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Usability in the Translation of Picture Books

A Case Study of *The Seven Dog Brothers*, the English Translation of Mauri Kunnas's *Seitsemän koiraveljestä*

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ABSTRACT

Tässä pro gradu -tutkielmassa tutkitaan Mauri Kunnaksen *Seitsemän koiraveljestä* -kirjan ja sen englanninkielisen käännöksen, *The Seven Dog Brothers*, eroavaisuuksia käytettävyyden sekä käyttäjäkeskeisen kääntämisen näkökulmasta. Teoreettinen viitekehys koostuu lastenkirjallisuuden ja kuvakirjojen kääntämisen käytännöistä sekä käyttäjäkeskeisen kääntämisen perusteista. Käännöksen käytettävyyden lisäksi tutkitaan myös käyttäjäkeskeisen kääntämisen soveltamismahdollisuuksia lastenkirjallisuuden, erityisesti kuvitettujen kirjojen, kääntämiseen.

Tekstien eroavaisuudet paikannettiin vertailevan analyysin avulla: englanninkieliseen käännökseen tehdyt lisäykset, poisjättämiset sekä muutokset paikannettiin vertailemalla lähde- ja kohdetekstien sisältöjä ja merkityksiä. Analyysillä löydettyjen eroavaisuuksien lisäksi myös erisnimet ja kulttuurisidonnaiset elementit poimittiin tekstistä tarkempaa tutkimusta varten.

Materiaalin analyysi paljasti, että kääntäjän käyttämät strategiat eivät olleet aina yhtenäisiä, vaan ne muuttuivat tapauskohteisesti jopa samankaltaisten käännösongelmien kohdalla. Myös kirjan kuvituksella näytti olleen vaikutusta käännöstä luotaessa: käännöksessä on huomattavasti enemmän kuvailevaa kieltä, ja monet lisäykset näyttävät juontuvan kuvissa olevasta informaatiosta. Heuristisen arvioinnin perusteella edellä mainitut epäyhtenäisyydet eivät kuitenkaan johda huomattaviin käytettävyysongelmiin.

Tutkimuksessa selvisi myös, että jotkin lastenkirjallisuuden kääntämisessä käytettävät käytännöt ja mallit muistuttavat käyttäjäkeskeisen kääntämisen työkaluja. Tämän perusteella saattaisi olla hyödyllistä tutkia tarkemmin sitä, miten käyttäjäkeskeistä kääntämistä ja sen tarjoamia työkaluja voisi paremmin hyödyntää lastenkirjallisuuden kääntämisessä.

1 INTRODUCTION

In this thesis, I will study the usability of the book *The Seven Dog Brothers*, which is William Moore's (2003) English translation of Mauri Kunnas's (2002) *Seitsemän koiraveljestä*. I will analyse the translation product, the translation solutions made during the process, as well as the translation's usability from the point of view of user-centered translation theory (UCT), also taking into account the conventions of translating for children and translating picture books. The focus will be on the differences between the source text and the target text. The found differences and the reasons behind the translator's solutions will be discussed from the point of view of aforementioned theoretical aspects. Moreover, I will also look into the translation solutions and their usability with the help of heuristics designed for user-centered translation.

My primary aim is to understand and analyse the translation solutions in the context of translating for children while also focusing on the usability of the translation. My secondary aim is to examine whether or not UCT methods could be further applied in the process of translating literary texts, especially children's literature and picture books, and if using UCT methods when translating children's literature could lead into more user-friendly translations. The hypothesis of this study is related to the primary aim, and it is that noticeable changes have been made to the target text during the translation process, so that the target text fits the needs of the future English-speaking reader. I will locate these changes from the translation product with the help of comparative analysis, and then analyse the found changes with the help of three research questions. The questions I will be asking throughout the process are: (1) what changes have been introduced into the translation during the translation process, (2) why have these changes been made, and (3) do the changes work from the point of view of usability. I will also conduct a heuristic evaluation to connect the analysis more strongly with UCT and usability.

While Mauri Kunnas's works, both original and translations of them, have been researched from various aspects especially in Finland, not much research has been conducted where the usability of the translation is put in the centre of the research. Most studies have focused on aspects such as the relationship between the text and image

(Ratavaara 2008), on the translation of cultural elements (Rautiainen 2010), or on semantic translation strategies (Ratavaara 2008; Havusela 2011). Although most of these aspects will be taken into consideration in this study, too, they will be studied from a user-centered point of view.

I chose to study *Seitsemän koiraveljestä* and its English translation because of its cultural significance and popularity. Moreover, the book was translated in Finland and not in an English-speaking country, which makes defining the target audiences slightly more difficult. Both of these aspects will be considered while conducting the analysis and discussing the translator's possible reasons behind his translation solutions.

User-centered translation theory is usually associated with the translation of instructive or expository text types, but it can be argued that it can be used in the translation of other types of texts, too. Literature is not usually seen as something to be used, or as something that gives instructions, and the user is in no danger of, for example, bodily injury in case of a mistranslation. However, this does not mean that literature is completely detached from the idea of usability. The term *usability* might need a slightly different and wider definition to be applied to narrative texts. The term would need to include the readers' response to the text on emotional level as well as intellectual level. Still, it might not be possible or of the best interest to apply usability to all kinds of narrative texts after all. However, for children's literature especially, where the cognitive aspect is often present, it could be worth considering the aspect of usability, at least to some extent.

I would argue that reading a narrative text can also count as a user experience. The translation is often targeted towards certain kinds of audiences and the translation decisions are made with those audiences in mind. The translator makes certain assumptions of the target audiences and their language competence, background knowledge, as well as cultural knowledge, and uses those assumptions to define what kind of language and register is to be used in the translation, as well as what possible additions or omissions are to be made. If the reader does not understand what they are reading or does not have the necessary background knowledge to understand the deeper themes, their reading experience, or user experience, will not be as good as it could be.

However, texts should also offer a challenge for the reader, and can teach the reader on several topics in various different ways.

In translation, the translator needs to take both the source text and the target audience into account. It could be said that the translator needs to write the text completely anew while still needing to be loyal to the original author. When translating picture books, there are several genre-specific aspects that the translator needs to take into account, too, such as the illustrations and the reading situation. These genre-specific aspects as well as other conventions of translation of children's literature will be discussed in the following chapters of this thesis.

This thesis is divided into five chapters. In the following sections of this chapter, I will introduce the material that will be studied in this thesis as well as the methods used to gather and analyse the data. Chapter two will then briefly summarise the story of the book and introduce the authors of both the picture book and the original novel that the picture book is based on. Chapter three will focus on discussing the theoretical framework that will be applied to carry out the analysis of the material. Chapter four will focus on the analysis. The fifth and final chapter will present and discuss the conclusions and give suggestions for further research.

1.1 Material

In this thesis, I will use both the English translation *The Seven Dog Brothers* (SDB) as well as the Finnish original *Seitsemän koiraveljestä* (SKV) as primary material and study the translation strategies used by the translator. The strategies will be studied by comparing the source text with the translation solutions in the target text to point out the differences between these two. Although the main focus is on the text, the illustrations accompanying the text will also be taken into account, studying whether they have possibly affected the thought process that led to the translation solutions.

The illustrations in SKV are large, often almost half a page of size or more (see Picture 1 below), and full of small details. There are also often other, smaller illustrations on a spread. The text and the illustrations are linked and tell the story together, completing each other by providing information the other is not necessarily able to convey. Generally, illustrations are altered very little for the translation. In SDB, only one illustration is altered compared to the one in SKV, because it has written text in it. This is why it should be rather easy to see if the illustrations have had a role during the translation process, for example by comparing the use of figurative language and whether or not the translation includes information that is present on the illustration but not in the source text.
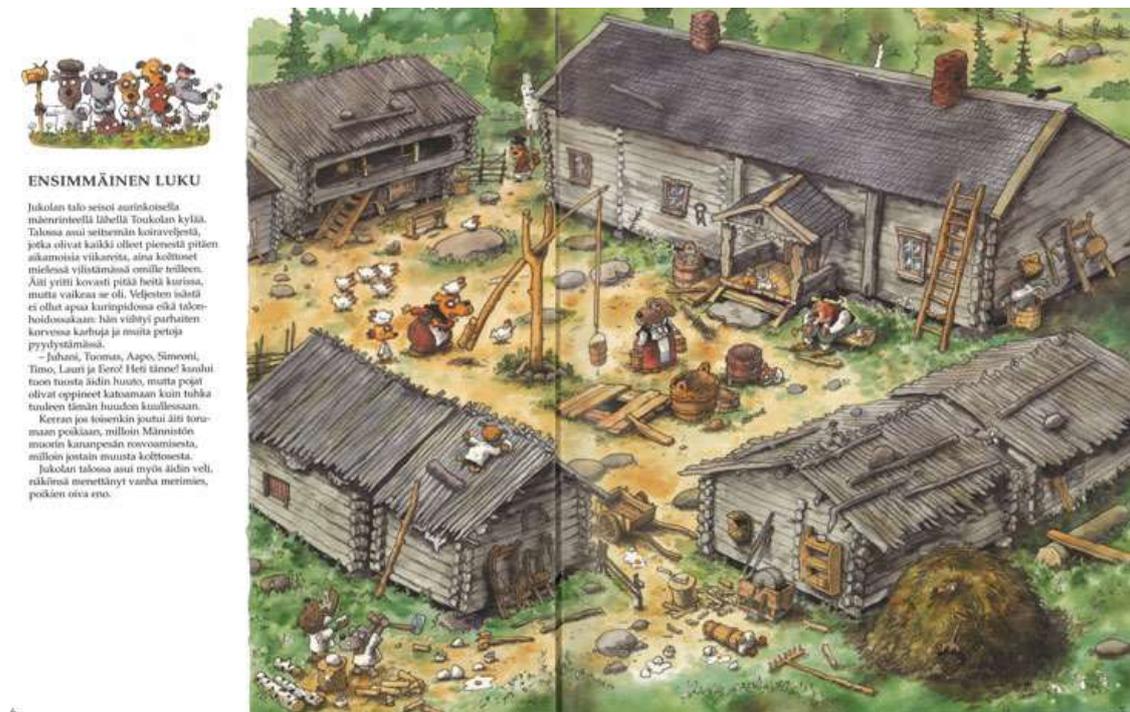
Picture 1. A spread from *Seitsemän koiraveljestä* (SKV 2002: 6–7)

The material was collected using comparative analysis. First, proper names and culture-specific items were automatically selected for closer analysis, because the translation strategies used when translating them can have a great impact to the usability of the text. Then the texts were analysed by comparing the information and meanings they carry. The

passages in the target text where information had been omitted, added, or altered were chosen for closer analysis. The found differences were divided into three categories. These three categories are: (1) proper names, (2) additions that are connected to the illustrations, and (3) culture-specific items. Each category will be discussed in its own section in chapter 4.

Here it must be pointed out that differences caused by structural differences of the two languages or sentence structure differences related to connecting and separating clauses into sentences are not included in this study. It could be argued that the sentence structure and length, as well as information structure, affect the flow of the text and thus are connected to usability. However, because of the limitations of this study, it is impossible to include everything, thus making this one of the aspects that remains beyond the scope of this study.

The few poems and songs that are included in the book will not be studied in this thesis, because they are from the original story of *Seitsemän veljestä* by Aleksis Kivi (1870). Kunnas has included only few songs and poems in their entirety in his adaptation of the book, and few abridged ones. The wording or form of these songs and poems has not been modified in any way: they remain the same as in Kivi's original novel. Translation of poems and song lyrics both also have their own conventions altogether, and user-centered translation might not be best applied to poems and song lyrics, either. From the point of view of usability, the most worthwhile aspect to study in poems and song lyrics would be the rhyme and how the translation fits the melody of the song. However, because I do not have any education or wider knowledge in music theory, I will not be including any analysis of poems or song lyrics in this thesis.

Kunnas's *Seitsemän koiraveljestä* is an adaptation of Aleksis Kivi's novel *Seitsemän veljestä*. The book is targeted for children while the original was targeted for adult audiences at the time of its publication, and that is mostly true to this day, too. Oittinen (2000: 79–81) discusses the importance that adaptations have in telling classic stories to different audiences and younger generations, be it within the same language or through translation. She quotes many scholars who share this view, but also some who question

if translators have too much freedom regarding adapting and modifying the text (ibid.). However, all translating could be viewed as adapting: it is impossible to translate any text word-for-word and expect for the translation to still function in the target language and culture. When translating for children and especially translating texts that are heavily connected to their source culture, the translator needs to adapt the text to accommodate the needs of the target audience, so that they will understand the text in its cultural context.

If *Seitsemän koiraveljestä* is an adaptation, *The Seven Dog Brothers* could be considered to be an adaptation of an adaptation. The English translation has a different audience with different needs and expectations than the audiences of the Finnish original. In the next section I will discuss how I will analyse the translation and the changes Moore has made during the translation process, so that the future reader will understand the text, including its cultural information.

1.2 Method

The findings will be analysed based on the theoretical framework that will be discussed in more detail in chapter 3. The theoretical framework will be heavily based on user-centered translation and usability, while also considering the conventions of translating picture books and children's literature. User-centered translation theory created by Tytti Suojanen, Kaisa Koskinen and Tiina Tuominen (2015) will be used as the main theoretical background with Riitta Oittinen's works on translating children's literature used as guidance for the genre's conventions. Together they will provide the framework for analysing the translation decisions made in the process of translating the book into English in the context of translating to children. Perry Nodelman's views concerning the relationship between the image and the text in children's literature will be used to discuss how the pre-existing illustrations can influence the translation decisions.

I will study the translation solutions and the methods behind them in the context of translating for children and translating illustrated books. Furthermore, I will analyse and discuss the findings in the context of usability and user-centered translation. Each of the

three findings categories mentioned above in section 1.1 are discussed in chapter 4 separately in their own sections. Proper names will be analysed by determining the strategy used when translating them, and then I will discuss how the chosen strategy works in the context of usability. Textual additions that are connected to the accompanying illustrations will be analysed by discussing how they affect the reader's experience and how they interact with the illustration. The translation of culture-specific items will be analysed by determining how well the cultural information is conveyed through the translation. Where necessary, I will provide alternative, more literal English translations of the samples collected from the source text to illustrate the differences between the source text and the target text.

Lastly, the usability of *The Seven Dog Brothers* will be analysed using a list of heuristics, that is, a list of usability criteria. I will conduct the heuristic evaluation based on the list of heuristics Suojanen et al. provide for user-centered translation (see 3.4.2 as well as Picture 4). The analysis is not based on recorded experiences of actual readers, but instead on my assumptions of the implied readership, taking into account different aspects of usability in the context of literary translation.

2 THE CULTURAL SIGNIFICANCE OF THE SEVEN (DOG) BROTHERS

In this chapter I will introduce the background of the primary material used in this thesis. *The Seven Dog Brothers* and its Finnish original *Seitsemän koiraveljestä* are, as stated before, adapted from Aleksis Kivi's novel *Seitsemän veljestä* (Seven Brothers), written with very different audiences in mind compared to the original novel. While the original novel is still read by Finns of all ages, the illustrated adaption gave the story an even wider audience, making it more easily approachable to different kinds of readers. Even though it is viewed as a children's book, it is also read by other audiences than its primary target audience due to its accessibility. Furthermore, as a children's book, it automatically has a multi-layered audience consisting not only of children, but also of those reading the book to the child.

In *Seitsemän koiraveljestä*, one can find subtle references to Finnish fine art. Most of the references are too subtle for even a reader familiar with art history to notice, but some of the illustrations definitely vaguely remind the reader of certain paintings (Sonninen 2009: 167–168). For example, the reader can notice similarities between the large illustration on page 76 of SKV/SDB and Eero Järnefelt's painting *Raatajat rahanalaiset* (*Kaski*) from 1893. Furthermore, Kunnas references his own previous work by including his best-known characters into the illustrations. The reader will find Boris the Spider (Hämähäkki Heikki) from almost every illustration in SKV, and Herra Hakkarainen can also be found sleepwalking in several illustrations.

In the next sections, I will summarise the main plot of *The Seven (Dog) Brothers* and discuss how it is closely connected to Finnish culture and arts. Then I will introduce Mauri Kunnas and Aleksis Kivi, who is the author of the original novel *Seitsemän veljestä* (Seven Brothers) Kunnas's book is based on, in their own subsections. Unfortunately, I cannot introduce the translator, William Moore, because there is close to no information of him available.

2.1 The story of *The Seven Dog Brothers*

The story of *The Seven Dog Brothers* follows the life of the seven brothers of Jukola house from childhood to adulthood. It is an anthropomorphized version of Kivi's original work *Seitsemän veljestä* (1870) and follows the main plot of it, however not to every minor detail; Kivi's novel is over 300 pages long, while the adaptation is 90 pages with large illustrations.

The canine version of the story begins when the brothers – Juhani, Tuomas, Aapo, Simeon, Timo, Lauri, and Eero – are only children, living on their home farm with their parents and uncle. When time passes by, their parents and uncle die, leaving the brothers to take care of their home by themselves. The brothers lead a lazy life, idling on their farm, letting it deteriorate around them.

Almost all of the brothers have their eyes set on the daughter of the nearby house, Venla, and to become worthy suitors, they decide to learn how to read. On their way to the clerk's house on their first day of school, they decide to take a detour and ask if Venla would like to give her hand in marriage to one of the brothers. Neither Venla nor her mother take well on this request, and the brothers are chased away accompanied with mocking laughter. Still, they are set on learning to read.

As it turns out, learning to read is not easy: the brothers simply cannot learn the alphabets, and this causes great frustration. They end up fleeing through the window, running back home while the clerk yells curses after them. In fear of the stocks, the brothers decide to rent away their home farm and move away into the forest, where they then build a house to keep them warm. They live in their forest house, idle like they used to live on their home farm, until Christmas comes and a disaster strikes: their house burns down after a torch lights up the dry straw on the floor. The brothers are left freezing in the cold winter night, and with wolves on their heels they make a run back to their home farm they had rented away.

When spring comes, they return to the woods to build a new, bigger house on the place of the burnt down one. They also take up hunting, inspired by their long-time friend. But as usual, when these brothers are in question, things do not go as planned. They end up angering the nearby manor's herd of bulls, leaving the brothers trapped on a huge rock. There they sit, and after the day turns to night and to morning again, the brothers decide to take up their arms and shoot their way out of the pinch. When the lord of the manor hears about this, he is definitely not happy, and requires that the brothers pay for the damage they have caused. That is how the brothers are finally forced to work on their farm instead of lazing around.

Their debt is paid after only few years of hard work, and the brothers come through as changed men. They learned to take care of their farm, to work hard, and even to read after determined studying. When their childhood farm's rent contract expires, they return to Jukola. A celebration is in place, and there they shake hands with their old enemies. Juhani is even approached with a suggestion that he cannot turn down: Venla is now willing to accept the marriage proposal from all those years ago.

That is where the Kunnas's canine adaptation of the story ends. There is a short epilogue that tells what happened to the brothers after that – who they married, did they have children, and what they did for a living – but the story itself does not follow the brothers further into their lives.

2.2 Introducing the Authors

Both the author of the children's book *Seitsemän koiraveljestä* and the original novel *Seitsemän veljestä* are viewed as influential figures in the literary field in Finland, both in their own genres of literature. In this section, I will introduce the authors and their production, starting from Kivi and continuing to Kunnas.

2.2.1 Aleksis Kivi, a playwright

Aleksis Kivi, born in 1834 in Nurmijärvi and died in 1872, had a very important role in the development of Finnish literature and theatre. He was well-read, attended university and lectures about Finnish language and literature, but never took the exams. His active period was very short due to financial and mental health problems that lead to his death only at the age of 38, but his production is wide. He has won awards for his works, but most of his works have still stayed relatively unknown. (Jyväskylän yliopisto 2017.)

Kivi was mainly a playwright and a poet, and his most important works are his plays *Nummisuutarit* (1864) and *Kihlaus* (1866). *Seitsemän Veljestä* (1870) was Kivi's only novel, also being one of the first novels published in Finnish and is thus regarded as one of the classic works in Finnish literature. (Jyväskylän yliopisto 2017.) The novel was first published in four parts and later as a whole novel. It was received rather disharmoniously right after the publication of the first part, and some of the critique was rather harsh. Scholar August Ahlqvist, who criticised Kivi throughout his career, condemned *Seitsemän veljestä* as a stain in Finnish literature, calling it childish and ridiculous with no character or significant plot. The novel's rough language also received its share of the critique, for it is rather colourful with abusive language and cursing. (Perttula 2016.)

However, the response to *Seitsemän veljestä* was not all negative. Fredrik Cygnaeus, B. F. Godenhjelm, and Eliel Aspelin to mention few supported Kivi and his works, but Ahlqvist's sharp criticism had reached a wide audience and affected the opinions of many. In the beginning of the 20th century, the focus on literary and language studies in Finland shifted, and the academics started to appreciate Kivi's rough realism more. Nowadays, *Seitsemän veljestä* has an established status in Finnish literature and is often considered to be one of its cornerstones, and Kivi is celebrated as the national author and he has his own flag day in November, when Finnish literature is also celebrated. (Jyväskylän yliopisto 2017.)

2.2.2 Mauri Kunnas, a writer and a cartoonist

Mauri Kunnas (born 1950), the author of *Seitsemän koiraveljestä*, has been writing and illustrating books for children for several decades with the help of his wife Tarja Kunnas. Before creating a career with children's books, Kunnas worked as a cartoonist and commercial illustrator, both as a freelancer and in-house with, for example, Finnish newspapers Turun Sanomat and Aamulehti (Sonninen 2009: 76). His first book for children, *Suomalainen tonttukirja* (Engl: *The Book of Finnish Elves*) was published in 1979. Since then he has published over forty books in thirty-five languages, selling almost 9 million copies in total. (Otava 2017).

Kunnas's most well-known characters are Herra Hakkarainen and the inhabitants of Koiramäki (Doghill), but he has also made children's picture books of the Finnish national epic *Kalevala* alongside the canine version of Kivi's *Seitsemän veljestä*. His books can probably be found from the bookshelves of nearly every child in Finland.

According to Sonninen (2009), *Seitsemän koiraveljestä* was a very dear project for Kunnas, because the original novel is one of his personal favourites. Working on the book was easy since he knew the source text almost like the back of his hand. He wanted to make his version visually different from the previous illustrated editions of *Seitsemän veljestä* that pictured the brothers near identical-looking blondes, and decided to make their appearances match their personalities and roles in the group of brothers. Perhaps this decision worked for his favour, but whether or not it played any real part in the sales of the book, the book was still a success. Two years after publication, the book had already sold 200 000 copies, collecting high praise from the press and critics all alike. (Sonninen 2009: 166–167.) In 2002, Kunnas was awarded the Pro Finlandia medal for his work.

3 TRANSLATING PICTURE BOOKS FROM A USER-CENTERED POINT OF VIEW

In this chapter I will introduce and explain the theoretical framework that I will use in this thesis to analyse the findings. The conventions of translating picture books and children's literature in general will be discussed here, drawing mostly from Riitta Oittinen's work on the field. Perry Nodelman's work will be used to study the illustrations' role in the translation process. The main tools and methods of user-centered translation will also be opened and explained.

First, I will discuss picture books, the illustrations in picture books and the relationship between text and illustrations. Then I will talk about the traditions and conventions of translating children's literature and translating picture books in their own sections. Lastly, user-centered translation theory, its methods and tools, as well as its applicability to translation of picture books will be introduced in the fourth section and its subsections.

3.1 Children's Literature

Children's literature is often viewed as a single genre, yet it includes several different genres and text types. The genre also has its own specialities, as Oittinen (2000: 4–5) points out: children's books often have illustrations and are meant to be read aloud. The importance of the illustrations compared to the text varies book to book; sometimes the illustrations are more important than the text, and some children's books do not have any text at all.

Picture books consist of both written text and illustrations that go hand-in-hand with the text. The child follows the narrative with the help of pictures, and sometimes the child may leaf through the book on their own, only looking at the pictures without the help of the text. The text and illustrations are strongly connected: the pictures hold the attention of the child, and the story can often be "read" only through the pictures while remembering the story.

Nikolajeva (1997) makes a distinction between two categories of picture books: *illustrated books* for small children and *true picturebooks*. In illustrated books, the illustrations only functions as additions to the text. The text has usually existed before the illustration and can thus work on its own, without the illustration. The picture illustrates some part of the text, and this part can be chosen by the illustrator rather freely. In comparison, in true picturebooks the text and picture are linked together more closely, creating an iconotext. The text and picture create meaning together and cannot work separately on their own. (Nikolajeva 1997: 18.)

Illustrations in picture books are an important part of both the narration and the reading experience. The connection between illustrations and written words is undeniable and deep; illustrations are visual aids to understanding the text, while the text directs the reader's attention to the details of the illustration. Depending on the type of the picture book, illustrations can also carry the narrative more or less independently, although in certain cases, the illustrations are only visualising a scene from the story, as mentioned above in Nikolajeva's classification of illustrated books.

According to Perry Nodelman, the main function of illustrations in picture books is to "assist in telling of the stories" (1988: vii). They clarify the text while also effortlessly providing additional information. In *Words About Pictures – The Narrative Art of Children's Picture Books* (1988), Nodelman talks about how pictures – or *illustrations* in this context – are an important part of children's literature, and about the many ways they convey different kinds of information, affecting the reading experience in several ways.

Words and illustrations in picture books usually tell the story hand in hand. Yet they communicate different kinds of information, completing each other while also creating limits; while the illustrations show what the text does not tell, the words tell specific information that the illustration does not show. Words also limit the possible interpretations of the pictures, focusing the reader's attention to them and to certain details in them. (Nodelman 1988: 220–222.) Especially when the book is read aloud to a child, what the child hears in words focuses their attention to certain details in the illustration.

Furthermore, Nodelman says that the pictures change the words just as the words change the pictures: "having heard about something in the words, we look to see it, and having seen it, we now interpret what we hear differently" (1988: 220). This could easily be connected to the pedagogic aspect of picture books: coming across something new, something the child is not previously familiar with, they can easily learn about that thing with the help of both visual and textual clues. However, pictures and words changing each other does not necessarily mean anything more than, for example, the other elaborating a joke the other had started. An example of this can be found already from the first page of SDB, where the brothers are described in the text to be mischievous pups, giving their mother much grief. In the illustration, Tuomas is seen cutting raw chicken eggs with an axe for (presumably) Juhani to eat, as an example of mischief (see Picture 2).

Picture 2. The pups in mischief (SKV 2002: 6)

Nodelman also continues that while the pictures can communicate much information, words are needed to point out what of this information is worth paying attention to

(Nodelman 1988: 211). Verbal cues are used to focus the reader's attention on the important visual information. Illustrations are often large and colourful, and in *SKV* can cover up to three fourths of a spread. For example, the illustration that Picture 2 is part of, is one of the illustrations that cover three fourths of the spread, as we can see from Picture 1 on page 8. Picture 2 is only a small part of this illustration, only one corner. The illustration as a whole holds a large amount of visual information that is connected to the passage accompanying it. There is a large amount of details in the picture that are connected to different sentences in the passage, making it very interesting for the child, or any reader, to find all the details after hearing them mentioned in the text.

Visual information such as physical appearance of characters is more easily expressed through image than words. In *SVK*, the physical appearances of the brothers are almost exclusively told with images; only very little context specific information about their appearances is told with words. The reader learns to connect a name to the character with the help of a character spread in the beginning of the book (see Picture 3) instead of verbal cues in the text.

Picture 3. Character spread (SKV 2002).

Nodelman's argumentation and research on picture books is definitely worth taking into consideration, but while applying his conclusions and discussions to this context and study, it should be taken into consideration that he views picture books primarily as something to enjoy, not as something to learn from. The educational aspect is somewhat present in *Words About Pictures*, but it is not discussed further on its own. Nodelman sees that focusing on the educational aspect alone will strip the books out of their artistic value.

However, it is good to keep in mind that some stories are meant to be educational, to teach a lesson, while some are written for enjoyment only. As regards to *The Seven Dog Brothers*, it is not so easy to say which is the case. In Kunnas's *Seitsemän koiraveljestä* the pedagogic aspect is mostly connected to teaching children about a classical Finnish novel before they are old enough to enjoy the original novel by Kivi. The English translation, on the other hand, might prove to be educational about different aspects of Finnish culture and history, too. The main function of both the Finnish and the English version still seems to be to entertain the reader instead of teaching history or give lessons about different aspects of life, although these aspects are usually at least somewhat present in children's literature.

The illustrations might also play a part already before reading the book: we choose books from the bookshelves in bookstores, libraries, and even from our own bookshelves at home, based on what we find as visually pleasing. Of course, other aspects such as the layout of the book, the actual story, and other different personal reasons guide the process, but it could be argued that the aesthetic appeal of the illustrations plays one of the most important parts in the process of choosing a picture book. If it does not look appealing, the readers and buyers are less likely to pick it up.

3.2 Translating for Children

This section will focus on describing the translation conventions related to translating children's literature and picture books especially. First, I will discuss the role adults have in children's literature and translation in subsections 3.2.1 and 3.2.2. Then I will discuss

how the translator's image of childhood will affect the translation process in 3.2.3. Lastly, I will discuss the conventions of translating proper names in children's literature in subsection 3.2.4 in detail, because translation of proper names is one of the main interests of this thesis.

Due to several reasons, translating for children differs from translating to adult or even teenage audiences. Not only does the translator need to take the illustrations into account, they also need to take the whole situation into account. Oittinen says that the translators of children's books "translate whole situations including the words, the illustrations, and the whole (imagined) reading-aloud situation" (Oittinen 2000: 75). The reading situation of an illustrated book or children's book in general might be very different compared to the one of a novel targeted to adult readers. Especially if the book is for younger children, the reading-aloud situation needs to be considered, since it brings secondary audiences into the picture. These secondary audiences act as gatekeepers, as an authority during different parts of the reading experience. This brings us to the concept of *adult authority*.

3.2.1 Adult authority in children's literature

As said above, adult authority manifests in several states of the book publishing, starting already during the writing process of the original product, continuing throughout the publishing and translating, all the way to purchasing the book and later reading it to a child. Oittinen (2000: 53) gives an easy example of this, pointing out how scary stories are often not read to children because we do not want them to be afraid, although creating a safe setting for them to experience fear with an adult helping them to cope with it is also important. In fact this seems to be a rather new development on the area of children's stories, because many old fairy tales have rather dark and scary themes due to their nature as premonitory examples and warnings.

In her doctoral dissertation about translating children's literature, Oittinen says: "[t]ranslation for children can be defined as communication between children and adults" (1993: 18). Translation can generally be viewed as communication not only between the source text and the target text, but also between the original author, the translator, and the

reader. In translation for children, the original author and the translator are – if not always, at least in the majority of cases – both adults, while the intended reader is a child. Therefore, the adult has authority and responsibility in creating texts that are suitable for their target audience, as well as choosing the texts that are published, translated, and sold in bookstores. Adults are also usually the ones who make the final decision of purchasing the book, even if the child is the one who picks it from the shelf. On the other hand, it is also important to teach children to make their own decisions and support them unless there is a reason not to.

3.2.2 Intertextuality and culture-specific information

Naturally, translators are not flawless and all-knowing. In her article *Intertextuality/Intervisuality in Translation: The Jolly Postman's Intercultural Journey from Britain to the Netherlands* (2001), Mieke K.T. Desmet discusses the translator's own interpretations and understandings when reading the source text. She says that "translators as readers of an intertextual source text may remain oblivious to particular intertextual references while at the same time creating their own" (Desmet 2001: 33–34), meaning that not all intertextual references are necessarily noticed, yet some might be seen where there are none. This again influences the translation process; the translator makes interpretations based on their own experiences and previous knowledge, using these interpretations in creation of the translation.

Much of this interpreting happens consciously, but some is also subconscious; we are not always aware of all the things that influence our thinking after all (Desmet 2001: 34). The translator also needs to decide on the suitable course of action with regard to these intertextual references. In translation, the readers of the target text might have very different experiences and knowledge than those of the source text. Furthermore, when translating for children, the (child) readers most likely have different experiences and knowledge than the (adult) translator, which also needs to be taken into account. This applies especially when translating culture-specific elements.

There are ways in which the translator can adjust the text for the future reader's needs and preferences. Cecilia Alvstad discusses Klingberg's *cultural context adaptation* (1986, cited in Alvstad 2010) that "includes the use of literary references, foreign languages, historical background, flora and fauna, proper names, weights and measures and other culture-specific phenomena" (Alvstad 2010: 22) as details to modify in the text for the future reader's better understanding. The translator should adapt the text to keep it interesting and understandable for the target audiences and intended readers, because their cultural background and experiences are, usually, different from those of the readers of the source text. However, as Alvstad and Klingberg point out, changing all cultural references to those already familiar to the target audience works against the possible intended pedagogical aspects of the text, that often is to "further young readers' international outlook and understanding", as Alvstad says (2010: 22). To widen children's scope of understanding, helping them see matters in wider scale and teaching them about different cultures and traditions should not be overlooked while trying to make the text as easy to read as possible, as it might prove to be counterproductive on the long run.

3.2.3 Child image

Children's literature is normally considered as one genre, and the target audience is in the centre of it all. Of course, it cannot be said that the subgenre or text type does not play a part in translation of children's literature, but the audience seems to play a more important part. This brings us to the concept of *child image*, that appears to be a key concept in translating for children. Riitta Oittinen says that

> [w]hen writing, illustrating, translating for children, or doing research on children and their culture, we need to find the child in ourselves (our childhood memories) and our own image of childhood, as it is through our child images that we see children. (Oittinen 2000: 43–44)

No translation is created in a void. They are all created inside a certain culture, certain era, and by certain types of people. Translators cannot exclude themselves and their experiences and previous knowledge from the process of translation, either. As Oittinen (2000: 3) says, they bring their own cultural heritage and reading experience to the

translation. But more importantly, they bring "their image of childhood and their own child image" (ibid.).

Child image is both something very personal and unique, and something collective and based on the society and culture one lives and was grown up in (Oittinen 2000: 4). Our view and understanding of childhood is based on our own experiences, and the translators of children's literature bring all their experiences and views with them when they translate. Moreover, all the agents in the process of publishing and translating children's literature have their own child images that they aim their work for.

The most central child image for the purpose of this thesis is, however, the child image of the translator. That child image is the imagined target audience of the target text that the translator aims their work at. The influence of child image is visible behind different solutions, such as in translation of culture-specific information, or in translation of names.

3.2.4 Translating names in children's literature

Translation of names is also another aspect to look into when discussing translating for children. Usually in literary translation, names are transferred into the target text unchanged. However, in translating for children, the case is different. Names are often adapted to fit the target culture, says Van Coillie (2006: 123). He discusses the decisions the translator has to make so that the names function the same way in the translation than they do in the source text. If names are kept the same as they are in the source text, they might have a different effect to the reader than they author originally intended. (ibid. 124).

Van Coillie discusses ten different possible approaches that the translator can use. The first approach discussed is *non-translation*. Non-translation means leaving the foreign names unchanged, which can have an alienating effect on the reader, making it more difficult for them to identify with the character. Difficult names can also be too difficult for the reader, thus spoiling the pleasure of reading. Not translating descriptive names or other names with strong connotations will also most likely lead to the name not having the same effect on the reader. The connotation will be lost in translation. (Van Coillie

2006: 125.) However, with *non-translation plus additional explanation*, the connotations will not be lost. Here, the translator adds additional explanation to bridge the gap in knowledge between the readers of the target text and the readers of the source text. The reader of the target text might learn something entirely new from the addition. However, the translator needs to be careful what kinds of additions they add into the text, so that the reading experience is not spoiled by them. For example, explaining a name that includes a pun in the source language might not be the best course of action, because explaining a joke often takes the fun out of them. (Van Coillie 2006: 125–126.)

Next, Van Coillie mentions *replacement of a personal name by a common noun* as an approach that translators can use. The translator can use a common noun that characterises the character to replace the proper name with. (Van Coillie 2006: 126) The name can also be replaced by a *phonetic or morphological adaptation* or by a *counterpart in the target language* (ibid. 126–127). Van Coillie gives the Dutch translation of Winnie-the-Pooh, Winnie-de-Poeh, as an example of the former. An example of the latter can be found in *The Seven Dog Brothers*, where the name "Matti" from the source text is translated as "Matt" in the target text (SDB: 54) (see 4.1.1). The name can also be replaced *by a more widely known name from the source culture or an internationally known name with the same function*. Here, the functions the name has in the text remain the same as long as the semantic elements of the name are retained. The name can also be substituted with *another name from the target language*. (Ibid. 127.)

The names can also simply be *translated*. This is used mostly when the name has a specific connotation in the source language. The connotation is thus reproduced in the target text by translating the name. Connotations and denotations that the name had in the source language are maintained and the names have similar effect on the reader. (Van Coillie 2006: 127–128.) However, literal translations can sometimes have different connotations in the target language. In these cases, names can also be translated so that they will have *another or additional connotation*. This way the connotations are preserved, although the literal meaning of the name is different. New connotations can also be added. These new connotations can be used to, for example, highlight some of the character's characteristics. This is a good way to illustrate the character in the mind of the

reader when there are no illustrations. These names can also be humoristic, adding to the reading experience. (Ibid. 128–129.)

The last approach Van Coillie mentions is *deletion*. If the name poses a problem that the translation cannot solve in any other name, it can be deleted altogether. This approach can be used for example with wordplay that simply does not translate into the target language. (Van Coillie 2006: 129.) If the translator decides to omit names or other parts of the text that have additional meanings in the source language, they can, however, add meaning into some other name or at some different point of the text, so that the overall amount of wordplay carries over to the target text.

These different approaches can be used in different situations, and all cannot be applied to all cases. Translator's intentions and goals play a major part in choosing the right approach for every case. The nature of the name in the source text also plays a part in choosing the correct approach. Van Coillie mentions *foreignness* of the name as one of the reasons behind translation of names (Van Coillie 2006: 130). For example, if the name is difficult for the target audience to pronounce, it will most likely be translated.

The role that the name has in the text as well as the ways the name is used are other aspects that need to be considered when choosing the right approach. As an example, Van Coillie mentions that "[t]he translator cannot simply scrap names containing a play on words if that play on words has a role further along in the text" (Van Coillie 2006: 131). Translators need to find the right way to translate the name so that they do not take away from the story by accident. Another case Van Coillie mentions is names in illustrated books, especially with regard to "names whose connotation is made evident in the illustration" (ibid. 132). Here the translator needs to take the illustration into account and be careful not to change the meaning of the name in a way that conflicts with the information the illustration gives to the reader.

In the end, the translator's experience and knowledge has a great effect on the translation. They need to recognise the possible connotations that the names carry before they can proceed to choosing the right approach. The translator needs to have a wide knowledge

of both the source and target language and culture so that the translation works in the target language and culture the best way it can. Van Coillie also mentions the translator's image of childhood, what Oittinen calls "child image" (see subsection 3.2.3), as one of the factors that plays a part in making translation decisions (Van Coillie 2006: 132–133). He discusses opposing views to translating and adapting names in children's literature (ibid. 133), some of which see explaining and simplifying thins for children to grasp more easily as the right approach, while other prefer to leave more difficult and interesting words (and names) in the text for children to learn from and also to use their imagination with. The translator's own personal experience and image of childhood will always play a part in making these decisions.

The many different approaches discussed in this subsection are all possible approaches the translator can choose from when translating names. The final solution is the sum of many different parts that have affected the decision-making throughout the translation process.

3.3 Translating Picture Books

In this section I will discuss translating picture books in more detail. As regards to picture books, the illustrations are to be taken into account alongside the text, because they most often go hand in hand. The focus of this section is more heavily on the role the illustrations play in the translation process, because the main conventions of translating children's literature in general were already discussed above.

Illustrations do, naturally, play an important part in picture books and thus also in the translation process. As discussed above in 3.1, Perry Nodelman sees that the main function of illustrations in picture books is to "assist in telling of the stories" (1988: vii). The illustrations can clarify the text or they can provide additional information, or both. Illustrations are an integral part of children's literature, and even more integral in picture books. For more about the relationship of illustrations and the text, see 3.1 above.

As said above, illustrations are also important when translating picture books. Oittinen says that "translating books for children is interpreting both the verbal and the visual" (2000: 100). Thus, it is important to take into account not only the text but also the illustrations when translating picture books, as well as when studying picture books and studying the translation of picture books. Translating books that fit Nikolajeva's description of *true picturebooks*, as explained above in the beginning of this chapter, requires more from the translator, because the translators need to take the illustration closely into consideration while translating the text. This is essential especially with books that are targeted to young children who are not yet capable of reading themselves and only listen when someone reads for them. They will mostly focus on the pictures instead of the text, which is why it is important that the picture and text correspond to each other – they should not be in conflict. Of course, the translator can decide to disregard the visual aspects and only focus on the text, but that can create a discontinuation between the text and the illustration, affecting greatly the reading experience of the future reader.

Oittinen (2000: 96) mentions an example of a conflict between the text and the image. In an edition of Lewis Carroll's *Alice's Adventures in Wonderland*, illustrated by Tove Jansson and translated by Anni Swan, a caterpillar is described to be green in the text, but the illustration shows it to be blue. Swan had decided to change the colour of the caterpillar to green in her translation, but the colourful illustrations were drawn based on the original text where the caterpillar had been described to be blue. Here, the translation had existed before the illustrations. Only combining the conflicting text and image created the issue that, Oittinen tells, lead into annoyance expressed by the readers.

However, sometimes the translators may tend to draw too much from the image when translating the text, thus explaining the story for the reader based on the information present only in the illustration. This was present in the translation of *The Seven Dog Brothers* to some degree, as can be seen in section 4.2. Oittinen (2008) emphasises that translators need to recognise when there are gaps in the text that are left there on purpose by the author and the illustrator. She says, that explaining too much "may change the indexical relationship of the verbal and the visual altogether" (2008: 13) so that there is

no room for the reader to do their own interpretation of the illustration. This can easily take away some of the enjoyment of reading.

The aim of translating is to convey a message and to give the reader a positive reading experience. Oittinen stresses the importance of reading and readability in translating for children over conveying the source text's message as accurately as possible. Because the translation needs to work together with the illustration, and both read aloud and in silence, it should be of interest to prioritise the reader and the reading situation. The translator also uses their own experience as a reader to translate the text, imagining the desired experience of the target reader while doing so, reaching towards the future readers. (Oittinen 2000: 5.)

3.4 User-Centered Translation and Picture Books

This section and its subsections will focus on the user-centered translation model, its main tools, functions, and goals, as well as on how the theory could be used in translation of picture books. First, I will introduce the concept of user-centered translation, its origin and main goals. Then I will discuss some of the tools used in the translation process with more detail, finishing with discussing if and how user-centered approach specifically could be useful in translation for children.

Translator always translates with the future reader in mind – or at least that should be the case. However, the user-centered translation (UCT) theory takes a step further by offering useful methods and practical tools and models for translators to use throughout the whole translation process (Suojanen, Koskinen & Tuominen 2015: 1). In user-centered translation, the focus is heavily on the future user. Its goal is to optimise the product for the user, and the several different stages and procedures during the process help the translator get to know the future users as well as possible, and so make the translation product fit their needs.

When adopting a user-centered approach to translation, the focus is also more heavily put on the user, unlike in many other translation theories. Translator's decisions and solutions are often studied by comparing their equivalence and faithfulness to the source text. In user-centered translation theory, however, the goal is to gather enough information on the target audience so that the translation can be designed to fit the needs of its future users (Suojanen, Koskinen & Tuominen 2015: 1), and thus, the equivalence between the source text and the target text does not have such a large role. The translation solutions can be freer, and methods such as popularisation might be used more.

UCT draws from functionalist translation theory, skopos theory, and technical communication (Suojanen et al. 2015: 1, 29), giving concrete tools for translators to optimise the translations for the future users of the translation products, and taking the users even more into consideration than what has been previously possible. UCT is best used hand in hand with other translation theories, because it does not exactly provide solutions, only helps to achieve them.

In the context of UCT, usability means "the ease of use of a product in a specified context of use" (Suojanen et al. 2015: 13), meaning that the users can easily and efficiently use the product in question, that the user's experience with the product is a pleasant one. In the context of usability research, the emphasis has lately shifted more on the cultural aspects of usability (ibid. 19). Cultural usability is naturally connected to the differences of different cultures that the translation products are being used within. Suojanen et al. argue, that "to achieve optimal usability for translated materials it is essential to take into account cultural differences, often demonstrated linguistically, and not to take for granted that users in different contexts experience things in similar ways" (ibid. 27). Different cultures tend to value certain things, for example efficiency or visual appeal, higher than others (ibid. 20). Thus, things that might not affect usability in a certain culture, might affect it in another culture.

UCT is usually thought to apply better to technical and more concrete and practice-based texts such as user manuals and technical texts than to literary translation. With regard to literary texts, we usually talk about *readers* instead of *users*, and literary texts are not

considered as something to be used. They do not help the reader to achieve goals, or give advice or instructions. Can UCT still be used in the context of translation of literary texts? The problems and possibilities of applying UCT to literary translation will be discussed later in subsection 3.4.3 in more detail, but generally, according to Suojanen et al., this way of thinking is very controversial among the literary scholars and experts, because it demotes literary works to instruments, stripping away the artistic value (Suojanen et al. 2015: 35–36). Yet, UCT definitely has potential to be more widely used in literary translation, especially when translating for children, because of certain strategies that translators already use.

To continue with the theory behind user-centered translation, there are several different tools that the translator can use during the many stages of the translation process. In the following subsections I will introduce some of the main tools of UCT that are closely related to the topic of this thesis. I will begin from tools that relate to identifying the future users of the text, and then continue to other tools and methods that can be used during the translation process. There are more tools and steps in UCT and all of them can be found in Suojanen et al. (2015), but these are the central ones in the context of this study.

3.4.1 Mental models

As mentioned many times throughout this thesis, UCT has its focus on making the translation product fit the needs of the user. It introduces the use of mental models that are meant to aid the translator in identifying the future users and their needs and requirements. There are different mental models that the translator can choose to use during the translation process.

One of the most used mental models in translation is *implied reader*. Implied reader is not based on real empirical data collected of the readers of the literary text, instead it is the "hypothetical readers to whom the writers target their texts […], an abstract representation of the text's entire readership" (Suojanen et al. 2015: 63). Implied reader is the imagined reader the author, or translator, targets their work to. Suojanen et al. see implied reader in the context of UCT as "a theoretical construct which tells us what the

text expects of its readers in terms of presuppositions and pre-existing knowledge" (ibid.). Translator can study and identify the implied reader by analysing the source text, and then take the source text's implied reader into account when creating the translation. Similarly, from the point of view of translation studies, identifying the implied reader that the translator has had in mind can help to explain many translation decisions. The concept of implied reader is very similar to the concept of child image that is used in translation for children, discussed above.

Suojanen et al. also mention Christiane Nord's concept of *addressee*, which overlaps partly with the concept of implied reader. Nord's describes an addressee the following way:

> The addressee (or target audience) of any text or translation is not a real person but a concept, an abstraction gained from the sum total of our communicative experience, that is, from the vast number of characteristics of receivers we have observed in previous communicative occurrences that bear some analogy with the one we are confronted with in a particular situation. (Nord 2000: 196).

Described like this, the addressee sounds very similar to the concept of the implied reader. Both are focused on the author's (or translator's) expectations of the future reader of the text. However, the implied reader is mostly based on assumptions, while the image of an addressee is constructed with the help of previous experiences. This brings us to UCT's next mental model, *personas*.

Fictive *personas* that act as imagined representatives of the target audience are one of the mental models that UCT presents. These personas are usually created based on actual empirical information collected of the real users of the (translation) product. Because they represent the needs and characteristics of the intended target audience, the personas help the translator to consider, for example, how much popularisation or domestication is needed while translating the text. The personas have names, backgrounds, personalities, and sometimes even physical appearances that the translator can use when making translation decisions. The translator can ask questions such as "would the persona know this?" and "is the persona familiar with this concept?" to decide what information is

familiar enough to the intended target, and what needs to be explained further. This also applies on the level of language: translator needs to take into account that what kind of language they need to use not only to do justice to the source text, but also so that it is understandable for the target audience. (Suojanen et al 2015: 70–71.)

When the text has a mixed audience, using personas can become difficult. Different representatives of the audience might have very different knowledge and characteristics, thus demanding the use of several personas that differ from each other. However, U.S. Department of Health & Human Services' Usability guidelines advices to limit the personas to three or four (U.S. Department of Health & Human Services 2006). The personas should not try to represent every single possible member of the target audience, only the larger demographics. These guidelines are mainly meant for web design, but they can be applied to other kinds of usability matters, too. Suojanen et al. (2015: 70) also reference this website when discussing the difficulties of mixed audience.

Finally, the last mental model to introduce is *audience design*. It is a model that relates closely to translation of children's literature and is recognised as such in Suojanen et al (2015: 69), making it very relevant for this thesis. Audience design originates from sociolinguistics and was created to analyse the audiences of radio programs, to help the journalists to better address the audiences they have. In the context of translation, audience design "can help translators to distinguish their primary and intended recipients, and then the translation solutions can be made with the needs of these readers in mind" (ibid.), thus making it easier for the translator to keep in mind who the primary and secondary audiences of the translation are, and to take them into consideration during the translation process.

The categorisation of audience that UCT uses is created by Allan Bell. The recipients are divided into five categories as follows:

> **Addressees**, to whom the message is directly aimed.
> **Auditors**, who the speaker knows and accepts to be hearing the message but to whom the message is not specifically aimed.
> **Overhearers**, of whom the speaker is aware but who are not taken into account.

Eavesdroppers, who the speaker does not know are hearing the message.
Referees, with whom the speaker identifies or who the speaker particularly respects and whose favour the speaker seeks
(Suojanen et al 2015: 68)

These categories are rather easily applied to audience design in translation. The addressees are the primary audience and auditors the secondary audience, and referees the professionals working on the field, publishers, and critics. Overhearers and especially eavesdroppers are not quite as easily defined in translation, but they could be for example those who read the translation product with no previous experience with its literary genre.

As mentioned above, it is in fact briefly discussed in Suojanen et al. (2015: 69) how audience design fits the translation of children's literature. Children, naturally, are the addressees making up the primary audience, and the adults reading the books for them are the auditors. Eavesdroppers are for example the older siblings who happen to hear their parent read the book. In this positioning, though, the auditors have more power than the addressees, because while the addressees are the primary audience for whose needs the text needs to be adapted to, the auditors are the ones who buy the book, who choose it for the child and read it to them. Therefore they are the ones whose opinions and expectations need to be taken into account besides the needs of the addressees. (Ibid.) The role of adults in translation of children's books was discussed in further detail in subsection 3.2.1 above.

3.4.2 Usability heuristics and heuristic evaluation

Heuristic evaluation is usually used in product development to find usability problems in different phases of the production. Heuristics are something that are used to evaluate the usability: a set of rules, principles, and guidelines to follow in order for the product to be functional and meet the required standards. Heuristics can be compared to quality checklists and style guides that are often used in the translation industry to regulate and monitor the quality of translations. (Suojanen et al. 2015: 77, 81.)

Suojanen et al. discuss possible usability heuristics for translation, mentioning several different lists of heuristics created for slightly different purposes. Finally, they present their own list of heuristics meant for heuristic evaluation in user-centered translation:

1	Match between translation and specification	Why is the translation needed and does it fulfil the requirements defined in the specification?
2	Match between translation and users	Who are the users of the translation and how do their characteristics affect translation solutions? Are there possibilities for supporting different kinds of users? Do the textual choices reflect the information needs of the users?
3	Match between translation and real world	Is the translation aligned with its cultural context? Is cultural adaptation required?
4	Match between translation and genre	Does the translation match the conventions of the genre in question? Are the visual, auditory and other multimodal elements appropriate for the new context?
5	Consistency	Is the translation consistent in terms of style, terminology, phraseology and register?
6	Legibility and readability	Do the visual elements of the translation correspond to the reader's physiological capabilities and relevant cultural guidelines? Is the user guided through the translation by using appropriate signposting for the genre in question? Are the user's efforts of interpretation sufficiently minimized?
7	Cognitive load and efficiency	Is the translation well crafted enough to be easy to memorize and learnable – that is, clear and comprehensible? Do the users need guidance for using the translation and, if so, in which format?
8	Satisfaction	Does the translation produce a pleasurable and/or rewarding user experience?
9	Match between source and target texts	Has all relevant source material been translated? Is there unwanted linguistic or structural interference?
10	Error prevention	Have the potential risks of misunderstanding been minimized?

Picture 4. Usability heuristics for user-centered translation (Suojanen et al. 2015: 90)

This list of heuristics includes many points of view that the translator needs to especially take into consideration when translating culturally charged texts. There are also many points that easily connect to translation of literature and translation for children, especially

heuristics number 4 and 6–8. The fourth heuristic, *Match between translation and genre*, includes the multimodality of the text, for example, illustrations. The sixth and seventh heuristics, *Legibility and readability* and *Cognitive load and efficiency*, respectively, have their focus on making sure that the future reader will understand the text and the text's meaning. The eighth heuristic, *Satisfaction*, focuses on making sure the translation provides a good reading experience. (Suojanen et al. 2015: 90.)

Heuristic evaluation is a type of expert evaluation. In heuristic evaluation, an expert or a group of experts use heuristics to evaluate the product in different parts of the production, even after it. The goal is to fix flaws and shortcomings and make sure that the final product meets the requirements of the future user. (Suojanen et al. 2015: 77–78.) The process has several stages so that the final product is ready for the market. Of course, some mistakes can find their way into the final product too, because it is close to impossible to find every little mistake especially in a long text.

The most important tools and methods of user-centered translation for the purpose of this thesis have now been discussed. In the next subsection, I will combine the theories discussed in the previous sections and look into the possibility of applying UCT methods in the translation of literature, especially children's literature.

3.4.3 Applying UCT to translation of picture books

In this subsection I will discuss if and how using the tools UCT provides might prove to be helpful when translating literature, and especially children's books. There are argumentations both for and against, and I will try to discuss them objectively in detail. My main focus, however, is to discuss the ways these methods overlap with the methods and practises of literary translation and how they could be used to maximum potential in the context of translating children's literature.

Usability is traditionally heavily linked to instructive texts and technology, for example user manuals and web design. Suojanen et al. argue, that literary texts can have instrumental value in certain situations (Suojanen et al. 2015: 35). They give examples of

how literary texts can be used: a play can be used by a theatre to offer entertainment for their audiences and also to bring financial profit to the theatre, or a teacher can assign students to read certain books to enhance the students' language knowledge and widen their worldview (ibid.). Particularly interesting example, for this specific study, is the last one they offer: "(p)arents may read children's books (which are often translated) aloud to their children to calm them to sleep and to enhance their language learning" (ibid. 34–36). This shows that Suojanen et al. have considered that UCT could be useful in translating children's literature, because the additional functions of the genre give the texts different roles and goals beyond entertaining the reader.

As mentioned before in the introduction, I would argue that reading a narrative text can also count as a user experience. One of the central questions in UCT and literary translation is, that does viewing a literary work as an instrument, as something to be used, take away from the artistic and aesthetic value of a literary work. Suojanen et al. mention that the field of literary translation is not fond of this kind of thinking, even if the publishing industry has taken steps to this direction (2015: 35).

Christiane Nord points out that there are scholars who criticise functionalists approaches to translation by questioning how "translators know who the target audience will be and what their expectations are" (2000: 195) and see the source material as the yardstick for measuring quality. Perhaps this has changed in the twenty years since Nord made this remark, but it can probably be said that there still are scholars who see it like this. Functionalist theories, such as the skopos theory that focuses on the purpose of the translation and its functions in the target culture (Munday 2012: 133), have become more used by translators. User-centered translation gives tools to make sure that the translators do know their audiences, and more importantly, use this knowledge to better cater to the needs and expectations of the target audience(s). These tools are an answer to the critique from scholars, giving the translators ways to get to know their audiences better.

According to Nord, "the idea of the addressee the author has in mind, is a very important (if not the most important) criterion guiding the writer's stylistic or linguistic decisions" (Nord 2000: 195). This could be countered saying that many texts are works of art instead

of being targeted to any specific audiences. However, the text type determines how it should be viewed, translated, and analysed. Different text types require different approaches as they have different functions and audiences. Nord continues, that "if a text is to be functional for a certain person or group of persons, it has to be tailored to their needs and expectations" (ibid.). This connects easily to usability and the goals of UCT.

Suojanen et al. (2015: 35) point out that the current, commercial publishing industry also sees literary works and translations as products. However, this is more connected to the nature of the industry than it seeing books as usable products. Publishing industry is for-profit and publishing houses' goal is to sell their publications. For publishing industry, literary works are products that are meant to be sold, and while the same term "product" is used to describe them, they do not mean exactly the same. In translation, a translation product is the outcome, the finished work (product) that will be distributed to its target audience. In UCT, the instrumental aspect is added to it, too: a product is something to be used.

When gathering material for this theory section, I noticed that some of the concepts and tools that translators of children's literature use seem to overlap with the UCT tools, or they are at least easily comparable. Many of these tools seem to have been used in translation of children's literature for a long time already. This would suggest that translators of children's literature might benefit from looking into user-centered translation theory and its tools, and from using them.

The main similarity is connected to the child image that translators of children's literature use when translating for their audience, discussed above in section 3.2.3. The concept and description of child image is very similar, if not nearly identical to the concept of implied reader that is one of the mental models UCT utilises. Child image is based on the translator's expectations and assumptions regarding the future reader, not on facts or research. Of course, translator's experience on the field also plays a part in forming child image. Nevertheless, child image is mostly subjective instead of a realistic view of the target audience.

Children's literature has a rather specialised target audience, mostly consisting of children of certain age group and their parents or other adults that might read the book to them. Especially because translating children's literature in most cases means translating into different culture than the source culture, it could be useful to use factual data that would help when making different translation decisions. Here is where UCT and mental models would come into the picture. Using a mental model that is based on empirical data gathered of the target audience of children's literature, instead of using only the translator's own child image as a reference, might make it easier for translators to make certain decisions during the translation process. Especially in regards to translating culture-specific information, it could be beneficial to choose the approach based on the knowledge the target audience has of different cultures.

Riitta Oittinen, too, mentions that "[t]ranslators of children's literature should reach out to the children of their own culture" and that they "should listen to the child, the child in the neighborhood and the child within ourselves" (Oittinen 2000: 168) as a way to connect with the target audience and to know their preferences and expectations, as well as their needs. Because there are already translators and scholars who encourage this kind of action, suggesting the usage of mental models that are based on factual information of the target audience does seem to be a good direction to go in translation for children.

As regards to literary texts in general, including all possible genres, the use of mental models in translating certain other genres might not be as easy and useful as it could be in translating children's books. Most of other literary genres do not have set target audiences. Thus trying to define one and use mental models during the translation process, translating only for fixed audiences in mind might limit the actual audiences of the final product. The work might not feel accessible or appealing to all possible audiences anymore, which then affects the sales. Here, a connection could be drawn to marketing, especially to branding: if a product has been branded to appeal to very limited audiences, ones outside those audiences are less likely to purchase or consume the product.

Besides mental models, one other UCT tool could prove to be rather valuable tool to consider in translation of literature, and that is usability heuristics. Slightly redefining the

term "usability" in the context of literary translation might help translators to find useful heuristics to follow.

Usability heuristics are one of the most important tools, or rules, in UCT (see 3.4.2 above). When applying UCT to literary translation, there is a need to find a fitting set of heuristics that can be applied universally, and that do not dismiss the artistic value of the original work. Suojanen et al. provide one set of heuristics (see Picture 4) that can be applied to literary translation. I used these heuristics as a base when analysing the usability in the next chapter. However, all of these heuristics cannot be fully used and discussed, because I am only analysing the final translation product, and the experiences of the real users are not part of this study. Hence the heuristic 8, "satisfaction", will not be studied and discussed at all. The nine other heuristics, however, will be used to the extent that is relevant in the context of translating children's literature.

4 ANALYSING TRANSLATION SOLUTIONS AND DISCUSSING USABILITY

This chapter will focus on analysing and discussing the findings based on the theory introduced in the previous chapter. The chapter will be divided into sections that focus on analysing different types of findings from different perspectives. User-centered translation and its methods and tools are in the centre of this analysis, while also keeping the conventions and rules of translating for children and translating picture books in mind.

It is rather impossible to thoroughly analyse Moore's whole translation process without asking him directly about his methods and reasoning, or using his notes and the correspondence between Moore and the editor in charge. It is, however, possible to analyse the translation decisions he made by only looking at the final product and without knowing the thought process that went into it. The final solutions will tell quite enough to be able to conduct analysis based on them, without knowing the other possible alternatives that were eliminated during the translation process.

What needs to be realised before analysing the target text compared to the source text is that the source text itself is also an adaptation, an intralingual translation (Munday 2012: 8), where Kunnas has adapted the original material by Kivi to fit the needs and expectations of a completely different audience, but within the same culture and language. The English translation by Moore is another adaptation, now an interlingual translation (ibid. 9) from Finnish to English. Considering the amount of changes, omission, and additions done during the translation process it might indeed be more suitable to talk about an adaptation instead of simply a translation when referring to *The Seven Dog Brothers*.

In the following sections I will analyse the findings. First, I will discuss the translation of names in the books and the methods used in translating them. Then I will discuss the possible effect that the large, colourful illustrations might have had during the translation process. The third section will focus on the translation of culture specific items. Lastly, I will discuss the translation product as a whole from the point of view of user-centered translation, with the help of heuristics.

Examples from both the source text (ST) and target text (TT) are given to illustrate the found differences, accompanied with my own, more literal English translations (LT) of the source text examples to further demonstrate the differences between the ST and the TT where necessary. The Finnish original is often only referred to with the acronym SKV, and the English translation with the acronym SDB.

4.1 Proper Names

In this section I will discuss the translation of proper names in *The Seven Dog Brothers*. As in any work of fiction, there are several characters and therefore several proper names. In *The Seven Dog Brothers*, there are both names that are left untranslated as well as those that are translated or adapted to fit the target language better. What is interesting is that the translation solutions regarding proper names in *The Seven Dog Brothers* do not seem to be consistent.

In *Seitsemän koiraveljestä*, there are 25 proper nouns that refer to people – or, characters – and in *Seven Dog Brothers* there are also 25, but they do not completely correspond to each other. In addition to these 25 proper nouns, there are also four (4) that refer to pets, eleven (11) that refer to real locations, eight (8) that refer to locations in the story, and seven (7) that refer to houses or farms on the area. These nouns and their translations will be discussed in the following subsections.

With regard to literature targeted to children, it would be good that the names were familiar and easy to read and pronounce. This is related to *foreignness* that was discussed above in subsection 3.2.4. With descriptive names that tell something about the character, it would be appropriate to translate the name into the target language so that the reader in target culture will also understand the connotations behind the name. The translated name evoking similar connotations and images as the original name keeps the translated text as engaging as the original text. Additional or other connotations can also be added, depending on how the name functions in the source text and how it is supposed to function

in the target text. More of the different approaches to translating names can be found in subsection 3.2.4 above.

4.1.1 Character names

In this subsection I will discuss the translations of character names. As said above, the translations of the proper nouns are not completely consistent, and Moore seems to have used several different strategies depending on the nature of the proper noun.

Many of the names of the main characters, seven (7) of them to be exact, are transferred unchanged into the target text: names such as Juhani, Aapo, and Venla. Here, the translator has chosen to use what Van Coillie describes as non-translation (Van Coillie 2006: 125, see also subsection 3.2.4 above). The name of Eero's wife, Anna Seunala, is also unchanged despite the sentence structure being changed so that the genitive case structure used in Finnish is not used in the target text, as seen in example 1:

(1)   ST: "vaimona Seunalan Anna" (SKV: 93)

       TT: "He married Anna Seunala" (SDB: 93).

       LT: "Anna of Seunala as his wife"

This example is more connected to structuring of sentences and thus is not exactly related to the topic of this study. Yet, it seemed worth mentioning, because in the Finnish phrasing it can be also read as Seunala being the house Anna is from, and not only her last name.

Two more names, Kaisa and Mikko, are also transferred unchanged, and the nickname prefix used in Finnish is in Mikko's case directly domesticated to English equivalent. With Mikko's name, the translator has used both the non-translation approach and translation for the nickname (see subsection 3.2.4). In Kaisa's case, however, the nickname prefix "kuppari", meaning "cupper", is omitted and an explanation of her personality and profession is added instead, as example 2 illustrates:

(2)   ST: "Rajamäen rykmentiksi kutsuttiin talosta taloon kiertelevää perhettä, viuluniekka-Mikkoa, tämän vaimoa kuppari-Kaisaa ja kiljuvaa lapsilaumaa." (SKV: 28)

TT: "Now the Rajamäki Regiment was the name given to a family who travelled from house to house, selling tar and pitch. They were led by Mikko the fiddler, with his wife Kaisa. Kaisa was known for her foul temper, and for healing powers, with the leech and the knife for letting blood." (SDB: 28)

LT: "Rajamäki Regiment was the name given to the family of Mikko the fiddler, Kaisa the cupper, and their screaming brood of children, who travelled from house to house."

With the name itself, the translation method has been non-translation. The method used for the nickname has been deletion (Van Coillie 2006: 129, see also 3.2.4 above), with adding a separate passage to explain more of her character and compensate for the deletion. This addition is definitely more informative compared to the source text, but it also makes Kaisa someone she necessarily was not in the source text, creating her character somewhat anew. Considering the fact that the readers might not know what a cupper is, though, it might have been a good and thoughtful addition to open the term and concept more this way. In SKV the reader is left to research the word themselves, to ask for information from the one reading the book to them or to look for it elsewhere, while the translation provides the information right away, albeit formed differently. The addition is also an example of more descriptive language being used in the translation.

Some common Finnish first names are also adapted to fit the target language. With most of them, the approach has been *replacement by a counterpart in the target language* (Van Coillie 2006: 126–127, see also 3.2.4 above). Most of these names only appear in the epilogue, such as Juhani's son's name Juhannes that is translated as "Johannes", and Timo's son Jooseppi, whose name is translated as "Joseph". Simeoni is the only one of the main characters whose name has been translated. His name is translated as "Simeon". In the first glance, it seems that the translator has used the same approach to his name as with the two names mentioned before. However, later into the book, Simeoni's name appears in another context as seen in example 3:

> (3)   ST: "veisatkaamme oikein Simeonin kiitosvirsi" (SKV: 11)
>
> TT: "sing together the Thanksgiving Hymn of Simeon" (SDB: 11)

This hymn, *Nunc Dimittis* in Latin (Virsikirja, virsi 804), is mostly called *Song of Simeon* in English (Encyclopaedia Britannica 2019) instead of Thanksgiving Hymn. However, while this translation is not the most commonly used name of the hymn, it still maintains the connotations. Here, Simeoni's name had additional meanings later into the book, and this gives justification for the decision to translate the name instead of using the non-translation approach that was used with the names of all other brothers.

The name of Taula-Matti is also adapted to "Matt", with the nickname prefix completely omitted and an additional explanation added in the following sentence, as example 4 illustrates:

> (4)   ST: "Eräänä iltana Impivaaran pirtille poikkesi veljesten ystävä Taula-Matti" (SKV: 54)
>
> TT: "One evening they had a visitor. It was Matt, an old fellow who made birch-bark shoes." (SDB: 54)
>
> LT: "One evening, the brothers' friend kindling-Matti dropped by the Impivaara cabin."

No mention of Matti's occupation was made in the Finnish original *Seitsemän koiraveljestä*. However, it is mentioned in Kivi's original novel *Seitsemän veljestä* (Kivi 1873/1989: 149), making it likely that Moore visited the original version of the story for more background information and ideas for his translation.

In addition to the approaches presented and discussed above, Moore has also fully translated couple of the more descriptive names into English. Two examples can be found, of which the other is a very descriptive name and the latter a common Finnish last name with a connection to the nature:

> (5)   ST: Kissalan Aapeli (SKV: 18)

TT: Abe Catspaw (SDB: 18)

(6)   ST: Männistön muori (SKV: 14)

TT: old Granny Pine (SDB: 14)

These translations are rather faithful to the source text, and since the names are descriptive, the choice of translating them is a justified one. This way foreign names do not pop out of the text, causing possible difficulties to the reader. The name in example 5 seems to be connected to a character visible in the accompanying illustration (see Picture 5), and this character is a cat. Making the translation to maintain the connection between the name and the character on the page makes is easier for the audience to locate the character. However, it could be argued whether or not adapting the first name of the character, "Aapeli", was necessary. To Moore's defence, adapting the whole name for the target language instead of only translating the family name does affect the flow of the text positively.

Picture 5. The Toukola boys, with Abe Catspaw playing his clarinet (SKV 2002: 19)

Translating the name in example 6 as "old Granny Männistö" might have created a discontinuation on the flow of the text, and because the name contains foreign alphabets, the foreignness of the name might prove to be a usability problem. Substituting a common name in the source language with a common name in the target language is one of the approaches the translator can use (Van Coillie 2006: 127, see also subsection 3.2.4 above). This approach is also very user-friendly for the readers; however, it can distance the text from the source culture.

What makes these translation decisions more interesting, however, is that while some names are adapted for the target language, the last name "Mäkelä" (SKV/SDB: 32) that has the letter *ä* in it has been transferred to the translation as it is. One would assume that the name will most likely prove to be challenging for readers not familiar with the pronunciation of the letter, making the name a possible usability problem. The foreignness of the name for the readers of the target language could call for an alternative translation method. The case might be different in prose targeted to teen and adult readers, as it is not often read aloud and the primary target audience can be expected to have knowledge of foreign alphabets, although not necessarily of their pronunciation. However, reading aloud is a major part of the reading experience of children's literature, and thus foreign alphabets might turn out to be a usability problem to a reader not familiar with them. The primary readership cannot be expected to have wide knowledge of other languages and their alphabets, making a text with foreign alphabets challenging for younger readers. This name is very similar to example 6, making the different translation solutions for these two names seem rather interesting. There does not seem to be any visible reason to approach them with different translation methods.

As mentioned above, there are also four (4) names of domestic animals in SKV. The translation solutions for them differ from each other, too. The brothers have two dogs, Killi and Kiiski and their names are transferred into the translation as they are in the original. These two names do not bear any added meanings besides the fact that "kiiski" is a fish species, which is ruffe in English. Here the translation method has been *non-translation*. However, as a result, the connotation has been lost. Nevertheless, it could be

argued that losing this connotation has no effect on the reading experience, because the connotation did not play any notable part in the source text, either.

The name of the brothers' cat has also been transferred and the characterising suffix has been translated literally, as in the following example 7:

(7)   ST: Matti-kissa (SKV: character spread)

       TT: Matti the Cat (SDB: character spread)

The cat's name does not bear any additional meanings either, it is only a very traditional Finnish male name. Perhaps leaving the name in the original form was also to differentiate the character Matt from example 4 and Matti the cat. However, neither of them is a character that appears several times in the story, making it less necessary to differentiate them.

The last name of an animal is the only one that has been translated and adapted for the target language. It is the name of the brothers' horse, in example 8:

(8)   ST: Valko (SKV: 41)

       TT: Snowdrop (SDB: 41)

The Finnish name "Valko" derives from the word for white, *valkoinen*, but has no meaning beyond that. The English name, however, means a type of a plant (Encyclopedia of life 2019). Here, the translation approach has been *replacement by a name with another connotation* (Van Coillie 2006: 128). The connotation that the name has is different compared to the source text, but a connotation still exists. It is rather common in Finnish to name pets and farm animals with names connected to nature, too, making this translation fit the cultural context.

As mentioned above, the number of proper names in the source text and the translation is the same, but the names do not correspond to each other entirely. The mismatch is caused

by the omission of one name from the translation, and adapting one common noun into a proper noun. The name omitted is shown in example 9:

(9)   ST: Tammiston Kyösti (SKV: 74)

TT: the farmer from Tammisto (SDB: 74)

LT: Kyösti of Tammisto

Van Coillie (2006: 126, see also 3.2.4 above) calls this approach *replacement of a personal name by a common noun*. The house name is transferred unchanged, but the first name of the farmer is omitted, and he is referred to only as "farmer" (SDB: 74, 75). Omitting the character name does not have any effect to the story itself, since the character only appears on one scene of the book, and is not important for the story development.

The other example, a common noun turned into a proper noun, is a location found in the story Aapo tells his brothers. This will be discussed in the next subsection that focuses on the translations of place names and locations. However, before continuing to the next topic, I will first briefly discuss the translation of proper names from the point of view of usability.

From the point of view of usability, some of the translation solutions are very good but some could prove to be usability problems. The reasoning behind translation solutions other than non-translation are valid, because they are clearly made with the target audience in mind. However, there are names that include foreign alphabets, but for which the chosen strategy is non-translation. These names can easily prove to be difficult to read and pronounce for readers who are not familiar with them. Using different strategies case by case based on the meanings the names carry and how they function in the text is a good strategy, however the inconsistency created by using both Finnish and English names is not optimal from the point of view of usability.

4.1.2 Locations

In this subsection I will discuss the names of locations and their translations in SDB. First I will continue from where the previous subsection left off, and then continue to discuss the translations of other place names and locations.

As mentioned above, there is one common noun that was turned into a proper noun during the translation process. It can be found from the story Aapo tells during their first night in Impivaara, about the origin of the name. In the story, the girl it tells of is referred to with the word "impi", meaning maiden. For the translation the word is adapted into a proper noun by capitalisation, as can be seen in example 10:

> (10)   ST: "Kulki kerran muuan kaunis impi metsässä sulhasensa kanssa" (SKV: 38)
>
> TT: "Now once a beautiful young maiden, Impi by name, was walking in the nearby woods with her beloved." (SDB: 38)
>
> LT: "Once did a beautiful young maiden walk in the forest with her fiancé"

Here, because the place name "Impivaara" is not translated in the book, the translator has needed to find another way to show how the story and the name are connected. This approach is rather clever, although it does not follow the source text. The translator provides a clear connection between the place name and the girl in the story by making the common noun into a proper noun. If this had not been done, another possible approach would have been to translate the name "Impivaara" as a whole into something that would have conveyed the same information or provided a proper link between the name and the story. A further detail to take note of would be that the latter word "vaara" of the closed compound "Impivaara" does not only mean a "forested hill" but also "danger" in Finnish, making it possible to view the name as a pun, and this pun is lost in translation. Nevertheless, the translation solution made here was good for the continuity and flow of the text. From the user-centered translation's point of view, the Finnish place name can be a usability problem for the readers, but the usage of a Finnish place name is consistent with many other translation solutions, as can be seen below.

The translation of "Hiidenkivi" (SKV: 56) to "the Demon's Rock" (SDB: 56) can be viewed as a literal translation, because "hiisi" can mean "demon", or "goblin". Hiidenkivi with lower case, though, is a glacial erratic, and that is what this Hiidenkivi in the story is in terms of geology, too. However, capitalisation is used here, thus making the literal translation of "Demon's Rock" accurate. There is also a story behind the name, which Aapo tells to his brothers (SKV/SDB: 68–69). The story tells of Hiisi, or of a demon in SDB, that throws the rock to save his escaped deer from a huntsman. The rock lands on the huntsman, saving the deer. The huntsman is never heard of again, but the rock still stands on the place it fell. This story also gives more justification to the chosen translation, tying it to the story. It keeps the connection that Aapo's story has to the story of SDB as a whole the same way the translation decisions regarding Impivaara, that were discussed above, did. The translation does not add anything to the story, but more importantly, it does not take away from it, either.

However, "Hiidenkivi" is a landmark, not a town or other larger area. With geographical landmarks, there is often a story connected to them, be it a legend or history. Connotations and cultural knowledge can be very important when landmarks are in question, more so than compared to place names such as town names. The names "Impivaara" and "Hiidenkivi" are rather similar in the source text, because they both include a story that tells the origin of the name. However, as places, they are different. As said, "Hiidenkivi" is a landmark, a large boulder in the forest. "Impivaara" is a larger area of land, including apparently forest and hillside, possibly fields or meadows. "Impivaara" is also a very specific area with a unique name, while there can be several places called "Hiidenkivi", though perhaps not very close to each other to avoid confusion. In the translation process, "Impivaara" was treated the same way as other place names that also exist outside the book: it was transferred into the source text unchanged. "Hiidenkivi" was treated similarly to descriptive character names, translating the name so that it keeps the connotations and meanings the name carry from the source text into the target text.

The place name "Impivaara" was transferred to the target text unchanged and the strategy with "Hiidenkivi" was literal translation, tying these two place names with the text in a

way that did not take away meaning. With other story locations, the translator has used different approaches, as can be seen from Table 1 below.

Table 1. Translations of fictional story locations

	ST	TT	LT (if necessary)	page
1	Hiidenkivi	the Demon's Rock	The Demon's/Goblin's Rock (literally: a glacial erratic)	56
2	Ilvesjärvi	Lynx Lake	–	35
3	Impivaara	*transferred		35
4	Kuttilan niitty	the (last) snowy meadow	Kuttila meadow	52
5	Kyrön koski	the spring rapids	Kyrö rapids	42
6	Sonnimäen nummi	the heath	Oxhill heath	26
7	Teerimäki	Grouse Hill	(Black Grouse Hill)	82
8	Toukola	*transferred		18

The strategies used were literal translation, generalisation, and transferring the name into the source text unchanged. Literal translation was used in the cases of examples number 2 and 7 of the Table 1. These names are very descriptive, although they do not actually have any meaning beyond the literal meaning of the words (ilves = lynx, järvi = lake, teeri = grouse, mäki = hill). The literal translation does not take anything away from the story, nor does it add anything. Translating these names literally does, however, transfer the information that the words alone hold into the target text, keeping the text as engaging as the source text is. Transferring these names straight from the source text into the target text could have created a discontinuation in the text with the foreign alphabets, making it difficult for younger children to read. Now, they can both read the names and understand their meanings.

Another translation strategy used for the place names listed in Table 1 is generalisation. Generalisation is used in the cases of examples number 4–6 of the Table 1. None of these place names have any significant role in the progress of the story, nor does the book

include a map so that the reader could see where exactly these places are located. Generalisation such as this can certainly work as a strategy in such cases where the place names do not convey any important information, nor are they important for the progression of the story. No particular meaning was gained or lost using this translation method. Compared to transferring these names into the target text as they were in the source text, however, this strategy seems more useful. This is especially so when looking from the point of view of usability, because the original place names could have proven to be usability problems, interrupting the flow of the text.

The last place name that is included in the Table 1 is the eighth example "Toukola". This place name was transferred into the target text unchanged as was the place name "Impivaara" that was discussed above. Toukola is a fictional village located near where the seven brothers live. The brothers have an ongoing quarrel with the boys of Toukola, often escalating into fistfights. The place name thus has relevance, but the town itself is never visited in the story. With "Toukola", the translator transferred the name into the source text similarly to "Impivaara". Similarly to these two place names, several place names that exist outside the story were transferred unchanged into the target text as well.

There are a few place names that occur in the story that exist outside of its setting, too. The ones that were transferred into the target text unchanged are "Hämeenlinna" (SKV/SDB: 11) and "Parola" (SKV/SDB: 77). These two are places located near each other in the Häme region. Like place names usually in Finland, they do not have an official English translation of the name, although Hämeenlinna does have a Swedish name similarly to many other older and bigger towns. Thus there is no translation that the translator could have used in the target text, if he was to keep the connection to the real locations that there is in the source text. Transferring the names of locations that exist outside the book is also a good way to tell the reader approximately where the fictional locations would exist in the real world. This however requires either knowledge of the geography of Finland, or research. Then again, not knowing where these places are located does not impact the reading experience, because where they are does not play any significant part in the story, nor is it told how far away from Jukola they are.

However, there is one occasion where a place name has been changed into another in the translation. It occurs on page 76, where the brothers discuss joining the army to avoid possible prison sentences:

(11) ST: "lähtekäämme siksi Heinolan kuuluisaan pataljoonaan sotilaiksi."

TT: "what we must do is enlist as soldiers in that famous regiment in the garrison at Parola."

LT: "let's go to the famous Heinola battalion and enlist as soldiers"

Here, the "Heinola battalion" has become "Parola garrison" in the translation. However, on the following page, the brothers do talk about going to Parola in the Finnish original, too. Here the translator has decided to only include one of the two places mentioned in the source text. The Armoured Brigade in Parola is the only army base on that area nowadays, too (Puolustusvoimat 2019). Based on that fact, the decision to not mention Heinola is justifiable. Using several many place names when talking about a single destination might be confusing to the readers, too.

Several place names that exist outside of *The Seven Dog Brothers* are also translated into the target text. All of them are place names that have official English translations, most of them also places that are not located in Finland. All of these translations can be found from Table 2.

Table 2. Translations of locations

	source text	target text	page
1	Amerikan valtakunta	the Americas	70
2	Enklannin valtakunta	The Kingdom of England	70
3	Hämeenmaa	province of Häme	58
4	Inkerinmaa	the Ingria	76
5	Pariisin kaupunki	the City of Paris	70
6	Pietarin kaupunki	St. Petersburg	76

| 7 | Siperia | Siberia | 88 |
| 8 | Turkinmaa | the Land of the Turks | 70 |

All of the translations in Table 2 are literal translations. The Finnish versions of examples 1, 2, 5 and 8 of the Table 2, spoken by Simeoni when he tells of this vision of the Devil (SKV/SDB: 70), all have a slight humoristic feeling in them, especially example 2 where the letter *g* in "Englanti" is replaced with *k*, leading into a very colloquial version of the word. Replacing *g* with *k* is common in spoken Finnish still to this day, especially in certain dialects. Kunnas clearly wanted to highlight Simeoni's dialect and include this detail that is common especially with Finnish words with foreign origin. The way Simeoni talks about the places in examples 1, 2, 5 and 8 can be also seen as reflecting his worldview. After all, the brothers are (at this point of the story still) illiterate farmers living in the Finnish countryside in the late 19th century. They are not highly educated, and their knowledge of the world outside of Finland, or even outside their immediate area of living, is second-hand or even third-hand knowledge. The names that Simeoni uses for these places are coloured by his narrow knowledge of the world as well as his dialect. The names, while technically accurate, are also humorous to the reader.

The translations, however, are interesting. The word "valtakunta", that is used both with England and America in examples 1 and 2 of Table 2, can have several slightly different meanings including "kingdom", "state", and "empire" in this context. However, in example 2 the word is translated as "kingdom", and in example 1 the word is omitted and the phrase translated as "the Americas". Yet, the translations used are accurate and convey quite enough information. It could be assumed that Simeoni mean only the United States of America when talking about "Amerikan valtakunta" while "the Americas" would rather mean the whole continent. Nevertheless, it does not have significance for the story progression, and thus the translation solution does not have impact one way or the other.

The remaining examples of Table 2 are translated all quite literally. There is a slight change of tone with example 3, but the meaning is not changed. With place names that have official English translations, for example examples 4 and 7 of Table 2, there is no

reason to not use these official translations. Not using them would result into rather clumsy outcome, and the flow of the text would be disrupted. This could greatly affect the reading experience, confusing the reader. Thus, the translations of the place names in Table 2 are not very interesting from the point of view of user-centered translation: the translations are logical and they work perfectly fine in this context. There are no obvious usability issues.

As mentioned above when discussing the translation of "Impivaara", the translation of place names is consistently non-translation when there is no English variation of the name. For place names that do have English names, the English names were used instead. Generalisation was used for locations that do not have a significant role in the story, and the names of locations that do were translated. The chosen strategies were consistent within the different groups of names, but not between them. From the point of view of usability, however, these solutions work well. There is a certain foreignness that is preserved by using the Finnish place names, and they connect the story to its setting as well as to its source culture and language.

4.2 Textual additions and the Image

Since *The Seven Dog Brothers* is a translated picture book, it would be very short-sighted to ignore the possible influence the illustrations have had during the translation process. Nodelman says that "most often, the text of picture books exists before the pictures" (1988: 40), but in translated literature, the setting is different. Both the source text and the pictures already exist when the translation work begins, and the translation might easily be affected by the illustrations. Studying the SDB and more specifically the small differences in figurative language in the source and target text, it definitely would seem that Moore was influenced by the illustrations while writing the translation. In this section I will focus on these additions possibly inspired by the illustrations.

Throughout the book, there are passages where the translator has clearly taken inspiration from the accompanying illustration while making translation decisions. The image does

play a significant role in the reading experience, but it is interesting to notice how it also affects the translation even when it is not exactly necessary to draw information from the illustration to the text. Though of course, what is "necessary" is always under negotiation.

The found additions were very often adjectives, and the translated text has noticeably richer descriptive language. Other types of additions were added sentences and descriptions to explain the meanings behind concepts possibly foreign to the reader, and/or to further describe the events and, in some cases, names. These details were not as necessary in the Finnish original since the concepts are expected to be familiar to the readers, but their function in the target text is to increase the knowledge of the reader. Some of these additions also relate to the cultural elements that will be discussed in 4.3.

Examples of these descriptive additions consisting mainly of adjectives can be found scattered throughout the book. One example can be found on pages 46–47, where the brothers are celebrating Christmas and drinking ale. Juhani is dancing and asking Eero to sing for him. In the Finnish version, he is only described to be rejoicing, but in the English translation, his mood and appearance are described, too. This can be seen in example 12:

(12)   ST: "riemuitsi Juhani." (SVK: 47)

   TT: "said Juhani, red-cheeked and happy." (SDB: 47)

   LT: "Juhani rejoiced"

Here the addition does not only draw from the picture that illustrates Juhani dancing joyfully with his cheeks red (see Picture 6), but it also somewhat underlines the fact that he is under the influence of alcohol. To underline his drunkenness even more, there is also added stutter in the translation, visible in example 13:

(13)   TT: Babylonin kaupungissa" (SKV: 47)

   ST: "in the City of Ba-ba-babylon" (SDB: 47)

Picture 6. Juhani's drunken dance (SKV 2002: 46)

Another example can be found on the page 69, where Simeon has fled to the forest. Juhani finally finds him sitting between huge rocks, pale and frightened. Example 15 illustrates the differences between the source text and the target text:

(15) ST: "Siellä tämä kökötti kammottavana haamuna, silmät seljällään ja tukka pystyssä." (SVK: 69)

TT: "There he squatted, hands on knees, a ghastly ghostly figure, with his eyes staring wildly and his hair all on end." (SDB: 69)

LT: "There he squatted like a dreadful ghost, bug-eyed and hair standing on end."

The translator has added more detail to the text, describing Simeon's sitting position as it is on the illustration (see Picture 7), and playing with the language otherwise, too. Such embroidering seems to be something Moore likes to add into his translation, since *The Seven Dog Brothers* is indeed rich with descriptive language, whether it is inspired by the accompanying illustrations or not.
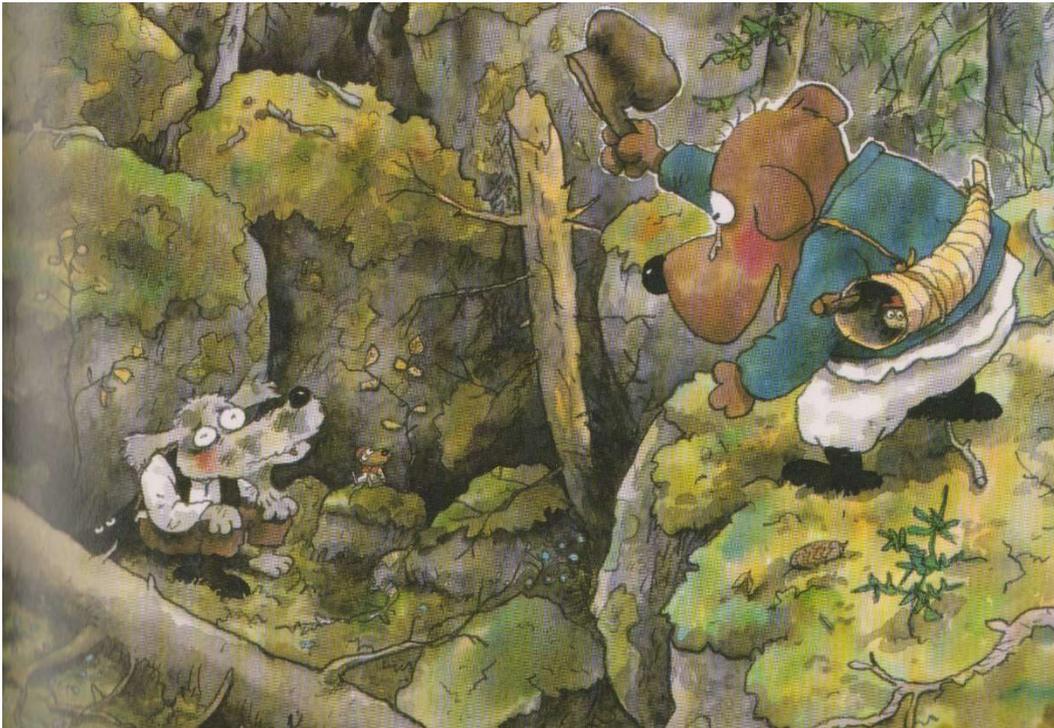
Picture 7. Simeon huddled between the rocks (SKV 2002: 69)

Some further examples of added adjectives and descriptive language are describing the clerk's house to be red in colour as shown on the illustration (SDB: 21), Eero described to be grinning while throwing more water on the rocks in sauna (SDB: 48), how the brothers are told to climb up the "mossy sides" of the rock to escape the angry bulls (SDB: 56), and telling how the clerk left home "with a smile on his face" (SDB: 90) after the homecoming celebration at Jukola house.

Many of these additions based on the illustration could stem from the translator's wish to explain the picture to the reader, as was discussed above in section 3.3. The illustrations in SKV are very colourful and full of information that is not always told in words. It is easy to add some colour into the text too, taking some details from the illustration and writing them in the text. Oittinen mentioned (2008: 13) that this can sometimes result in dull text that does not give the reader the same freedom of imagination. However, I do not think that that has happened in this case, although some of the additions can affect the reader's mental image of the story and some of the characters differently than the original author intended.

There are also some additions that function to invite the reader to study the illustration. An example of such passage is already found on the opening spread of the book:

(16)   "[t]hey were long gone, and hiding in the forest" (SDB: 6)

Passages such as this prompts the reader to study the illustration and locate the characters in it. Such interaction between the text and the reader seems to be characteristic to children's picture books. Furthermore, in Kunnas's books, where there are often additional details and hidden characters that add to the primary story, it adds to the reading experience to examine the illustration.

Most often the illustrations are not modified for the translated product, unless there is something very crucial that needs to be changed. Text in the illustration can be something that needs to be modified so that the target audience, readers in the target language, are not confused by a foreign language in an illustration. There is one case of an illustration being modified in *The Seven Dog Brothers*:

(17)   ST: Jukolan veljeksille tämä ja terveisiä täysin kourin (SKV: 73)

        TT: To the brothers of Jukola with a thousands greetings (SDB: 73)

Here, the text in the illustration has a role in the story (see also Picture 8). It is the letter from the devil that Simeon saw in his vision, or dream. The text that is in the illustration

is also written in the text, connecting the two together. The only viable course of action here was to modify the illustration and translate the text – leaving the text untranslated would have without a doubt confused the reader.
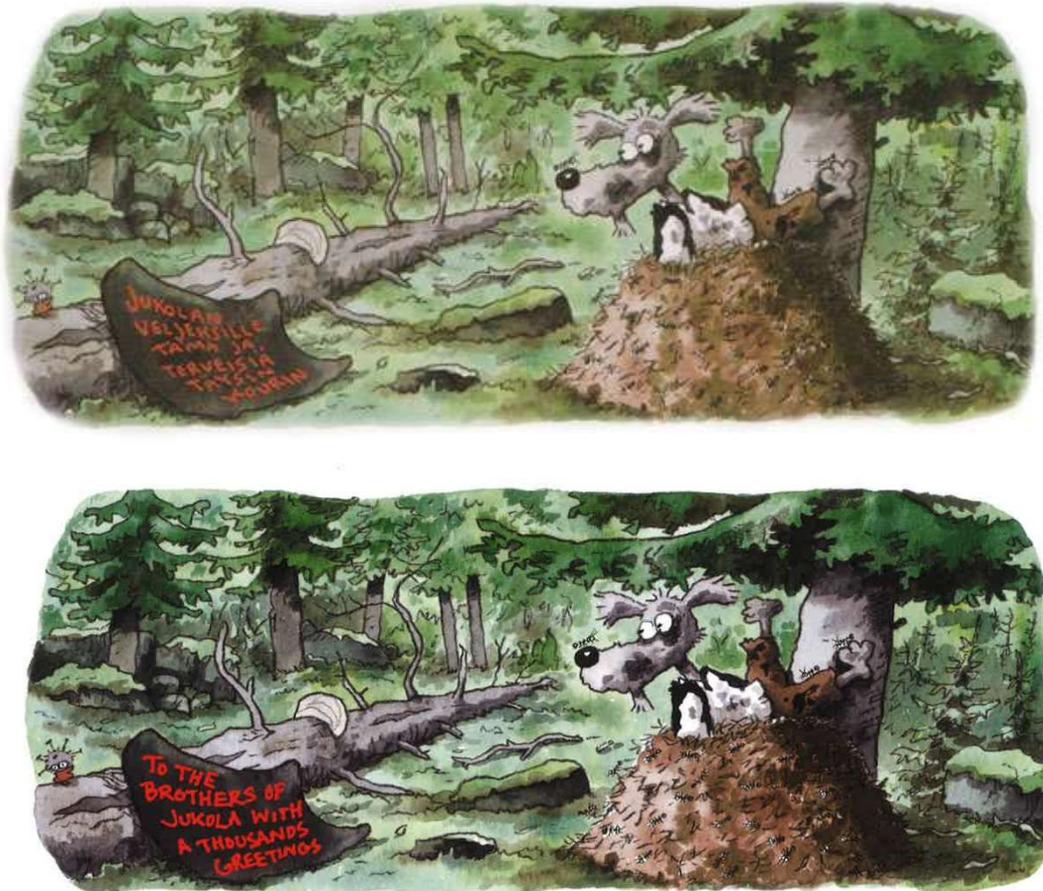
Picture 8. Letter to the brothers (SKV 2002: 73; SDB 2003: 73)

The interaction between the text and the image makes reading picture books very engaging. These interactions are also one of the reasons why usability could easily to be applied to translation of picture books and using UCT could be beneficial: if there is a disconnection between the text and the illustration, it easily confuses the reader. One such a case was discussed above in section 3.3, where the colour of a caterpillar was different in the text and the illustration. This led to the child expressing annoyance when what was

seen in the illustration did not match what was read. With UCT, cases like this example could easily be avoided. Furthermore, other kinds of cases of reader annoyance or confusion could be avoided, too, if the translator was better aware of the future reader and their characteristics, previous knowledge and preferences.

4.3 Culture-Specific Items

There are many differences between the source text and the target text that are not related to names or illustrations. Some of them can be viewed to be culture-specific items, and these will be discussed in this section. Many things and concepts that appear in *Seitsemän koiraveljestä* are heavily connected to Finnish culture. The translator has needed to find ways to convey information, that can be self-evident for the readers in the source culture, to the readers in the target culture.

Going to sauna and using a sheaf of leafy birch branches, called "vihta" or "vasta", to increase blood flow when in sauna is one of the things present in the book that is strongly connected to Finnish culture. Using "vihta" is mentioned in *Seitsemän koiraveljestä* (SKV: 31). It is translated to be a "leafy birch switch" (SDB: 31). The translator has needed to find a way to describe "vihta" due the lack of a specific word for it in the English language. The translation does convey the meaning: it describes what "vihta" is and with the help of the illustration on the page, a reader unfamiliar with the concept can understand what it looks like, and perhaps also how it is used.

Another thing, that has more historical significance than cultural, is "päre" in the context of light sources. Päre, a thin splint of wood, was one of the most common light sources used in the countryside all the way until the end of the 19th century (Maatalousmuseo Sarka: 2009); candles were used only in special occasions. Päre is mentioned in *Seitsemän koiraveljestä*, and a burning päre falling on the floor is the reason the brothers' first Impivaara house burns down (SKV: 49). In the lack of literal translation, Moore has found a way to solve the problem by using another common light source, translating it as "burning torch" (SDB: 49). "Torch" might have different connotations than "päre" and

look very different (see Picture 9 for visual presentation of päre in SKV), but the function of both items is ultimately the same. They are also both open-flame light sources and thus can easily cause fires if knocked over.

Picture 9. The burning "päre" (SKV 2002: 48)

The last culture-specific item that I will discuss is the use of other languages in SKV. There are two scenes where the brothers use Finnish colloquial variations of Swedish and Russian phrases. The use of these other languages has been completely omitted from the translation. On page 28, where the brothers jeer at the Rajamäki Regiment, the Swedish and Russian phrases have been replaced with rhymes instead. Here, Kunnas has also used the word "ryssä" (SKV: 28), a rather derogatory word for a Russian person. Using this word is a little questionable, because it has quite negative connotations. Moore's decision to omit the actual words said and replace them with taunt and rhymes that still maintain

the purpose of the lines said, but replace the slightly xenophobic connotations with more comedic ones.

The cultural information is conveyed through the translation very efficiently. The concepts are explained where necessary, and the translator has found functional translations for items that do not have a direct translation or corresponding word in English. Some of the cultural information was lost when the use of other language was omitted, however the chosen translation solution works very well in the context of the text.

4.5 Usability in *The Seven Dog Brothers*

In this section I will discuss the usability aspect of *The Seven Dog Brothers* in more detail based on the findings discussed in previous sections. The heuristics presented in Picture 4 (see page 36, as well as Suojanen et al. 2015: 90), except for heuristic number 8, will be discussed in order.

The first heuristic is the *match between translation and specification*. With this heuristic, the aspect of interest is the *translation need* (Suojanen et al. 2015: 90). The translated book was published by a Finnish publishing house, Otava, that also published the Finnish original. Finland has become more multicultural and multilingual during the last decades and especially during the last few years. English is one of the largest language demographics besides the official languages: in 2003, when SDB was published, it was the third largest foreign language with approximately 8000 speakers (Tilastokeskus 2014). Furthermore, English publications can also be purchased by foreign publishing houses as well as visiting tourists. Thus, there is an existing target audience for the English translation of the book.

Next heuristic is the *match between translation and users*. Here, the focus is on the target audiences and their needs and requirements (Suojanen et al. 2015: 90). Picture books are mainly targeted for children, but due the genre's characteristics, there are both primary

and secondary audiences. The book is targeted to English speaking audiences, and based on specific translation solutions especially concerning different culture-specific items, probably to readers not perfectly familiar with Finnish culture. Moore has made translation solutions that accommodate the needs of readers not familiar with the source culture. The translation does aim to fulfil the needs of its target audience(s).

With the heuristic *match between translation and real world*, the focus is on the cultural aspects (Suojanen et al. 2015: 90). SKV is strongly connected to Finnish culture and history. The translator has needed to omit and explain certain things to adapt the text for the needs and requirements of the target audience as discussed in section 4.3. However, the text has not been fully adapted for the target language or culture, only enough for the reader to understand the cultural connections. The translation is faithful to the source to the extent that is suitable for the target audience.

The next heuristic is *match between translation and genre*. The conventions of translating for children and translating picture books have been followed. The illustrations have also been taken into account in the translation. However, Moore has sometimes drawn additional information from the illustrations in a way that could be considered over-explaining, a habit that translators of picture books occasionally succumb to (see section 3.3).

The *consistency* of the translation is rather good. There are no notable shifts in style or register. However, the sudden use of capital letters to emphasise words near the end of the book can seem slightly disrupting. The most notable inconsistency comes from the translations of names, as discussed above: the different strategies used make it so that the characters have both common Finnish and common English names in the translation.

Legibility and readability is the next heuristic to look into. As said above, the translation has been adapted for its target audiences rather well. The additions and changes help the reader to understand culture-specific information. In places where the text might fail to make the reader understand specific contexts or situations, the accompanying illustration can be of help. The information present in the text and the illustrations does not contradict

each other. The text itself is easy to read and follow. However, the foreign names, especially the ones that have foreign alphabet, might prove to be a usability problem for some of the readers.

The heuristic *cognitive load and efficiency* is connected to how clear and comprehensive the text is, and thus, how easy it is to memorise and learn (Suojanen et al. 2015: 90). However, being able to learn and memorise the text easily is not relevant with literary texts the same way it is relevant with instructive texts, for example. Nevertheless, the text being clear and easily comprehensive is not something to ignore, either. In children's literature, the primary target audience does not have a high language competence, or they might be yet to learn to read altogether, thus needing someone else to read the text to them. In SDB, the text is indeed clear and does not have many difficult or strange words or concepts, and if there are some, they are explained. However, as already mentioned before when discussing the other heuristics, the foreign names and alphabets might prove to be usability problems.

Match between source and target texts is the next heuristic. Here the focus is on whether or not all of the source material has been translated, and is there any interference (Suojanen et al. 2015: 90). In SDB, all of the text has been translated, including the songs and poems. Even text that is part of an illustration has been translated. There is one short passage on page 61 of SKV that has been omitted in the translation, however it had little relevance for the progression of the story and thus was not discussed further in this thesis. Furthermore, there is no noticeable interference in the text. The text flows naturally and the language is fluent. However, the structure and flow of the text were not looked into in this thesis, and thus I cannot make further comments about them.

The last heuristic is *error prevention*. This heuristic does not have a very large role in the translation of literature. However, the reader can still misunderstand the text. In SDB, the translator has included many explanations and other additions that limit the possibility of misunderstandings. In some cases, the translations and explanations might not match the source to every detail, but that is not uncommon in translation.

Over all, the translation does pass the heuristic evaluation based on the theory and findings discussed in previous chapters. The consistency of the translation is the aspect that would need further looking into, if this heuristic evaluation would have been conducted before the translation's publication. Furthermore, the translation solutions behind some of the proper nouns as well as the use of foreign alphabets could require further revision, because they could be problematic for the future reader.

5 CONCLUSIONS

This thesis focused on analysing the usability of the translation decisions made in the English translation of Mauri Kunnas's picture book *Seitsemän koiraveljestä* from the point of view of user-centered translation. In addition, I discussed the possibility of using user-centered approach in translation of literature, especially children's literature. I had two aims: the primary aim was to understand and analyse the translation solutions in the context of translating for children while also focusing on the usability of the translation, and the secondary aim was to examine whether or not UCT methods could be further applied in the process of translating literary texts, especially children's literature and picture books, and if using UCT methods when translating children's literature could lead into more user-friendly translations

My hypothesis was that noticeable changes have been made during the translation process so that the target text fits the needs and requirements of the future English-speaking audience. I used comparative analysis when locating these changes, comparing the meanings the text carries. Besides the findings found through the comparative analysis, proper names and culture-specific items were also chosen for closer analysis. The possible role that the illustrations had played during the translation process was also of interest. I also had three research questions, which were: (1) what changes have been introduced into the translation during the translation process, (2) why have these changes been made, and (3) do the changes work from the point of view of usability.

When I was collecting theory for this study, it became obvious that many of the conventions of translating for children as well as translating picture books are similar to those of the user-centered translation practice. It appears that some of the methods and tools UCT provides are already used in translation of children's literature and picture books, to some extent at least. For example, translating for a certain child image can be compared to the use of mental models that UCT introduces, and the adult authority can be compared to expert evaluation when the translation is proofed at different stages of the process. The current conventions of translating for children and translating picture books

would suggest that implementing the conventions of UCT into the field would be rather easy and could turn out to be useful.

The English translation *The Seven Dog Brothers* differs from the source text at several points, as expected. However, translations of any types of text are almost never word-for-word translations, and nor should they be. The source text itself is an adaptation of a novel, making it possible to consider the translation to be an adaptation of an adaptation. Most of the found differences were related to culture-specific information, proper names, and also figurative language, often connected to illustrations. These findings are related to the first research question, answering the question of what kinds of changes were introduced to the target text during the translation process.

The reasons behind certain translation decisions were easy to trace, but some inconsistencies were surprising. The translation methods used for proper names, for example, were different from case to case, even for similar names. Of course, there has been reasoning behind those decisions too, but the reasons are not visible from the translation product alone. Some of the decisions might present possible usability problems when looking from the point of view of user-centered translation. For example, the usage of common Finnish names that include foreign alphabets could make them difficult to read and pronounce for readers not familiar with these alphabets.

Many of the additions in the translation seemed to be based on the accompanying illustrations. The illustrations tell the story together with the text, and in this particular book, the illustrations also take up majority of the space on the pages. The additions based on illustrations were mostly descriptive, details that were present in the image but not in the source text. These additions are engaging and can make the text funnier for the reader.

As regards to culture-specific items, the translator has needed to find ways to convey the needed information in a way that is easily understandable to readers who read the text in a different cultural context. Some omissions and additions have been made to do so, and in some places the translator has included more lengthy explanations. Some of the

foreignness is maintained, but the text is brought closer to the reader, so to speak: the foreign concepts are opened and explained so that the reader can easily understand them.

To answer the second research question, there were several reasons behind the changes made, and many of them are not clear from the translation product alone. Still, it is clear that many of the translation solutions derive from the wish to make the text as suitable as possible for the target audience, culture, and language. The solutions, while inconsistent, are in line with the literary genre's conventions.

The brief heuristic evaluation showed that although many of the translation decisions seem to strive for the optimal usability from the point of view of user-centered translation, there are also some issues that might prove to be usability problems. The consistency and readability were the heuristics where the translation lacked the most. Thus, the does not work perfectly from the point of view of usability, answering the third research question. However, it is impossible to say how the translation would perform when being analysed by someone who has years of experience in the field of translating for children, or more interestingly, how the translation would perform in usability testing.

All in all, this study managed to find reasons behind some of the different translation solutions present in the text. Some of these reasons were easy to understand and discuss after familiarising myself with the conventions of translating for children. However, without actual usability testing, the analysis considering the translation's usability remains a little superficial. Furthermore, no matter how objective I tried to be when analysing the usability, my own image of childhood could have had an effect on it, too.

It would be interesting to study further how the user-centered translation would fit in translation of literature. As mentioned in the previous chapters of this thesis, the theory has not been very warmly welcomed by scholars and literature translators, but rejecting the UCT methods altogether would be short-sighted. UCT methods can be adapted to at least in translation of certain kinds of literature, for example children's literature, where there are other aspects than only enjoyment to gain from the reading experience. Furthermore, with the right heuristics, UCT could be a useful tool to use when translating

other genres of literature, too. Using UCT methods does not mean discarding the artistic aspects of literary texts – it only means that the most suitable UCT methods and tools need to be found, so that all the features are carried over from the source text to the target text. Perhaps UCT tools will be utilised more efficiently in the translation of different kinds of texts in the future.

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