: 208-9). For example in *Underbara kvinnor vid vatten* the narrator tells the readers that:

4 a) Tre timmar senare är hon (Bella) tillbaka. Då är det lunchdags och Kajus och Thomas som byggt vid stranden är **hungriga som vargar** (hungry as wolves) (UK: 65)

Three hours later she is back. Then it is time for lunch and Kayus and Thomas who have been building on the shore are *hungry as wolves*.⁸

4 b) Three hours later, she comes back. Kayus and Thomas, who have been making things down on the shore are **hungry as lions** (WW: 53)

Joan Tate has recognized the correspondence between the Swedish idiom where *wolves* is the main word and the English idiom where *lions*, is the word of importance. Tate could just as well have used the Swedish version of the idiom, because the understanding of the idiom would not have been changed, but she has chosen to familiarize the idiom and has chosen to domesticate it.

There are different ways of describing what an idiom actually is and what characteristics an idiom can have. A general view of what an idiom is can be found in Webster's encyclopedic unabridged dictionary (1989). It describes an idiom as follows:

1. An expression whose meaning is not predictable from the usual meanings of its constituent elements, as *kick the bucket*, *hang one's head* etc., or from the general grammatical rules of a language, as *the table round* for *the round table*, and which is not a constituent of a larger expression of like characteristics. [... my omission] 3. A construction or expression of one language whose parts correspond to elements in another language but whose total structure or meaning is not matched in the same way in the second language.

⁸ My literal translation of the idiom

Point 1 seems to be the most general description of an idiom, whereas point 3 does not really take transcultural idioms into account. Even though we say that idioms are culture specific there are a great number of almost identical idioms. Among languages that are related to each other, like Swedish and English, there are many idioms that are almost the same. Transcultural idioms are idioms that are found in many languages and are close to identical. *Over my dead body* and *över min döda kropp* (Swedish) is a common idiom in many languages and an example of a transcultural idiom.

According to Fernando (quoted in Leppihalme 2000) there are three characteristics of idioms that are frequently mentioned.

Namely

- a) they consist of a number of words
- b) they are conventionalized
- c) their meaning is difficult to understand just by looking at it

Fernando also states that idioms are “invisible units whose components cannot be varied or varied only within definable limits”. (Leppihalme 2000: 225.)

According to Seidl and McMordie (1988) one should not mix up colloquial expressions and idioms. There are idioms that are colloquial expressions as well, but one should not place an equal sign between them. Mäntylä (2004) means that in idiom dictionaries collocations (*bread and butter*), sayings (*be that as it may*) and other phrases used in everyday conversation, like *how do you do?* , are often included, even though they are often treated on their own in scholarly work. She continues to say that idioms in fact differ from collocations, sayings and conversational phrases in that they literally say what they mean (46.)

Idioms are also known as “dead metaphors”. This is an expression which as all metaphors constitutes of a comparison, for example the leg of the table. The table leg is compared to the human leg. The metaphor is “dead” since the expression is easy to understand. The person using the metaphor does not even think about what the

expression really is based on. The idiom is immediately comprehensible. (Larsson 1984: 249.)

Jackson (1988) states that, an idiom is most known for its non-literal and metaphorical meanings. The words in an idiom taken together are not the real meaning of the expression. Instead the meaning is something more than the sum of its parts. Idioms also have another essential characteristic, in that they are fixed expressions. For example the idiom *a storm in a teacup* is fixed in that the order of the words cannot be changed. Nor can, for example, the nouns be made plural. There are exceptions to this rule, though. As a joke *a storm in an eggcup* would be acceptable. Moreover, the verb forms in the idioms can change form. The Swedish idiom *föra någon bakom ljuset* (bring someone behind the light) which means ‘to deceive someone’, can be changed into the past with for example *han blev förd bakom ljuset* (he was brought behind the light), and still be acceptable for use. Still, all idioms cannot be altered to the same extent and some are more fixed than others. (106.)

Pedersen names four types of idioms which can be found in *The Oxford Dictionary of Idiomatic English* and where some of which can be altered more than others, namely:

pure idioms (invariable)

e.g. kick the bucket

figurative idioms (allow some alteration)

e.g. *act the part/act the role*

restricted collocations or semi-idioms (one word is used idiomatically and often admits of variation)

e.g. a *cardinal* virtue/sin/error etc.

open collocations (these allow all elements to be exchanged with another element in the same position in the syntagm.)

e.g. fill the sink, empty the bucket

(Pedersen 1986:127.)

This division shows how varying idioms can be. Some of them are very strict as to form while others can be radically changed. In the material used in this study idioms from all these categories have been allowed as long as they follow a certain pattern.

The description of idioms, which has been used when identifying the idioms in this study, is that an idiom is an expression where $A+B+C=D$. The non-idiomatic counterpart is $A+B+C=ABC$. The idiom is a number of constituents which when taken together mean something else than the literal meaning. The literal meaning if the corresponding non-idiomatic expression on the other hand means exactly what it says. (Mikone:17.) This description, which is very similar to Jackson's view, could also be explained with Beekman and Callow's words (quoted in Larsson 1984: 115) They express an idiom this way: A very general, but clear way of describing an idiom. An idiom is an expression which is constituted by two or more words, which cannot be understood when it is interpreted literally, but it is an expression which functions as a unit semantically.

2.2 Translating idioms

Because of the fact that metaphors and (also idioms) often are language or culture specific, their translation is often a problem for translators. Newmark (1988) notes that cultural metaphors are more difficult to translate than for example universal metaphors. By metaphors he means any figurative expression, a sentence, group of words that describes one thing in terms of another. (104.) In other words, this also applies to idioms.

The problems of translating idioms are mainly: the recognition and correct interpretation of a ST⁹ idiom and the ability to transfer the idiom's various aspects of meaning into the TT (Baker 1992: 65). For the translator to recognize the idioms s/he has to have a very good grasp of the source language, but to be able to make an acceptable translation of the idioms, s/he has to have a good knowledge of the target

⁹ Source text is referred to as ST and target text is referred to as TT

language as well. To retain the style and the feeling behind the expressions is also very difficult when dealing with idioms, since all languages are different.

Baker (1992: 68-71) has summarized the difficulties involved in translating idioms as follows:

- * It is quite likely that the idiom does not have an equivalent in the TL.

- * Two languages have different way of expressing things. It may be natural to express a meaning with an idiom in one language, but in the TL, it may seem totally unnatural to render the same meaning with an idiom. This is why it is unrealistic to assume that there will be an equivalent idiom in another language.

- * The fact that idioms often are culture specific does not make them untranslatable. It is the meaning of the expression and the association with culture-specific contexts which often creates problems for the translator.

- * Even though the TL has a corresponding idiom, the idioms may have to be used in different contexts in the two languages. The connotations may be different.

- * Another problem may arise if the ST idiom is used in both its literal and idiomatic senses. There is a great risk that the translator may not be able to transfer both the literal and the idiomatic senses into the TT, unless the idiom he uses is exactly the same.

- * In different languages the frequency of idioms may be different. For example in English, the use of idioms is frequent in many types of texts, but in other languages it may not be appropriate to use in the same type of texts as in English. In Arabic and Chinese it is common to avoid the use of idioms in written text.

There are many difficulties involved when translating idioms. In addition there are also differentiating opinions on the best way of translating idioms and other figures of speech. The best way of translating an idiom and, overall, translating them and other figures of speech are a challenge to the translator. One might think that the ideal solution for translating an idiom would be to find a corresponding idiom in the target language which has roughly the same meaning and similar form. Using this strategy is not always the best possible solution. The corresponding idiom in the target language may not be suitable for the style, the register or have the same rhetorical effect as the source language idiom. (Baker 1992: 72.)

A literal translation may also seem like a good idea for keeping the foreign feel in the translation, but may not always be appropriate either. For example the Swedish idiom *allt rann ut i sanden* (everything ran out into the sand) might sound strange to an English person if it was literally translated, and out of its context. Likewise, a literal translation of the English idiom *be caught red-handed* (ertappas med röda händer¹⁰) would not mean much to a speaker of Swedish. As can be seen from Larson's examples below, literal translations of idioms often sound strange to the reader of the translation and may also lead to misunderstandings. Larson (1984: 21) states, if the English idiom *to be blind as a bat* would be translated literally, it would not mean anything to a person from a culture where this comparison is not made. In Aguaruna there is a similar expression; *to be blind as a fox*. Ingo (1991) writes, idioms differ from language to language not only in form but also in that they make use of different images (208-9). For example, calling someone *a pig* in English usually means that the person is dirty or a greedy eater. In Mexico, on the other hand, it means something quite different. In Mixteco (a Mexican language), it means that the person is stupid and in Aztec that the person is drunk. In Apinayé, a language spoken in Brazil there is an idiom that literally reads *his ear is rotten*, meaning that the person is spoiled. (Larson 1984: 21.)

¹⁰ My translation within brackets

Looking for the same idiom in another language is not always the best choice either. Antoine Berman means that even if there is an idiom in the target language that would mean exactly the same thing as the source text idiom, replacing the source text idiom by its “equivalent” would be an ethnocentrism. The culture from which the translator translates should not be seen as more central than any other culture. When translating a novel, the translator mostly uses the same kind of strategy, and if he always translates the source text idiom with a target culture idiom, and the characters in the novel uses source culture expressions, it would seem absurd to the readers of the target text. He goes on by saying ‘to play with “equivalence” is to attack the discourse of the foreign work’. Berman states that looking for equivalents is not translation. (Berman: 295)

Nilsson, then again, argues that idiomatic expressions and there among idioms, should not be translated word for word, but one should strive for making an idiomatic translation. The thought of the expression should be transferred to the TT in an as natural way as possible. The ST expression should be rendered in a way that is natural for the TL in the target text. (Nilsson 1977: 53). Other scholars, among them Ingo, argue that the translator should as far as is possible try to translate a ST idiom with another idiom. (Ingo 1991: 209).

Even though there are many differentiating opinions on the best way of translating idioms and other figures of speech, Newmark points out that the translator has a number of choices, depending on contextual factors and more importantly the implication of the metaphor (or idiom)¹¹ within the particular text. The translator can choose either to translate the image of the metaphor, the sense, a modification of one or a combination of both. (Newmark 1988: 113). Thus the translator has many options and choices on how to deal with before starting to translate.

¹¹ My addition within brackets

3 THE TRANSLATOR'S CHOICE FOR TRANSLATION

The translator has many choices when performing a translation. Does s/he want to retain some elements, or leave them out, is s/he to as Schleiermacher names it: bring the reader towards the author or bring the author towards the reader in the translation? (Venuti 1994: 19-20) The theory used in this research will be based both on Friedrich Schleiermacher's concepts of domestication vs foreignization and Maria Tymoczko's idea of metonymy. The idioms in this research will each be linked up with a global translation strategy, i.e. either domestication or foreignization, after the local translation strategy has been sorted out. The local translation strategy, *idiom into a non-idiom* can be counted as foreignization. The sense of the original is retained when this translation strategy is used, whereas the other three strategies; *idiom into same idiom*, *idiom into different idiom* and *idiom into a paraphrase and omission* are types of domestication. The reader is left in peace and the sense of familiarity increases when the translator uses the latter strategies.

There is loss and gain in every translation. A translator cannot possibly retain every aspect of the language from the source text in the translation. As Tymoczko argues "it is impossible to translate every linguistic and literal feature contained in the original" (quoted in Tymoczko and Gentzler 2002: 208). The translator thus has to choose what is important and what is less important to retain in the translation. Presumably the translator of *Underbara kvinnor vid vatten* has chosen some idioms to retain in the translation, to represent the foreign.

3.1 Local translation strategies

In this section the local translation strategies used in the analysis of the translation of idioms will be presented one by one. There will also be examples of idioms which have been translated by each of the local translation strategies. The translations within brackets are my own. From this point I will refer to the source text *Underbara kvinnor vid vatten* as UK and to the target text *Wonderful women by the water* as WW.

1. The first translation strategy is *idiom into same idiom*. The idiom has been translated into a very similar idiom that is used both in English and in Swedish. The image is the same and the meaning is the same. These idioms are transcultural idioms and thus conventionalized idioms in both Swedish and English.

When one is surprised, one might *lift one's eyebrows*, or *höja på ögonbrynen* as it says in the original.

5 a) "Charlotta Pfalenqvist **höjer på ögonbrynen**, precis som hennes mor..."(UK: 314)

"Charlotta Pfalenqvist *raises her eyebrows*, just as her mother..."¹²

5 b) "Charlotta Pfalenqvist **raises her eyebrows**, just as her mother..."(WW: 278)

The idiom in example 5 is commonly used in both languages. Since English and Swedish are related languages, this is quite often the case. Since the idioms are almost identical, and conventionalized idioms in both languages, it is adapted to both cultures and therefore is counted as a domesticating strategy.

2. The second translation strategy is *idiom into different idiom*. When a source text idiom has been translated with a different idiom, it means that it has been translated with an idiom which often has the same meaning but makes use of a different image. An example of idiom that has been translated with a different idiom is:

¹² The example in the middle of every source text and target text extract shows my literal translation of the idiom.

6 a)“Lite var ens intryck i alla fall det att hon **blivit tagen på bar gärning**” (UK: 203).

”All the same, the impression given was slightly of being *caught on the bare action*”

6 b)“All the same, the impression given was slightly of **being caught red-handed**” (WW: 180).

As Ingo (1991) states, different languages make use of different images in their idioms. This is the case in example 6. The meanings of these idioms are often the same, but the images are different and they are thus different idioms. The meanings of these idioms can sometimes also be somewhat different.

3. *Idiom into paraphrase* is the third translation strategy. An idiom from the original, which has been translated with a paraphrase, has either been translated with a common expression or just a single word in the target language, where the meaning is the same as the source text idiom.

Two of the young people in the book, namely Lars-Magnus and Renée are going out to sea in a mahogany boat. The seas are high, but Lars-Magnus knows where they are, at least he thinks so. The idiom **de kör åt skogen** (UK: 315) (*they drive towards the forest*¹³) is rendered **they are going wrong** (WW: 279) in the English translation.

Likewise, **föra någon bakom ljuset** (bring someone behind the light) is translated: **deceive someone** (WW: 117) which is a common phrase, which gives the exact same meaning.

4. *Idiom into non-idiom* is the fourth strategy. Source text idioms that have been translated with this strategy have been translated literally. These idioms are so called introduced idioms in the target text. Rune Ingo writes that the translator may happen to create a new idiom in the target language

¹³ My literal translation

and if he is lucky it may even be accepted as an idiom in that particular language (1991: 209). This is probably not very common, but one can assume it is in of the ways in which loan words and expressions come into other languages and become standard. The translator may choose this strategy if she wants to retain the source text idiom for some reason.

5. Last but not least there is the choice of omitting the idiom. This strategy is though generally never used. (Toury 1995: 82.)

3.2 Global translation strategies

The translator has to decide whether to put the target culture audience in focus or the source culture. Friedrich Schleiermacher, a German philosopher and theologian argued in a lecture on translation methods in 1813 that there are only two methods available for translators. One where the author is left in peace as much as possible and the reader is moved towards him (*foreignization*) and another method, called *domestication*, where the reader is left in peace and the author is moved towards him. Since a translation can never be perfectly satisfactory to a foreign text, he gave the translator a choice between these two methods. Schleiermacher saw domestication as “an ethnocentric reduction of the foreign text to target language cultural values” and foreignization as “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text”. (Venuti 1994: 19-20.)

Schleiermacher preferred foreignizing translations and as do Lawrence Venuti, who argues that this method is the best and most suitable method to use today. Because the sense of the culture in the source text is retained, it dissociates from racism, cultural narcissism and ethnocentrism. A foreignized translation keeps the traits of the original culture, which makes it less readable, but gives the reader a different reading experience, than he would get from a domesticated translation (Venuti 1995: 20.) Schleiermacher means that the translation should sound foreign, so that the reader can

feel the foreign culture, from which the source text originates. Unfortunately, he says, this type of translation is very unusual in modern translations, since there is practically no audience for foreignizing translations. (Lefevere 1992: 5.)

Even though both Schleiermacher and Venuti speak for foreignizing translations (Venuti 1995), domestication has for a long time been the most common method in Anglo-American translations (Venuti 1994: 21). A concept which is often connected with domestication is 'fluent translation'. A fluent translation is among other things almost free from foreign words, it is natural and current, in other words, easy to read. In a fluent translation the translator tries to make him/herself as invisible as possible by creating an illusion of transparency. The translator's aim is to make the text look natural and thus not translated. Venuti continues, a fluent translation should be familiarized and immediately intelligible and thus, domesticated. A fluent translation is recommended when translating all kinds of foreign texts into English - "contemporary and archaic, religious and scientific, fiction and non-fiction". There is also great demand for domesticated, fluent translations on the bookmarket, because of their readability. (Venuti 1994: 4-5, 4, 16.)

One may argue that a foreignized translation gives the original more justice. The translation will be read as what it is, a foreign text with foreign elements. A domesticated translation tries to hide the original in a way, by not giving the reader the whole story, so to say. When many of the foreign elements are omitted, much of the identity of the original has also been taken away.

The local translation strategies used in this research can all be joined up with the global translation strategies. Three of the local translation strategies, i.e. *idiom into different idiom*, *idioms into same idiom* and *idiom into paraphrase*, are domesticating strategies. They all bring the author towards the reader. One local strategy, namely *idiom into non-idiom* is counted as a foreignizing strategy.

3.3 Translation as metonymy

There is loss and gain in every translation. All foreign features in a translation cannot be paid attention to. Maria Tymoczko has introduced a way to analyse the translation process which she describes with a reference to a particular figure of speech, namely metonymy. The word metonymy is “a figure of speech in which an attribute or an aspect of an entity substitutes for the entity or in which a part substitutes for the whole”. (1999: 41-42.) For example, *England* is metonymic for the national football team of England. The English football team is a part of England and represents England internationally. The national football team is referred to as simply *England* in international contexts.

Writing is metonymic. When a writer tells a story, it is not a creation of just an original text. In most cases the particular text is dependent on other previous texts as well. Intertextuality is present in almost every text there is. Thus, every writing, is a re-writing (Tymoczko 1999: 41). Every writing, she means, is in a way built up by or is dependent on previous works. For example is Fagerholm’s novel certainly influenced by previous texts and previous authors.

Tymoczko writes that translation theorists, notably André Lefevre, mean that also every translation is a rewriting, it is even the most radical form of rewriting. Lefevre (quoted in Tymoczko 1999:42) says translations, “they are to be grouped with other modes of processing primary texts, including film versions of texts, children’s versions, criticism, reviews, literary histories, anthologies, editions, and the like all of which shape the evolution of literature and culture”. Rewritings are thus, metonymic. They are a part that stands for something bigger. (ibid. 42.) Translators often deal with the metonymic aspects of literature. By metonymic aspects Tymoczko means, small parts in the language which are part of the whole language/culture. Foreign elements like the Finnish word *Sauna*¹⁴, is an example of a cultural element, and thus also a metonymic attribute. *Sauna* is a small part of the Finnish culture and as a word, a

¹⁴ My example

small part of the Finnish language. When a translator is to translate a work from cultures and literature that are related to the target culture, most of the metonymic attributes are comprehensible to the target audience. Though, there are cases when the metonymic aspects cannot be understood by the readers of the translation. This is often the case when there is a translation from a marginalized literature into a majority literature in question (46-47). It can be assumed that there are many aspects that sound unfamiliar to an English man when reading a translation from the Swedish, since and the Finnish-Swedish and Swedish cultures are not that known in majority cultures.

It is a very difficult task for a translator to know how to translate metonymic aspects from one culture to another. A translator is faced with these problems in particular with concepts of cultural reference but also with other parameters of a literary system, for example linguistic parameters. (Tymoczko 1999: 46-47). Such parameters could be for example idioms. I.e. concepts of cultural reference are metonymic in that sense that they are part of the culture. Idioms are metonymic in the sense that they are small parts of the language and the culture respectively. Idioms are sometimes language-, sometimes culture specific, sometimes both. In the case of idioms, the translator has to decide whether to pay much attention to the idioms, to leave most of them out, or to keep them in the translation, in some way or the other. The translator thus has to choose which idioms to preserve and these will come to represent the source culture in the translation.

All metonymic aspects cannot be paid as much attention to as all other metonymic aspects. The translator has the choice to leave some of the aspects and pay less attention to them, than others. Which ever translation is in question, the aspects the translator has chosen to highlight come to stand for the whole source culture, in that particular translation. These aspects represent the source culture in the translation and because of this, translation is metonymic; that is, a part that stands for the whole. (Tymoczko 1999: 55)

If Tymoczko's metonymy theory would be applied to the translation of idioms in this study, it would suggest that the translator must decide how to deal with the idioms. What kind of idioms does the translator want to keep for representation of the Finnish culture? As Tymoczko states, in every translation there is loss and gain. The translator cannot retain every aspect from the source text, but she has to choose some aspects to retain in the translation, and thus leave some of them out. In the next chapter there will be an analysis on how the translator has chosen to translate the idioms.

4 BALANCE BETWEEN THE EXOTIC AND THE FAMILIAR IN THE TRANSLATION OF IDIOMS

The research question for this study has been what global strategy, domestication or foreignization, is the most common one in the translation of the idioms in *Underbara kvinnor vid vatten*. This question will be answered by sorting out which local strategy has been used in each case. The local translation strategies are all either domesticating or foreignizing strategies. The hypothesis for the study is that most idioms have been translated with domesticating strategies. Even though most idioms are likely to be domesticated, it is assumed that there are some idioms which have been foreignized as well and these, if they exist, can be seen as metonymic aspects, which according to Tymoczko (1999) are foreign elements kept in the translation by the translator. These metonymic aspects will come to represent the source culture and source language and also the country in which the original novel was written, that is Finland, in the translation.

This chapter will deal with the analysis of the idiom groups. Down below, the seven different groups which the idioms have been categorized into will be presented and analysed according to the local and global translation strategies. The main findings are that most idioms have been domesticated, since the most common local strategies are *idiom into a same idiom* and *idiom into paraphrase*. Most of the transcultural idioms were translated with the same idiom and most culture and language specific idioms were rendered with a paraphrase in the translation. None of the idioms had been omitted from the text.

4.1 Body idioms

The largest group of idioms in the material were, so called, body idioms. These idioms are all related to the human body. At least one constituent in these idioms is a body part. In the source text there were 22 idioms out of the 77 that could be defined as

body idioms. Out of the 22 idioms, 18 occurred in the narration and 4 were found in the dialogue. Most of the idioms in this group contain the word *hand*, but *mouth*, *nose*, *head*, *heal*, *eye*, *eyebrows*, *throat*, *body* and *guts* were also body parts that were represented in this group.

The most common local strategy used in this group was *idiom into same idiom*. Though, all the local strategies were well represented among these idioms. Eleven out of 22 idioms in this group had been translated with a *same idiom* in English. Six were rendered with a *paraphrase*, two idioms were translated with a *different idiom* and three had been literally translated, using the strategy *idiom into a non-idiom*. These idioms have mostly been domesticated, but three out of 22 had been foreignized. In these cases the *idiom into non-idiom* strategy had been used. As mentioned above, the translator had a choice when translating the idioms; she could choose which translation strategy to use in each case. Sometimes one strategy was preferable, at other times there were more choices available. The body idioms were proven to be transcultural to a great extent and probably that is why the translator had chosen to render them with the same idiom in English.

The following illustrates an example of the mostly used strategy in the group with idioms connected to the body. Renée has run away. She has taken a knife and a tent and gone out into the forest, which in fact she knows like the back of her hand. The adults in the summer paradise are of course worried about her. Not least her father, Gabby.

7 a) ”Det är så Johan Wikblad talar om att Renée har tagit tält och kniv och gått ut i skogen. Han säger också när tiden går och Gabbe blir alltmer nervös, att någon måste **hålla huvudet kallt** i den här situationen”. (UK: 253)

That is how Johan Wikblad tells about that Renée has taken tent and knife and gone out into the forest. He also says when time passes and Gabby gets more and more nervous, that someone has to *keep the head cool* in this situation.¹⁵

¹⁵ My literal translations of the idioms are always found in between the source and the target text extracts

7 b) “That is how Johan Wikblad tells him that Renée’s taken the tent and knife and gone out into the forest. He also says as time passes and Gabby gets more and more agitated, that someone has to **keep a cool head** in this situation”. (WW: 225).

The idiom means that someone remains calm in a tricky situation¹⁶, and it is an idiom used both in English as well as in Swedish. The translator has chosen to use the same idiom in the target text, namely *keep a cool head*. Many of the idioms in this group are quite similar to each other in English and in Swedish and thus the most common strategy chosen by the translator here is *idiom into same idiom*. The next example (8) shows another idiom translated with a same idiom in English. Here Renée mistakes the sleeping Lars-Magnus Lindbergh for Steffi and gets upset.

8 a) ”Det är inte Steffi, utan ett annat spacebarn, snaggat som hon men inte lika rödhårigt och det är klåttigt, **hon tror inte sina ögon**, fast hon har sett honom förut, fast hon vet vem han är...” (UK: 299)

It is not Steffi, but another space child, has a crew cut like her but not as red-haired and it is messy, she *believes not her eyes*, though she has seen him before, even though she knows who he is...

8 b) ”It is not Stefan, but another space child, hair cropped short like hers but not as red-haired, and it is a mess, **she cannot believe her eyes**, though she has seen him before, although she knows who he is...” (WW: 265)

The English idiom above makes use of the same image as the Swedish idiom, has the same meaning, and is thus considered to be a transcultural idiom. The translator has not seen a reason for not using the same idiom in English. Since English and Swedish are related languages these idioms are quite frequent in the text. Next after the strategy *idiom into a same idiom*, *idiom into paraphrase* was the most common one. In the following extract (9) Thomas and Renée are fighting about a fishing rod, they go for

¹⁶ The English idioms have been checked against the Cambridge International Dictionary of Idioms online, Seidl & McMordie (1988) and McMordie (1954)

each other and Thomas bites Renée in her shoulder. Thomas gets scared of what he has done and runs away shouting for his mother Bella.

Here, a paraphrase has been used:

9 a) ”Thomas har hår och tröjludd i munnen, men han springer nu. Genom allén, mot vita villan. Och medan han springer ropar han på Bella. Renée kommer att påminna honom om det efteråt, **på tumanhand**”. (UK: 53)

Thomas has hair and fluff in his mouth, but he is running now. Through the avenue, towards the white villa. As he runs he is calling out to Bella. Renée will remind him of that later on, *on twomanhand*.

9 b) “Thomas has hair and fluff in his mouth, but he is running now. Through the avenue, towards the white villa. As he runs he shouts for Bella. Renée will remind him of this later on, **when they are alone together**”. (WW: 42)

På tumanhand is a common idiom in the Swedish-Finnish society. It means that there are two persons, together alone. The idiom does not have an exact equivalent in English, so the translator has chosen an easy way of translating by simply paraphrasing the Swedish idiom in the translation.

Also in extract 10, the translator has chosen to paraphrase a Swedish idiom into English. Kayus and Gabbe Ängel (Rosa’s husband) are arriving home, each with his own car and they compete with each other, who will be the first to drive into the yard.

10 a) ”Kajus röda Austin Mini kör in på gården klockan sex. Den vita ängeln [Gabbe Ängel’s white car]¹⁷ följer efter **hack i häl**”. (UK: 56)

Kayus red Austin Mini drives into the yard at 6 o’clock. The white angel follows after *notch in heel*.

10 b) “Kayus’ red Austin Mini drives into the yard at six o’clock. The white angel **comes just behind**”. (WW: 45)

¹⁷ My addition in brackets

The idiom above means that someone is being closely followed after. It would sound strange to translate this idiom literally into English, *notch in heel*, and so the translator has had to choose another strategy. In English the corresponding idiom would be *at someone's heels*, but this idiom has not been used. In most cases the translator has chosen to translate the source text idiom with a same idiom if that has been possible, but for some reason this has not been done here.

Idiom into a different idiom was only used in two cases among the body idioms. Rosa and Bella have locked themselves into Bella's room and Thomas, who is curious what is going on in there, listens to them when Bella tells Rosa a story from her life:

11 a) "Ska jag berätta en historia", säger Bella. "En gång mitt i sommaren var jag på väg härifrån. För något år sedan. **Allt stod mig upp i halsen** mitt i allt. Jag var urlerd..." (UK: 148)

"Shall I tell you a story?" Says Bella. "Once in the middle of the summer, I was on my way out of here. A few years ago. *Everything stood me up in the throat*, suddenly. I was bored stiff..."

11 b) "Shall I tell you a story?" says Bella. "Once in the middle of the summer, I was about to leave here. A few years ago. **Everything seemed to be sticking in my throat**. I was bored stiff. (WW: 130).

These idioms 11a) and 11b), both have a small difference in their meaning, as well as in the image, so it has been seen as a *different idiom*. The English counterpart means that something annoys you, because you think its wrong, whereas the Swedish idiom means that you cannot take it anymore, you are fed up with something. Like a piece of fruit that doesn't go up or down.

The following example (12) will also present a *different idiom*. When someone can manage without help the idiom **on one's own** can be used. In Swedish a body idiom is used for saying the same thing: **på egen hand**. Renée and Thomas have made an experiment with Erkki Johansson. They have left him in the woods and want to see if he can find his way home all by himself. But, Erkki does not know he has been left alone. He will find that out eventually.

12 a) "Thomas och Renée går sin väg utan att ge sig till känna. De promenerar tillbaka till sommarparadiset eller åt ett helt annat håll i skogen. Erkki blir kvar, får ta sig hem **på egen hand**". (UK:42)

Thomas and Renée go away without making themselves known. They walk back to the summer paradise or in a very different direction in the woods. Erkki is left behind and has to make his way home *on own hand*.

12 b) "Thomas and Renée go away without making themselves known. They walk back to the summer paradise, or in quite a different direction in the forest. Erkki is left there and has to make his way home all **on his own**" (WW:33)

The case here is that the source text idiom has been replaced with an idiom in the translation which has a different image, but the same meaning. The target text idiom is no body idiom, but uses the image of *one's own*.

Three idioms in this group had been foreignized. This following idiom has been translated literally into English in the translation, that is, a *non-idiom* has been used; an idiom which is not a conventionalized idiom in English. Renée is spending her father's money in a department store. The personnel know her, and they know her father is rich. The ladies in the store are jealous of Renée since she has money they don't have. Renée is here sitting in a fitting cubicle eating a Cornish pasty, and a lady from the personnel notices this but does not dare go inside.

13 a) "Fan så gärna vill hon inte dra undan förhänget. **Det kliar i tassorna**, hör Renée, men fan så hon inte vågar". (UK: 294).

She would so bloody much want to draw back the curtain. *It itches in the paws*, Renée hears, but she bloody does not dare.

13 b) "She bloody wants to draw back the curtain. **Makes your fingers itch**, Renée hears, but she bloody does not dare". (WW: 260).

Make your fingers itch is not a conventionalized idiom in English. In English there is a slightly different expression: I am *itching to* something, meaning: I really want to. Even though the translator could have chosen to rewrite the sentence by using the English counterpart, she has chosen to translate the expression literally. The Swedish

expression used in the source text is, in addition, somewhat altered. *Tassar* actually means paws, that is, not hands of a human being but of an animal. The real expression in Swedish is “*det kliar i **fingrarna***” (fingers). The translator has chosen to translate the *conventionalized* Swedish expression into English, and not follow the authors altered expression by translating *it makes your **paws** itch*. Both, the English word, *paws*, and the Swedish word, *tassar/tassar*, can be related to the hands of a human being, but the translator has chosen to make the translation clearer than the original, by using the word *fingers*, which also is the correct word to use. Fingers and hands are obviously two very different things. It is difficult to guess why the translator has rendered this idiom with a literal translation, and thus foreignize it. It does not seem to have any symbolic value, but it will not cause any problem with comprehension for the reader, so it can be kept in the translation. Though, it is a metonymic aspect which will represent the foreign in the translation. It represents the foreign language in the translation.

Another idiom the translator has chosen to foreignize is when Nina is reviewing her thoughts on her father. They are at the moment not on speaking terms.

14 a) ”I Ninas ögon är Gabbe sedan en tid tillbaka lika med grispersonen på andra sidan skrivbordet i den tjugiga kontorsbyggnaden tolv våningar ovanför marken i en värld där luftkonditioneringen fungerar perfekt för 0,5 procent av befolkningen blaff blaff blaffande cigarr och lurande hyggliga människor på andra sidan skrivbordet underteckna oförmånliga kontrakt, **med kalla handen** avvisande de nödlidande i världen...”(UK: 308)

In Nina’s eyes is Gabby for some time back the same as the pig person on the other side of the table in the fancy office building twelve floors up in a world where the air-conditioning works perfectly for 0.5% of the population puff puff puffing cigars and fooling decent people on the other side of the desk to sign non-profitable contracts, with *the cold hand* rejecting the needy in the world...

14 b) “In Nina’s eyes, for sometime back Gabby has been the same as the pig on the other side of the desk in the handsome office building twelve floors up in a world where the air-conditioning works perfectly for 0.5% of the population puff puff puffing cigars and deceiving decent

people on the other side of the desk into signing disadvantageous contracts, dismissing the needy of the world **with a cold hand...**" (WW: 273)

In English you can *give someone the cold shoulder*, which means almost the same thing as the Swedish idiom used here, in example 14a. The English and the Swedish idiom, respectively, mean being mean to someone intentionally often for a reason of which the other person is unaware of. Even though the translator has chosen to render the idiom with a literal translation, it will not make this paragraph more difficult to understand. The idiom is quite transparent. In addition, this idiom, also metonymically represents the source language in the translation.

The third idiom the translator has chosen to foreignize is used when Rosa is standing in front of the mirror looking at herself.

15 a) "Inte liksom för att få bekräftelse för någonting hon redan vet, utan som för att leta efter något som hon från början vet att inte finns där. Något som borde **stå skrivet på näsan** som det gör på hennes dotter Renée" (UK: 198).

Not to get something she already knows, confirmed, but to look for something she already knows does not exist. Something that should *be written on the nose*, as it is on her daughter Renée.

15 b) "Not as if to find confirmation of something she already knows, but to search for something she has known from the very beginning is not there. Something that ought to **be written on her nose** as it is on her daughter Renée" (WW: 176).

This idiom has been translated with a *non-idiom* in English. When something is written on your nose it means that something is apparent and obvious. The idiom can be easily understood by a speaker of English so it can be assumed that this is the reason for why it has been kept in the translation. It also metonymically represents the foreign language in the translation.

As the most common strategy among the idioms in this group is *idiom into same idiom*, the most commonly used global strategy is domestication. Most of the idioms

in this group are used in both English and Swedish in the same way. They have the same meaning and use the same image. Body idioms seem to be common both in English and in Swedish. Three of the idioms in this group had been translated with a non-idiom in English and through that they are foreignized. These three idioms are also metonymic aspects that represent the foreign in the translation.

4.2 Movement idioms

In this group I have included idioms that involve some kind of movement. For example idioms linked with leaving or appearing, what is said when someone turns up etc. There are 10 idioms in this group out of the 77 total idioms. Among the movement idioms, the most common local strategy turned out to be *idiom into a paraphrase*. This strategy had been used in 8 cases, and thus, domestication the most common global strategy. One idiom had been translated with *a different idiom* in English and one idiom been translated with *a non-idiom*, that is, it had been foreignized. Nine of the ten idioms in this group were found in the narration whereas one was found in the dialogue. An example of an idiom which had been paraphrased in this group is *bryta upp* (UK: 48). Thomas, Renée, Erkki Johansson, Maggi Johansson and Nina are playing a game at Thomas' birthday party. Nina sees to it that ever one is playing according to the rules. Renée suddenly goes away and sits down on the kitchensteps:

16 a) ”Och det går inte att övertala henne eller kräva att hon ska komma tillbaka till leken som blev på hälft. Thomas tycker det ser lustigt ut och **bryter upp** han med, går och slår sig ner bredvid Renée på kökstrappan...” (UK: 48).

And it is impossible to persuade her or demand that she comes back to the game that was left half-played. Thomas thinks it looks funny and he too *breaks up*, walks away and sits down beside Renée on the kitchen steps...

16 b) “It is impossible to persuade her or demand that she comes back to the game, now being half-played. Thomas thinks it looks funny and he

also **leaves**, goes over and sits down beside Renée on the kitchen steps...”(WW: 38)

This (16a) idiom means to leave. The translator has chosen to translate this idiom with a common expression, that is, a *paraphrase*, instead of using a corresponding idiom in English. Perhaps the translator has not found any good equivalents to the Swedish idioms, or she has chosen to render them in this way for some other reason. This idiom is very language specific and certainly hard to find an equivalent for. A literal translation, *to break up*, would obviously give a totally different meaning than the source text idiom. Another example of the paraphrasing strategy is used at a time when Bella is tired and decides to go to bed early.

17 a)”Alla människor behöver vara ifred och tänka ibland. Så är det Thomas.”

”Vid närmare eftertanke tror jag att jag själv ska **dra mig tillbaka ett tag**. (UK: 76).

“All people needs to be alone and think sometimes. That how it is, Thomas”.

“On second thoughts I think I will also *pull myself back for a while*.”

17 b) “Everyone needs to be left in peace to think sometimes. That’s what it’s like, Thomas.

“On second thoughts, I think **I’ll retreat for a while**. (WW: 64).

Here again, the translator has chosen a paraphrase instead of another idiom (17). A literal translation, *pull myself back*, would be ruled out, since it certainly would make the translation incomprehensible for the reader. The translator has chosen to render most of the culture specific idioms with a paraphrase and the transcultural idioms with the same corresponding idiom in English. This is obviously the easiest way to go around problems with the translation of idioms.

The fact that paraphrasing is such a common translation strategy in the translation of idioms shows that it is very difficult to find a good translation for idioms in general between two languages; and especially those which are specific to a culture or a language. The translator of *Underbara kvinnor vid vatten* has maybe also chosen to

use a particular strategy, to help the readership. Paraphrasing is a domesticating strategy, which means that the translator moves the author towards the readers, as mentioned above. The translator should make himself/herself as invisible as possible in a domesticated translation. The paraphrased idioms have been replaced with a word or expression which is not an idiom and the text thus gets easier to understand for the readers. The readers do not expect idioms in the book, which is a translation, and thus do not miss them when they are not there. Because of the fact that the translator removes the idioms and substitutes them with something else, the translator makes herself invisible. The translation becomes familiar to everyone and does not create problems with the interpretation of idioms among the readers, which idioms sometimes can do.

An interesting finding in the group of movement idioms was how the idiom *spridas vind för våg* (UK: 174) was translated in the target text. This idiom was literally translated for what one can assume to be for symbolic reasons. When Bella was younger, she worked at an amusement park as a mermaid. Now most of the mermaids have got on with their lives and are *scattered* in different directions.

18 a) "Sjöjungfrurna, de som fanns på nöjesfältet medan Bella var där, som sedan **sprede vind för våg**, de av dem som for ut i världen". (UK: 174).

The mermaids, those who were at the amusement park when Bella was there, who later *were spread wind for wave*, those who went out into the world.

18 b) "The mermaids, those at the amusement park when Bella was there, those later **scattered to the winds and the waves**, those who went out into the world". (WW: 154).

To be scattered to the winds and the waves is not a conventionalized idiom in English, but there is a similar idiom used in English, namely: *something is scattered to the four winds*. This English idiom has almost the same meaning as the Swedish one, i.e. something is spread in different directions. Even though there is a similar idiom in English, the translator has chosen to render this idiom as *scattered to the winds and the*

waves and in another example *scattered to the winds and the weather*. The idiom has been foreignized in the target text, but as there is a similar idiom in English it does not affect the comprehension of the translation. It can be assumed that the translator has chosen to foreignize this idiom and thus translate it literally, for symbolic reasons. *Winds* and *waves* are related to the title of the book *Wonderful women by the water* and this is maybe why the translator has chosen this rendering. Had the corresponding idiom in English been used, the symbolism had gone missing. This idiom is also an example of one of the metonymic aspects that the translator has chosen to keep in the translation to give the translation a foreign feel and to represent the source text and - culture. This idiom is one of the representatives of the Finnish. Not only is the idiom a symbol for the book title, it can also be seen as a symbol for Finland, *the land of the thousand lakes*.

To sum up most idioms in this group had been translated with a paraphrase which is a domesticating strategy, whereas one idiom had been retained in its original states and was therefore foreignized. This idiom was also seen as a metonymic aspect.

4.3 Speech idioms

The idioms in this group involve speech in some way or another. There are 12 idioms in this group, out of which 11 were found in the narration and only one in the dialogue. The most common strategy chosen among the idioms in this group tended to be *idiom into different idiom* and *idiom to same idiom*. These strategies were used in five cases each and two idioms were rendered with *a paraphrase* in the translation. None of these idioms had been translated with *a non-idiom*, that is, literally. As mentioned earlier, *idiom into same idiom*, *idiom into a paraphrase*, as well as, *idiom into a different idiom* are all domesticating strategies. Every idiom in this group has thus been domesticated, since these strategies were the only ones used among the speech idioms.

The idiom *få en syl i vädret/get a word in edgeways* is an example of an idiom from this group that has been translated with a *different idiom*. The idiom is used when a group of persons are talking and one person has troubles getting out his/her opinion, getting his/her word in edgeways. Bella has left the summer paradise for good and nothing is like it was before. She has left to seek adventure elsewhere on her own. Kayus and Thomas are on their way home.

19 a) En stumhet som vill tala om för henne en sak om och om igen, att det var hennes fel, *att allt var Rosas fel* och nu talar vi inte enbart om Rosa och Bella och den historien, utan om allting i övergripande perspektiv – inklusive det att det inte var någon sommar ens den sista månaden av sommaren som Maj Johansson säger till höger och vänster alldeles som om hon talade om vädret nu när hon hunnit hem från långfärden i tid för att hinna **få en syl i vädret**, syl-ar i vädret, med sin flinka tunga, innan Thomas och Kajus far”. (UK: 265)

A silence that will tell her one thing over and over again, that it was her fault, that everything was Rosa’s fault and now we are not talking only about Rosa and Bella and that story, but about everything from an all-embracing point of view – including that there was no summer, not even the last month of the summer as Maj Johansson says to left and right exactly as she was talking about the weather now that she has got back from her long trip on time to get *a pricker in the weather, pricker-s in the weather*, with her busy tongue, before Thomas and Kayus leave.

19 b) “A silence that wants to tell her one thing over and over again, that it was her fault, *that everything was Rosa’s fault* and now we are not talking about only Rosa and Bella and that story, but about *everything* from an all-embracing point of view – including that those last months of the summer were no summer, as May Johansson says to left and right, just as if she were talking about the weather now she is back from the long trip in time to **get a word in edgeways**, words in edgeways, with her busy tongue, before Thomas and Kayus leave”. (WW: 236)

In this case (19), there is a corresponding idiom in English. Though the Swedish and the English idiom have the same meaning, they have a slightly different image. The English idiom is seen as a different idiom than the Swedish one. Another example of where a source text idiom has been translated with a different idiom is in example 20, when Renée visits her father Gabbe’s office and her thoughts and doings are described.

20 a) ”Sjunker djupt ner i det mjuka, Kalle Anka i fåtölj framför ett bastant skrivbord bakom vilket en grisperson, en rödnyllig direktör, blaffar cigarr och **lägger ut texten**”. (UK: 293)

Sinks deep down in the soft, Donald Duck in an armchair in front of a solid desk behind which a pigperson, a red-faced director puffing at cigar and *laying out the text*.

20 b) ”Sinks deep down in all that softness, Donald Duck in an armchair facing a solid desk behind which a pig, a red-faced director puffing at cigars and **laying down the law**”. (WW: 259)

Lägga ut texten (put out the text) and its English translation *laying down the law* (p. 259) is one example of *idiom to different idiom*. In this case the Swedish idiom is translated with a different idiom in the target language, since there is not an exact equivalent in English for *lägga ut texten*. *Laying down the law* is not a direct equivalent either. The English expression used in the translation is a bit harsher and has a wider meaning to it than the Swedish idiom. *Lägga ut texten* is to explain something using more words than necessary, whereas *laying down the law* is to say something in an authoritative tone, and to tell others what to do. The Swedish idiom does not necessarily mean that someone requests someone else to do something. One may think that this strategy in fact is no strategy but just a mistake made by the translator. The translator has perhaps not understood the significance of the original idiom, one might presume. In fact, this may be the case, but in most cases the use of strategy is intentional.

The use of the first local strategy, i.e. *idiom into same idiom* was used in the same amount of cases as the strategy where the source text idiom had been rendered with a *different idiom* in the translation. In this example (21) Erkki Johansson has had a fight with Renée and has bitten her in the shoulder. He runs away and shouts for his mother.

21 a) ” Han börjar förstås gråta också. Han gråter tills hon tar honom i axlarna och skakar. **Då rinner det ur honom**. Allt som han egentligen redan glömt”.

Of course he starts crying too. He cries until she takes him by the shoulders and shakes him. *Then pours it out of him.* Everything he has really already forgotten.

21 b) “Of course, he starts crying, too. He cries until he takes him by the shoulders and shakes him. **Then it pours out of him.** Everything he has really already forgotten”.

The *same idiom* has been used in Swedish as in English (example 21). There is no reason for using any other idiom in the translation. Out of the context the idiom can easily be understood. Another common transcultural idiom has been used in the following example: One evening (at this point Thomas is older and sits with his first girlfriend in his room) Thomas shows Camilla a box with Bella’s name on it. In the box there are things which remind him of Bella, his mother. Thomas puts all the things on the floor. “Wow!” says Camilla. “Like the whole of your childhood in a box.” (WW: 256) When Thomas looks at all the things in the box he gets quiet.

22 a) ”Men Camilla älskar Thomas. Det blir Thomas räddning. Camilla är lyhörd för Thomas tystnad, hans oförmåga att svara. Hon uppfattar det som att hon ofrivilligt **vidrört en öm punkt.**” (UK: 289)

But Camilla loves Thomas. That saves Thomas. Camilla is keenly aware of Thomas silence, his inability to answer. She takes it that she has unconsciously *touched a sore point.*

22 b) “But Camilla loves Thomas. That saves Thomas. Camilla is quick to hear Thomas’ silence, his inability to reply. She takes it that she has unconsciously **touched a sore point.**”(WW: 257)

When you *touch someone’s sore point* you bring up something which can be embarrassing to a person, something the person does not want to talk about. As there is a similar or same idiom in English for describing the same thing, the translator has chosen to use this idiom.

Paraphrasing had been used among the speech idioms only in two cases among the speech idioms. The following example describes Rosa, Bella and their families who

are on vacation in Sweden. They are sitting in the car and Gabby is talking all the time.

23 a) ”Gabbe har fortfarande inte tröttnat på James Bond fast det redan är följande dag och hemfärdsdags. Gabbe **håller låda**”. (UK: 187)

Gabbe has not yet grown tired of James Bond, even though it already is the following day and it's time to go home. Gabbe *keeps box*.

23 b) “Gabby still has not tired of James Bond, although it is already the next day and time to go home. Gabby **does all the talking**.” (WW: 166)

A literal translation here (23) would certainly make the idiom hard to understand for a speaker of English. Since there is no same idiom in English, the translator has rendered the expression with *a paraphrase*. There are though similar expressions to this idiom in English, like *someone can talk under water*, meaning that someone can talk a lot, about anything, in any situation. Or *talk the legs off an iron pot*, which means to talk a lot. These idioms are though more of a person's characteristics than a description of what someone does in a given situation, so a natural way of translating is to render the idiom with a paraphrase.

The idioms in this group had all been translated with domesticating strategies. *Idiom into a same idiom* and *idiom into a different idiom* were the most common ones, but *idiom into a paraphrase* was also used in a few cases. None of these idioms had been foreignized and thus there were no metonymic aspects either.

4.4 Idioms involving Opinion, Thought or Influence

The idioms in this group express either, an opinion, a thought or some kind of influence on a person. 12 out of the 77 total idioms fell into this category. Most of them were found in the narration, namely 9 of them. *Idiom into paraphrase* was the strategy the translator mostly chose to use among these idioms. Five idioms from the original had been *paraphrased* in the translation; four had been translated with a *same*

idiom and another three with a *different idiom*. That is to say, these idioms have all, just as the speech idioms, been domesticated.

In example 24, Thomas has taken Renée's boat, Goofy (Langben), and sails to the Wind Island. Renée does not like that he takes the boat without permission. Thomas and Renée are not the best of friends at the moment.

24 a) "Ön är privat", säger Renée när Langben är på plats.
 "Det skiter jag i. Surpuppa" (UK: 241)

"The island is private" says Renée when Langben is in place.
 "I shit in it. Sourpuss."

24 b) "This island's private" says Renée as soon as Goofy is in place.
 "Oh shit. Who cares? Sourpuss." (WW: 215).

Obviously this is a very language/culture specific idiom which would have sounded odd to the reader, if it had been translated literally. Instead a *paraphrase* has been used by the translator, to make the expression more natural to a speaker of English. The following idiom has also been paraphrased. Thomas realises that everything he was told as a child is not true, but he does not really care about it. He does not feel betrayed.

25 a) "Och dessutom, det finns ju andra skäl till att inte hålla sig till sanningen än det att man vill ljuga, **föra någon bakom ljuset**, luras".
 (UK: 135)

And besides, there are other reasons for not keeping to the truth, apart from wanting to lie, *bring someone behind the light*, pull someone's leg

25 b) "In addition to that, there are other reasons not to stick to the truth, apart from wanting to lie, or **to deceive someone**, or cheat." (WW: 117)

Bringing someone behind the light, which means fooling someone, is not a conventionalized idiom in English. A literal translation would not mean much to a native speaker of English, whereas it makes perfect sense to a Finland-Swede or a Swede. This is again a very culture specific idiom which the translator has chosen to domesticate by rendering it with a *paraphrase*. This idiom has no symbolic value and

the translator has not seen any other reason for retaining this idiom in its source text format. There is a similar idiom in English, namely *take somebody for a ride*, which also mean to deceive someone. Though, the translator has chosen the paraphrase instead.

The same idiom as in the original had been used in a number of cases. Here (in example 26) Bella, Thomas, Renée, Gabby and Rosa are on their way home from Sweden. Gabby is driving the car. He is driving fast, listening to some music. Bella and Rosa are sleeping in the back.

26 a) ”Och det spelar ingen roll om Bellas snarkningar hörs eller inte för Gabbe är helt **förlorad i sina egna världar**, helt uppe i fart och frihet” (UK: 201)

And it does not matter if Bellas snores are heard or not, for Gabbe is totally *lost in his own worlds*, totally up in speed and freedom.

26 b) “And it does not matter if Bella’s snores are heard or not, because Gabby’s quite **lost in his own worlds**, far away in speed and freedom”. (WW: 179)

The idiom above means that someone is not paying attention to what goes on around him. Since there was a similar idiom in English; it has been used in the translation.

Three idioms had been rendered with a *different idiom* in the translation. This is an example of one of them. Renée has used Thomas’ fishing rod and has managed to lose the trolling spoon. They start arguing and get into a fight. Thomas runs to his mother crying. Thomas does not tell on Renée, but Bella realizes what is going on.

27 a) ”Men Bella är *med på noterna*. Hon håller hans huvud mellan sina händer så att han ser henne rakt i ögonen. ”Inte det dyra Kayus gav?” Thomas nickar sakta.” (UK:55)

But Bella is *in on the notes*. She holds his head between her hands so that he looks straight at her. Not the expensive one Kayus gave you? Thomas nods slowly.

27 b) “But Bella *knows the score*. She holds his head between her hands so that he looks her straight in the eye. “Not the expensive one Kayus gave you?” Thomas nods slowly”. (WW: 45)

There is a corresponding idiom in English and this has been used in the translation. Though, the English idiom and the Swedish idiom do not use the same image, so the target text idiom is considered to be a different idiom. A literal idiom would not be possible, since this would make the translation hard to understand.

All idioms in this group had been translated with domesticating strategies. This group contained no foreignized idioms.

4.5 Health related idioms

7 of the 77 total idioms fell into the category health idioms. They were all found in the narration and expressed emergency, illness or difficult states of mind. The translator has chosen to translate these idioms in different ways. The local strategy that was most common was *idiom into same idiom*, which is a sign of that most of these idioms were transcultural idioms. Three idioms were translated by using this strategy. Two idioms had been *paraphrased* and two had been translated with a *different idiom*. Domestication was thus the only global strategy used among all the idioms.

An idiom which has been translated with the same idiom in English was used when Thomas gets an allergic reaction in the middle of the night, and Bella knows no other way of taking him to the hospital, than waking up the neighbour Gabby at ask him to drive them:

28 a) ”**Nöden känner ingen lag** och den här sommaren är Gabbes vita ängel den enda bilen i sommarparadiset” (UK: 24)

Distress knows no law, Gabby’s white angel is the only car in the summer paradise.

28 b) “**Necessity knows no laws** and this summer Gabby’s white angel is the only car in the summer paradise”. (WW: 18)

Since there is a corresponding *same idiom* in English, the translator has naturally chosen this idiom here (ex.28). The Swedish version of the idiom is here somewhat influenced by the English language. The correct Swedish idiom would be *nöden har ingen lag* (necessity **has** no law). In addition, the Swedish idiom is the singular, whereas the English one is in the plural; law vs. laws.

The use of *paraphrase* was the next common strategy used in the translation of the health related idioms. Thomas has an allergic reaction, after having been stung by bees. When he is lying in bed afterwards with a temperature, he is thinking about what actually happened. He remembers that Renée, Erkki Johansson and his mother Maj were looking at him when he was trying to get away from the bees. He is now wondering if they even were laughing.

29 a) “I så fall- Thomas är såpass mycket **vid sina sinnens fulla bruk** fast febern bara fortsätter att stiga att han i alla fall kan formulera tanken klart och tydligt”. *I så fall skulle det vara rätt åt dem alla om han blev sjuk och dog.*¹⁸(UK: 23)

In that case - Thomas is *at his senses' full use*, even though his temperature just keeps on rising that he can formulate the thought quite clearly.

29 b) “In that case – although his temperature keeps going up, he is **sufficiently alert** that he can anyhow put the thought into words quite clearly”. *In that case it would serve them right if he fell ill and died.* (WW: 18)

The translator has chosen paraphrasing as the best translation of this idiom. The expression to be sufficiently alert gives a clear explanation to the Swedish idiom.

The translator has used a *different idiom* in the translation of the following idiom (30). The meaning is the same, but since there is a difference in the colours used in the Swedish and English idioms, they are considered to be different idioms. Rosa has been using the swing in the middle of the night and fallen. “Rosa Angel, a fallen angel. Snigger, snigger, as if literally” (WW: 193).

¹⁸ Italics also in the original

30 a) “Och en fördel med att falla *slå sig gul och blå* är att man i lyckliga fall blir lite omtöcknad av smällen. Så att man kan tänka klart.” (UK: 217)

And one advantage of falling and *getting yellow and blue*, is that if you are lucky get a bit dazed by the knock. So that you can think clearly.

30 b) “And one advantage of falling and getting black and blue all over is that if you’re lucky you’re a bit stunned. Then you can think clearly.”(WW: 194)

A *non-idiom* could just as well have been used in the example above (30), but since there was a corresponding idiom in English the translator has naturally chosen to use this idiom.

To sum up, all idioms in this group were domesticated. An interesting note was that many health idioms as well as body idioms were so called transcultural idioms.

4.6 Miscellaneous

The idioms which did not semantically fit into any of the above mentioned categories were studied together in a category: *miscellaneous*. These idioms all differed from the other idioms and could not be counted as any of the other. There are 14 idioms in this group and the most commonly chosen strategies proved to be *idiom into same idiom* and *idiom into paraphrase*, just as all the idioms when they were put together, as will be seen in the pie charts presented in 4.8. The above mentioned strategies were all used in five cases each, whereas three idioms were translated into a *different idiom* and one idiom was literally translated, using the *idiom into a non-idiom* strategy, and is seen as a metonymic aspect. This is one of the five idioms from the material which will come to represent the foreign text in the translation. Thus, one idiom was foreignized and the other 11 were domesticated. Two of the idioms from this group were found in the dialogue whereas the remaining 12 idioms were found in the text.

TRIUMF is a game Renée and Thomas are playing often. Renée always wins, and Thomas has grown tired of losing all the time. He figures out a way on which he can win.

31 a) ”Men det var pojken som var Thomas som blev Storpamp och **tog hem spelet**”. (UK: 193)

But it was the boy who was Thomas who became the bigwig and *took home the game*.

31 b) But it was the boy who was Thomas who became the VIP and **won the game**. (WW: 171)

Ta hem spelet (take home the game) means to win. The translator has chosen to render the idiom with a common expression in English even though there is a similar idiom in English; *sweep the board*. For some reason Tate has chosen not to use this idiom. In Cambridge International Dictionary of Idioms this idiom is described as “to win all the prizes or votes in a competition or an election”, so there is a slight difference between the idioms in English and in Swedish. A literal translation would sound strange, though: “take home the game”.

Idiom into a same idiom was used in the following example (32). Everyone has at this point left the summer paradise. Bella has left her family and had a baby (Gabby’s baby). Gabby has though stayed with his family and has now got many projects going on.

32 a) ”Gabbe förlorar pengar. Går i konkurs. I putten med allt. Det vill säga i putten med kassetgrenen av hans vid det här laget omfattande företagsverksamhet. Gabbe **har många järn i elden**”. (UK: 275)

Gabby loses money. Goes bankrupt. Everything down the drain. That is to say, the cassette side down the drain, in what at this point are his extensive company activities. Gabby *has many irons in the fire*.

32 b) “Gabby loses money. Goes bankrupt. Everything down the drain. That’s to say the cassette side down the drain in what at this stage are his widespread company activities. Gabby **has a great many irons in the fire**”. (WW: 245)

The idiom above means to have many things to do. There is a good equivalent in English for the Swedish idiom, so the translator has, true to her usual habit, used the *same idiom* in English.

The only idiom which had been foreignized in this group was used when Thomas and Renée are not invited to the crayfish party they make plans to spy on the people at the party, but the plans all *run out into the sand* i.e. the spying came to nothing, it fizzled out.

33 a) ”I början har de en massa planer för spionage och sabotage av såväl kräftskiva som det barnvaktande av bebis och Erkki Johansson som Nina och Maggi ägnar sig åt i röda stugan. Men allt **rinner ut i sanden...**” (UK: 89)

In the beginning they have a lot of plans to spy and sabotage both the crayfish party and the baby-sitting and taking care of Erkki Johansson, as Nina and Maggi are busy with at the red cottage. But everything *runs out into the sand...*

33 b) “At first they have a whole lot of plans to spy on and sabotage both the party and the baby-sitting which Nina, Maggi and Erkki Johansson are busy with at the red cottage. But the plans all **run out into the sand...**” (WW: 75)

The translator has chosen to introduce a new idiom to the target audience here (ex.33) (by using the local strategy *idiom into a non-idiom*). This is not a conventionalized idiom in English. The style of the original is retained in the translation by keeping this idiom. One may assume that since this is an idiom that is not very difficult to understand, even though the reader may not have heard it before, it has been rendered with a literal translation in English. It does not need any further explanation; the reading of the translation does not get more complicated even though a new idiom is introduced which is not known to the target audience from before.

This was the only example in this group which the translator had chosen to foreignize. Most probably for the same reason as with the idiom *scattered to the winds and the waves*, i.e. the translator has chosen to retain this idiom since it contains the word *sand*. The word is related to the plot of the novel which is mostly about the summer, the sea and the beach. This idiom also represents the foreign and is therefore a metonymic aspect.

To sum up, *idiom into same idiom* and *idiom into paraphrase* were the most common strategies used here, and *idiom into a different idiom* was used in a few cases. One idiom had been translated with *a non-idiom*. The global strategy which had been used most in the translation of the miscellaneous idioms was domestication. One idiom was foreignized.

4.7 Introduced idioms

Earlier in this research it was mentioned that the study would be reversed to check whether the translator had introduced idioms that were not present in the original text. A closer check-up on three chapters, randomly chosen; one chapter in the beginning, one chapter in the middle and one chapter towards the end, showed that there was a fair amount of introduced idioms. When taken together, it was found that in the three chapters that were closer examined the translator had chosen to introduce 16 new idioms that were not there in the source text. The implication of the introduction of idioms is that it is another proof of domestication. When using a domesticated translation strategy, the translator wants to make the translation readable and familiar to his/her target audience. Idiomatic usage is common in English and whilst using idioms in the translation, it increases the familiarity for the readers of the translation. As was established in the analysis, the most common global strategy was domestication and the fact that the translator had introduced idioms in addition fortified the hypothesis that the translation of *Underbara kvinnor vid vatten* is a domesticated translation. In the following example Rosa, Bella and Thomas are sunbathing on the beach. Bella has a bottle of suntan-oil and Thomas thinks the tanned woman on the bottle looks like Bella.

34 a) ”Thomas **däremot**, har ett pigment som diagnostiserats som ömtåligt” (UK: 34)

Thomas, *however*, has a pigment which has been diagnosed as sensitive

34 b) “Thomas, **on the other hand**, has a pigment which has been diagnosed as very sensitive”. (WW: 26)

On the other hand is an idiom which has been introduced in the translation. The corresponding expression in the original is no idiom. Another example of an introduced idiom is represented in the following example: Rosa gets happy when she sees the old refrigerator, but soon she and Gabby get rid of many of their old things in the summer cottage and replace them with modern ones.

35 a) “Men i och för sig, det blir ju snabbt **omodernt**, utvecklingen går framåt med stormsteg, man skaffar sig riktigt kylskåp på sommarstugan redan följande år”. (UK: 112)

But anyhow, it quickly gets *unfashionable*, progress moves on by leaps and bounds, a proper refrigerator is bought for the summer place the very next year.

35 b) “But anyhow, it is soon **out of date**. Progress moves on with great strides and a proper refrigerator for the summer place is bought the very next year”. (WW: 97)

Out of date is another idiom which has been introduced in the translation to make the translation more idiomatic and more “English”. *Omodernt*, the expression used in the original, can be translated as simply *unfashionable*.

The fact that 16 new idioms were introduced in the translation contributes to the hypothesis that the translation would be domesticated. The translation gets more idiomatic when more familiar elements for the target readers are added to the translation.

5 CONCLUSIONS

This study has analysed which global strategy and what local strategies are mostly used among the idioms in Monika Fagerholm's novel *Underbara kvinnor vid vatten* and its English translation. The most common global translation strategy used among all the idiom groups tended to be domestication. Thus, the hypothesis, proved to be right. According to Venuti most of the literature translated into English is domesticated. This has shown to be the case concerning the translation of *Underbara kvinnor vid vatten* as well. The translation is aimed at the English speaking world so this was not very surprising. I cannot say if this is the case among all the different aspects in the novel, but among the idioms which have been examined in this thesis, the most common global strategy used was domestication.

These two pie charts show the overall results of all the idioms in the original text when counted together. The first one shows the distribution of the local translation strategies, whereas the second pie chart shows the distribution of the global strategies used among the total amount of idioms in this study. In these pie charts the introduced idioms have been left out.

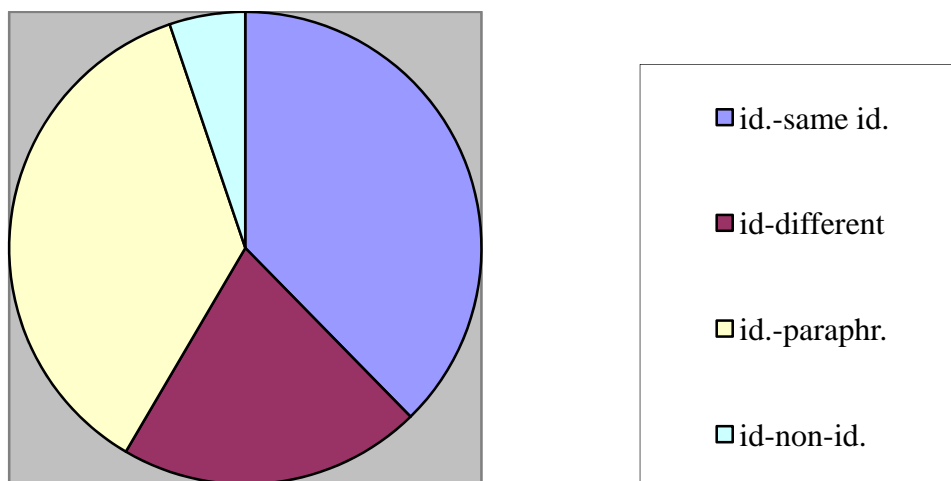


Figure 1: Local strategies

There were a total of 77 idioms in the material. In the table above it is shown that *idiom into paraphrase* (used in 29 cases) and *idiom into same idiom* (used on 28 occasions) are the mostly used local strategies in the translation. The strategy *idiom into non-idiom* was very seldom represented in the translation. Only 5 idioms were translated by using this strategy. The local translation strategy *idiom into different idiom* was used in 15 cases.

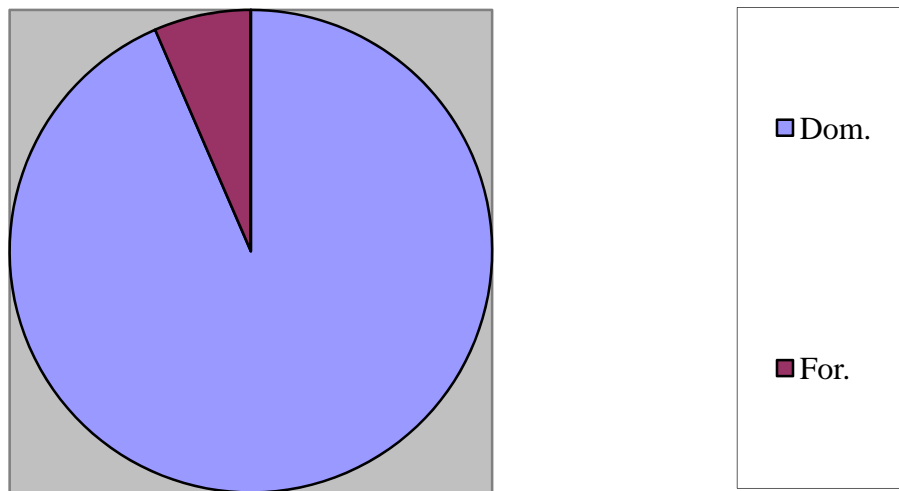


Figure 2: Global strategies

Domestication is obviously the most common global strategy used, as can be seen from the chart above. *Idiom into paraphrase*, *idiom into same idiom* and *idiom into a different idiom* were the local strategies that were counted as domestication. Foreignization (*idiom into non-idiom*) was used in 5 cases, and was the least used global strategy. The translation was aimed at an English speaking audience, that is, to “the English speaking world”. According to Lawrence Venuti, translations into English are mostly domesticated. Clearly domestication proved to be the most common global strategy used among the idioms as well.

The most commonly used local strategies were *idiom to same idiom* and *idiom into a paraphrase*. One obvious reason for the first strategy is that English and Swedish are related languages and thus the same idioms are often used in both languages. When the translator has had the chance to use a same idiom as the original in the translation she has used that strategy. In some cases there are no equivalents in English for a Swedish idiom, and one easy way of translating is to just render it with a common expression and explain the meaning of the idiom used in the original, as the translator often has chosen to do. The fact that paraphrasing was so often used may be because it is difficult to find an exact equivalent to language or culture specific idioms. Thus: *Idiom into same idiom* is the strategy that has been mostly chosen by the translator when it comes to transcultural idioms; idioms that exist in many languages and are almost identical. *Idiom into paraphrase* is the most common strategy used in the translation of culture specific idioms.

A literal translation, however, is often dangerous, since it mostly leads to incomprehensibility among the readers. Literal translations were very unusual in the translation. *Idiom into a non-idiom* was only used on five occasions. In those cases, where the translator has chosen to render the Swedish idioms with a non-idiom, have not made the translation incomprehensible, but has left the text readable to the target audience. For example:

“At first they have a lot of plans to spy on and sabotage both the party and the baby-sitting which Nina, Maggi and Erkki Johansson are busy with at the red cottage. But *the plans all run out into the sand*”(WW:75).

The English *non-idiom* is a comprehensible expression, even though it is not commonly used in English. On the other hand, the original Swedish idiom *planerna rann ut i sanden* is a very common idiom in Swedish. In a few of the cases where the translator has chosen to translate the idioms word for word, that is using a foreignizing strategy, even though the new idiom does not exist in English, the translator was able to maintain a symbol when doing so. Some idioms that contained words related to the water were maintained in the translation, because of, what one can assume to be, symbolic reasons. This idiom is also a metonymic aspect since it represents the source

text, the source culture and Finland. The sand in the idiom can refer to that Finland is a country by the coast and has a lot of sandy beaches. Other metonymic aspects seemed to represent the foreign only because they were foreign idioms. They had no symbolic value. Instead these may represent the foreign language.

The translator has had other choices as well, for example, she could have chosen to translate the idioms with different idioms in the target language. Though, these were her choices. In fact, it was quite surprising to see that the genuine English language idioms (the so called *different idioms*) were relatively few.

In addition to the examination of the source text idioms, the target text was also examined for introduced idioms. Idioms that were not translated from the original but had been introduced by the translator to make the source text more idiomatic. The fact that there was a considerable amount of introduced idioms contributed to the hypothesis that the translation would be domesticated. The translator has wanted to make the translation as idiomatic as possible for her target audience and thus introduced idioms where it has felt natural for her to do so.

Body idioms and health idioms were the two groups that contained most idioms that were the same in both Swedish and English. Also the speech idioms and the miscellaneous group had many transcultural idioms. Swedish and English seem have many idioms in common that include body parts and idioms which are related to health.

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