



Pippi Longstocking: Differences in the translations from Swedish to English, from 1950 and 2007

A structural comparison of two different translations of Pippi Longstocking from Swedish to English

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Abstract

This study focuses on comparing two different versions of *Pippi Longstocking* translated into English on a structural level. With the help of the research of the known linguistics John Catford and Paul Vinay & Jean-Louis Darbelnet, we compare how the two different translators, Tiina Nunnally (2007) and Florence Lamborn (1950) have translated the same book. This study compares these two translations for grammatical features and word choices on a structural level, for example use of verb tense and differences in Vinay & Darbelnet's modulation. It also studies how the translators have done differently regarding Catford's structural shifts. The essay also briefly looks at the cultural differences between the countries and how they have been translated.

The aim of this project is not to determine which translation is better, but to compare and describe any differences and similarities found. It will look at how the two translators have handled the same problems differently (or similarly). The translations by Florence Lamborn and Tiina Nunnally have much in common, but in our result and analysis we present the differences.

Keywords: Pippi Longstocking, Astrid Lindgren, structural shifts, translation, linguistics, modulation, Tiina Nunnally, Florence Lamborn, Catford, Vinay & Darbelnet

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1. Introduction

Astrid Lindgren is one of Sweden's most beloved authors and her style has become known as bold and sometimes not even suitable for children. When she first wrote *Pippi Longstocking*, it was refused by the publishing company Bonniers in 1944¹, but the following year Rabén & Sjögren published it after she had won their short story contest with a revised version of the manuscript (ibid.). This became her second published work, after a short story called *Britt-Mari lättar sitt hjärta* (eng: *Britt-Mari unburdens her heart*²). It is also a known fact that the adventures of *Pippi Longstocking* were made up as verbal bedtime stories for Lindgren's daughter Karin, that Lindgren later wrote down to give as a birthday present for her daughter's 10th birthday (ibid.). Lindgren has stated that since Pippi had a remarkable name, she also had to be a remarkable girl³. Two weeks after the release of the book in November 1945, the book had sold over 20 000 copies (ibid.). As early as the next year (1946), the book was translated into Danish, Norwegian and Finnish, and the same year, the phenomena called "Pippi-debatten" (eng: "The Pippi controversy"⁴) dominated Swedish media for a while. A professor named John Landquist criticized the character of Pippi by stating that "there is something unpleasant about Pippi that is scratching my mind"⁵.

The first English version came out in 1950, translated by Florence Lamborn, and this is also one of the two versions analyzed in this essay. Florence Lamborn's native language was Swedish but she was fluent in three other languages as well⁶. A number of other translations have been made throughout the years, but the other English version used in this essay is the translation by the American Tiina Nunnally that came out in 2007 as a celebration of the hundredth anniversary of Astrid Lindgren's birth (Schmitz, "Finesse or faux pas?" 2008). It was published by Viking and had new illustrations by Lauren Child (ibid.).

This study compares these two translations for grammatical features and word choices on a structural level. The aim of this project is not to determine which translation is better, but to

¹ <http://www.astridlindgren.se/mer-fakta/utvalda-artal>

² My translation

³ <http://astridlindgren.se/en/characters/pippi-longstocking>

⁴ My translation

⁵ My translation, source <http://www.astridlindgren.se/mer-fakta/utvalda-artal>

⁶ http://articles.orlandosentinel.com/2013-03-05/news/os-obit-florence-lamborn-johnson-20130305_1_swedish-woman-war-correspondent-winter-park-herald

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compare and describe any differences and similarities found. It looks at how the two translators have handled the same problems differently (or similarly). The essay will also briefly look at the cultural differences between the countries and how these may be reflected in the translation. Mainly, the purpose of this essay is to show how two persons can see a book differently and therefore translate and make a different version of the same book. The two versions used in this study are of very different ages. This choice was made so that they would not have anything in common. One is the first translated version from 1950, and the other is one of the most recent translations from 2007. The study will analyze how the language use of the two translators differs. Furthermore, this analysis will look into the difficulties that come when translating Astrid Lindgren's language use into a different culture, since she mostly describes typical Swedish customs and/or traditions.

The data will be the two versions of Astrid Lindgren's *Pippi Longstocking*, translated into English. The Swedish original version will also be used for access to the original writing when the two translations differ. Other studies in the same field of translation analysis will be used as a basis of the analysis, for example, the studies of John Catford (*A linguistic theory of translation*, 1965) and the studies of Jean-Paul Vinay & Jean-Louis Darbelnet from 1958 (*Stylistique comparée du français et de l'anglais : Méthode de traduction*). The essentials of these two studies are described very well in Jeremy Munday's *Introducing translation studies* from 2012, which is the main theoretical source for this study.

2. Theoretical background

This section contains a brief description of the two main theoretical sources used for this study. This study is based on the research presented in two books: *A linguistic theory of translation* by John Catford, written in 1965 and *Stylistique comparée du français et de l'anglais: Méthode de traduction* by Jean-Paul Vinay & Jean-Louis Darbelnet from 1958. As written above, the essentials of these two studies are found in Jeremy Munday's *Introducing translation studies* from 2012, which will be used as a main theoretical source.

2.1 John Catford

John Catford was a Scottish linguist born in 1917 (deceased in 2009). He introduced the expression “translation shift” that is found in one chapter in his study *A linguistic theory of translation*. According to Munday, Catford follows the Firthian and Hallidayan linguistic model (*Introducing translation studies*, 2012: 92) which focus on analyzing “language as communication, operating functionally in context and on a range of different levels (e.g. phonology, graphology, grammar, lexis) and ranks (sentence, clause, group, word, morpheme etc.) (ibid.). When talking about translation, Catford makes an important division between “formal correspondence” and “textual equivalence” (Munday 2012: 92). Munday cites Catford in a description of the differences between these two:

- A formal correspondent is “any TL [target language] category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the ‘same’ place in the ‘economy’ of the TL as the given SL [source language] category occupies in the SL” (Catford 1965: 27)
- A textual equivalent is “any TL text or portion of text which is observed on a particular occasion [...] to be equivalent of a given SL text or portion of text” (ibid.).

(Munday 2012: 92-93)

By this, he means that a formal correspondent is a concept between a pair of languages that is more general and system-based and textual equivalence is tied to a specific ST (source text)-TT (target text) pair (Munday 2012: 93). When these two concepts differ, a translation shift occurs. There are two translation shifts according to Catford; *level shifts* and *category shifts*.

Briefly, *level shifts* occur when something is expressed by grammar in one language and by lexis in the other. As an example, Munday writes that aspect in Russian is translated by a lexical verb in English (*igrat* (to play) or *sigrat* (to finish playing)).

This study focuses on the category shifts. The four category shifts are structural shifts, class shifts, unit shifts and intra-system shifts. *Structural shifts* are said to be the most common shifts (Munday 2012: 93), and they describe shifts in grammatical structure. To illustrate, Munday uses an example of the structure pronoun + verb + direct object in the phrase “I like jazz” in English is translated by the structure of indirect object + pronoun + verb + subject in Spanish (“me gusta el jazz”).

Class shifts occur when the translation changes the word class. For example in English it is “a medical student” (pre-modifying adjective “medical”) and in French it is “un étudiant en médecine” (translated by an adverbial qualifying phrase “en médecine”).

Unit shifts are when the translation differs on a phrase level, for example when an adverbial phrase is translated by a noun phrase or a whole clause and so on. For example when the English word “possibly” (advl phrase) is translated into Swedish with the clause “det är möjligt”.

Intra-system shifts are when something changes within a system, for example a numerous system or an article system. For example, there is a change between the Swedish word “hunden” and the English word “**the** dog”, or the Swedish word “sax” (singular) is in English “scissors” (plural).

In this study, category shifts are used to focus on differences in structure in both translated versions. We study where the translated versions differ in tense and ask ourselves why that is, in comparison to the verb tense in the Swedish original version.

2.2 Jean-Paul Vinay & Jean-Louis Darbelnet

Jean-Paul Vinay & Jean-Louis Darbelnet (V&D) wrote their book *Stylistique comparée du français et de l'anglais : Méthode de traduction* in 1958, and this can be considered as one of

the first studies in translation. It is a comparative stylistic analysis of French and English. In this study, they looked at texts in both languages and noted differences between them, mostly to identify different translation “strategies” and “procedures” (Munday 2012: 86). There are, according to Vinay & Darbelnet, two general translation strategies identified. Those are *direct translation* and *oblique translation*, where the first one is a literal translation and the second one a freer translation. The two strategies contain seven procedures. Direct translation covers three of them; *borrowing*, *calque* and *literal translation*. In borrowing, the technique is to just take a word from the SL and transfer it to the TL, for example the use of the word “sushi” or “kimono” in English language even though they are Japanese word. The English word “Internet” is another good example, since it is called the same thing in many other languages. According to Vinay & Darbelnet, calque is “a special kind of borrowing” (Munday 2012: 87), where a structure or expression of the SL is transferred in a literal translation. Munday gives the example of the French calque science-fiction from the English word. Literal translation is a “word-for-word” translation (Munday 2012: 87) which is the most frequent translation technique between languages with the same family.

Although, there are cases where a literal translation is not possible. Therefore Vinay & Darbelnet introduced the notion of the group *oblique translation*, which involves four different procedures. The first one is called *transposition*, and it is “a change of one part of speech for another (e.g. noun for verb) without changing the sense (Munday 2012: 87). Transposition can be either obligatory or optional. Another procedure is called *equivalence* and it is when you translate something in one language that describe the same situation but with another expression. This is a useful technique for translation idioms etc. The third procedure is *adaptation*, and as the name suggest it is when you may need to change a cultural reference. Sometimes a cultural reference (Munday suggests the English game cricket) does not exist in the target culture. Therefore, the translator needs to find an equivalence that works in the target culture. Munday suggests that in French, Tour de France would be a good equivalent translation (2012: 89). The forth procedure is the one that is interesting for this study. It is called *modulation*. When using the technique of modulation, the translator changes the semantics and point of view of the SL in the TL (Munday 2012: 88). There are many types of modulation. It can be obligatory; Munday uses the example “the time when” translates in French to “le moment où” (lit. translation: “the moment where”). It can also be optional, and this is more a question of style preferred by the translator. For example, the translator can

decide whether he or she wants to write the English expression “it is not difficult to show” into French as either “il est facile de démontrer” (lit. “it is easy to show”) or do a literal translation (“il n’est pas difficile de démontrer”). According to Munday, Vinay & Darbelnet state that

“Modulation is a procedure that is justified ‘when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL”
(Munday 2012: 88)

Munday further explains that Vinay & Darbelnet have stated that modulation is “the touchstone of a good translator” (2012: 88), whereas the transposition “simply shows a very good command of the target language” (ibid.). As stated above, there are many different types of modulation. Munday mentions a few (with examples from his book, 2012: 88):

- whole < > part: He shut the door in my face > He shut the door in my nose

- part < > another part: He cleared his throat. > He cleared his voice.

- reversal of terms: You can have it > I’ll give it to you.

- negation of opposite: It does not seem unusual > It is very normal

- active < > passive: We are not allowed [...] > They do not allow us to [...]

change of symbol: (including metaphors) Fr. *La moutarde lui monta le nez* [‘The mustard rose up his nose’] > En. *He saw red* [‘he became very angry’].⁷

As Munday writes, modulation covers a wide range of translation phenomena. In this study, we look at the two English versions of Pippi Longstocking and on the occasions where the translators have translated differently according to these modulations. For example, one version may have been translated literally, and the other translator has maybe used a modulation where she has changed the phrase from positive to negative (or some of the other modulations).

⁷ All these examples are from Munday, 2012: 88

2.3 Jeremy Munday

In this study, Jeremy Munday's *Introducing translation studies* from 2012 is frequently used as a source. It offers a broad perspective on both the studies of Catford and the studies of Vinay & Darbelnet. The book gives a complex introduction of the field of translation by carefully describing the studies of many prominent researchers in the field of translation. It is a valuable guide to both major past studies and newer trends in translation. We will mostly look at chapter 4, "studying translation product and process", where both our main theoretical sources are well described.

3. Methodology

In this section follows a description of our choice of method and data.

3.1 Method

The basis of this study lies in the two chosen translated versions of Astrid Lindgren's famous book *Pippi Longstocking*. Florence Lamborn did the first English translation ever in 1950, and Tiina Nunnally has done a more recent translation in 2007. As stated in the introduction, this study aimed to compare the two translations on a structural (and in some extent cultural) level.

Since the purpose was to compare two translated versions on a structural level, Catford seemed a good choice because he was one of the founders of translation research. His "structural shifts" works as a comparison tool between languages on a grammatical level. Paul Vinay and Jean-Louis Darbelnet are also two of the founders of translation studies. Although, they focused more on the context than the structure, they are still valuable in this study, since we are focusing on modulation and cultural differences as well.

To collect data for this study, a careful reading was done of the original Swedish version and the two English versions of *Pippi Longstocking*, and at the same time a list was made on everything that differs in the two translated versions. Since there were many differences between them, a selection was also made to chose the most debatable ones. (This study is too small to count and write down all differences, for example word order etc. who are frequently different in the two translations). Therefore, this study became a qualitative research. In the analysis chapter, I settled for five different divisions in the analysis chapter after having found good examples of the phenomena we were going to discuss. Since the study aimed to focus on grammar, an analysis of verb tense and Catford's category shifts was made. Another goal was to look into V&D's modulations since they are interesting solutions in a translating process. Finally, I thought it would be very interesting to look at the translation of the Swedish culture and when the two translators translated it differently. After making handwritten lists of all differences, a selection was made of examples that were unproblematic to explain with the

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help of the theoretical sources. Before thoroughly reading the three versions of *Pippi Longstocking* (including the Swedish original), the researcher demanded a careful reading of Catford and Vinay & Darbelnet, to be able to see the different examples needed for this study much easier. At the point of reading *Pippi Longstocking*, I knew the theory by heart and could therefore make more useful notes. The study then proceeded by taking notes and fold pages in the two English versions where they differed. The Swedish version was only useful later for the examples in this analysis part and to look up when TN had added phrases (or if it was FL that had erased phrases, which it proved to be). The English versions were then full of notes when the selection of the better examples began. As stated above, I selected the examples from their quality of being clear and simple to explain, and of course that they were being useful and relevant in this study. This was decided with the help of the theoretical sources.

4. Result and analysis

This part of the essay discusses the results that have been found by studying the three books and comparing them. As mentioned before, the books that have been used are: the first English version from 1950, translated by Florence Lamborn (FL), the second version chosen, translated in 2007 by Tiina Nunnally (TN), and the original version from 1945 in Swedish by Astrid Lindgren (AL).

Section 4 is divided into six different subsections, which all focus on different translating problems or differences between the two English versions. The first section, 4.1, concentrates on verb tenses in both versions and how these differ in some situations. It will also focus on when one of the two (or both) translators has chosen different tenses according to the Swedish version. 4.2 focuses on Catford's category shifts, but only in the situation where the translations differ; that is when the translators have not translated the same phrase in the same way. Section 4.3 analyzes where there are differences in using Vinay & Darbelnets' model of modulation between the two versions. In 4.4, there are examples when the translators have either added or removed words or phrases from the Swedish version. The fifth section, 4.5, takes a brief look at cultural differences as they are reflected in the two English versions and the Swedish original. It also discusses whether or not the translator has decided to translate or preserve a certain Swedish expression or word that may or may not be difficult to translate or to explain in English. This section is followed by the last one, 4.6, that consists of a summary of the most important differences.

4.1 Tense

On several occasions, the two versions differ in tense. It is noticeable that TN uses far more verb constructions with the continuous/progressive form of some sort, while FL uses present simple/past simple forms. In example (1) below follows a first example of this, which will be followed by several examples, all found in the second chapter of the book.

Author	Page	Phrase
AL	19	“För vet du vad,” sa Pippi till sin lilla apa, “vad förslår egentligen en bakskiva när man ska baka minst femhundra pepparkakor?”
TN	28	“Because you know what?” said Pippi to her little monkey. “What good use is it to roll the dough on a table when you’re going to bake at least five hundred gingersnaps?”
FL	25	“Because,” said Pippi to her little monkey, “what earthly use is a baking board <i>when</i> one plans to make at least five hundred cookies?”

In the first example, AL writes in the Swedish (only) future form. FL uses the present tense to express the future. The present tense is frequently used as future tense in dependent clauses, for example expressing time (Maria Estling Vannestål, *A University Grammar of English*, 2007: 187), in this case “when”. TN however uses the typical English future tense “be going to”. According to Estling Vannestål, “we often use *be going to* to talk about a prediction that is based on something we can see, hear of experience with our other senses” (2007: 185). Also, when using the “be going to”-form, one normally talks about the very near future (ibid.). It is also mentionable that FL uses the pronoun “one”, which is rarely used nowadays in children’s books. This is a sign that the FL version is older and the TN version is more modern.

Example 2

Author	Page	Phrase
AL	19	“Låt bli att kliva i degen, Herr Nilsson”, sa hon retligt , just som det ringde på dörren.
TN	28	“Stop walking around in the dough, Mr. Nilsson,” she said, sounding annoyed , just as the doorbell rang.
FL	25	“Stop climbing around in the dough, Mr. Nilsson,” she said crossly just as the doorbell rang.

In this example (2), AL uses an adverb to describe how Pippi is talking. TN uses a progressive form after a stative verb, although the verb is not present in the phrase (she *is* sounding annoyed, where the invisible *is* is the stative verb). According to Estling Vannestål, the present progressive describes something that happens right in the moment for a limited period of time (2007: 194), which is the case in this sentence, since she is saying something and then continues to do something else. FL has translated AL’s adverb with an English adverb “crossly”, instead of using a progressive tense. In this example as well as in example (1), FL

has an older and less modern word use. The word “cross” as a synonym for “angry”, or “annoyed”, is an old expression and is no longer that frequent.

Example 3

Author	Page	Phrase
AL	19	“Så trevligt att ni tittade in”, sa hon och riste på förklädet så att det kom ett nytt mjölmoln.
TN	28	“How nice of you to drop in,” she said, shaking out her apron and making another cloud of flour.
FL	25-26	“So nice you called,” she said and shook her apron - so there came another cloud of flour.

In this example, AL has used, on both places, the Swedish past tense. TN uses, yet again, the progressive form on both verbs. She has formed the sentence so that the main verb is “said”, Pippi said something, and while talking, she shook her apron and another cloud of flour appeared. Consequently, she is telling the story according to this timeline: Pippi talks at the same time as she shakes her apron, at the same time as another cloud appears. FL on the other hand, is using the English past tense. Therefore, her timeline is: Pippi talks. After finishing talking she shakes her apron. When she has shaken her apron, the cloud of flour appears. It is important to point out that there is no right or wrong in these translations. It is a matter of interpretation and from the Swedish tense, one can make out both these correct translations.

Example 4

Author	Page	Phrase
AL	20	“En som letar reda på saker, vetja!”
TN	29	“Someone who goes searching for things, of course!”
FL	27	“Somebody who hunts for things, naturally.”

In the same chapter 2 in the books, we find another example (4). AL uses the present tense for the first verb in the verb construction, and the second verb in infinitive (naturally). Lastly there is a preposition that goes with the verb phrase (“letar reda på”). TN has once more used the progressive form, this time after a verb in present tense. Estling Vannestål explains that the present progressive can be used “to describe something temporary (rather than permanent)” (2007: 195), accordingly TN means that a thing-searcher is someone who goes

searching for things, but it is nothing that is permanent (one does not search for things all the time). FL uses the present tense, which is more often used to express something that is repeated or permanent (Estling Vannestål, 2007: 197). FL may want to say here that a thing-finder (as she calls it) is always a thing-finder, even when he/she is not searching for anything.

Example 5

Author	Page	Phrase
AL	22	Och Pippi sprang från den ena väggkanten till den andra, skyggade med handen över ögonen och letade och letade.
TN	31	Pippi ran from one side of the road to the other, shading her eyes with her hand, as she searched and searched.
FL	28	Pippi ran from one side of the road to the other, shaded her eyes with her hand, and hunted and hunted.

In example (5) above, AL has written the word “skyggade” in the Swedish past tense. TN has, again, chosen the progressive form while FL has written in the English past tense. As mentioned before, the progressive form normally means that something is happening for a limited period of time, while the past tense normally represent a single (short) event or something that is repeated (Estling Vannestål 2007: 197). In this phrase both of the translations mean the same thing but the translators have chosen to explain it differently. TN writes in progressive form since the fact that Pippi is running is happening for a limited period of time (at some point she stops). FL means that Pippi running like that is one single event, but something that is happening repeatedly (she runs to one side, then to the other, then back to the other side, etc.).

These are just a few examples from chapter 2. In TN’s version we counted, just in chapter 2, 59 times using the progressive form (in one way or another). In FL’s version we counted 39 times⁸.

⁸ With reservation for a small margin of error

Table 1 - statistics of the progressive form in chapter 2

Tiina Nunnally	Florence Lamborn
p. 24-41	24-37
59 times	39 times

4.2 Differences in using Catford's category shifts

Catford's *category shifts* are widely used in translation. They are said to be the most common type of shifts and they involve most shifts on a grammatical level. Catford himself adds that the translation shift is done to get the natural equivalent of the source text message into the target text (1978: 76). As these are very frequent, this analysis presents a selection of a few chosen examples to demonstrate when the two translators have done differently in regard to category shifts.

In example (6) below we found examples of this phenomenon:

Example 6

Author	Page	Phrase
AL	63	Då hörde de gong-gongen som ringde till middag hemma hos Tommy och Annika
TN	89	Then they heard the gong ringing, which meant that Tommy and Annika had to go home to dinner.
FL	74	Then they heard the "ding-dong" that meant the bell was ringing for dinner at Tommy's and Annika's house.

For starters, AL writes the pronoun "som" while TN uses the progressive form. Secondly, AL has written "gong-gongen" (noun) while FL has translated it with a sound which could be seen as an interjection. Although, these examples could be debated to be class shifts as well as structural shifts since they change word class and in structure.

Example 7

Author	Page	Phrase
AL	58	Det dröjde inte länge förrän Pippi hade kaffet färdigt.
TN	82	It didn't take long before Pippi had the coffee ready.

FL	69	In a little while Pippi had the coffee ready.
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In this example, FL has translated a negative phrase with a positive one (V&D's modulation). This has also changed the structure of the phrase, since she starts the sentence with a preposition instead of a pronoun (as AL and TN). Also, the clause in TN's version ("it didn't take long") is replaced by a preposition phrase "in a little while" in FL's version.

Example 8

Author	Page	Phrase
AL	58	[...] inte vidare fina visserligen, men de doftade ljuvligt.
TN	80	They may not have been particularly elegant, of course, but they had such a lovely scent.
FL	68	[...] - perhaps not such fine roses, but oh, how sweet they smelled!

Example (8) describes Pippi's garden. It is a lovely garden, although not very well kept. This sentence describes the roses in her garden. For starters, TN has translated this to its own sentence, while in AL's and FL's versions it is a subordinate clause in a whole sentence. Therefore, the structure has changed in TN's version. Also, TN has a whole verb phrase "may not have been", while AL and FL have an adverbial phrase instead. This could therefore be placed as a class shift.

Example 9

Author	Page	Phrase
AL	57	"Vad du ser märkvärdig ut", sa Pippi.
TN	79	"You've certainly got an odd look on your face," said Pippi.
FL	66	"Why do you look so funny?" asked Pippi.

In example (9) above, the two translators have done nothing in the same way. AL's sentence is a positive phrase (without negation) and it starts with a questioning pronoun ("vad", en: "what"). In this sentence, the meaning of "vad" is also a way of intensify that the girl looks funny/odd. In this case, TN has added "certainly" to translate this intensification of the girl's look on her face. FL, however, has translated it into a question to strengthen this feeling. As mentioned before, we do not compare the translations to decide which of them is better, but only to note and compare when they differ. A class shift is made in TN's translation since she starts the sentence with a pronoun instead of a questioning pronoun. She has also changed the

word “märkvärdig” (funny/odd) into a phrase “odd look on your face”, which could be seen as a unit shift.

Example 10

Author	Page	Phrase
AL	59	“Pippi, var är du?” ropade han oroligt.
TN	84	“Pippi, where are you?” he shouted uneasily .
FL	71	“Pippi, where are you?” he cried, worried .

Example 10 above demonstrates a change of phrase. In the Swedish original, AL uses an adverbial phrase “oroligt”, same goes for TN who uses the adverbial “uneasily”. FL, however, has used an adjective phrase “worried”. Therefore she has done a unit shift.

Example 11

Author	Page	Phrase
AL	55	[...] antingen skulle ungen heta Petter eller också ingenting alls.
TN	76	[...] either the child would be named Peter or nothing at all.
FL	65	[...] the baby should be called Peter or Nothing.

In this example, Pippi is telling a story about a baby in China. His father wants to name his Peter, or nothing at all (a nameless child). Although it is interesting that FL in this sentence has made a class shift in making the adverbial phrase “nothing at all” (sw: “ingenting alls”) into a full first given name, “Nothing” (like “Peter”). This is of course a question of interpretation by the translators but it is still a clear class shift by FL, while TN has translated literally.

4.3 Differences in using Vinay & Darbelnets’ model of modulation

Modulation is, as mentioned before, a very useful tool in translation. It is useful because it helps you change the ST into a sometimes better, or in any case more adapted, TT. Here follows some examples from the two translated versions, where they have translated the same

sentence differently and one (or both) of them have used the technique of modulation. There are of course many more than these examples.

Example 12

Author	Page	Phrase
AL	60	Pippis pekfinger försvann, och det tog inte en minut förrän hennes ansikte [...].
TN	85-86	Pippi's finger disappeared, and it didn't take even a minute before her face [...].
FL	72	Pippi's finger disappeared, and in less than a minute her face [...].

This examples shows that TN has done a literal translation regarding “det tog inte en minut” vs “it didn't take even one minute” (although she had added the “even” to strengthen the phrase), but FL has turned the sentence around and used a positive phrase “in less than a minute” and therefore reversed the point of view. This is an optional modulation of positive-negative (Munday 2012: 88). It does not change the purpose of the phrase but it may add a certain personality. The same phenomenon happens in example (13) below, where FL has changed the phrase to positive from negative, while TN has let the phrase remain negative:

Example 13

Author	Page	Phrase
AL	58	Det dröjde inte länge förrän Pippi hade kaffet färdigt.
TN	82	It didn't take long before Pippi had the coffee ready.
FL	69	In a little while Pippi had the coffee ready.

As mentioned just before, this could be used to add a certain living touch to the text, for it to be more describing. One page before this, presented in example (14), FL has once again done the same thing. She has translated a negative phrase into a positive one:

Example 14

Author	Page	Phrase
AL	58	Det dröjde inte länge förrän alla tre barnen satt där
TN	81	It didn't take long before all three children were sitting up there.
FL	68	Before long all three children were sitting there.

What is seen here is that two times, TN has translated literally from AL's original, and both of them use the same expression twice. FL has instead changed both expression both times and has not done a literal translation. She has instead used an optional modulation.

In example (15), we find another modulation:

Example 15

Author	Page	Phrase
AL	50	Men det får tas för man har i alla fall inga läxor .
TN	70	But it's bearable because at least there's no homework .
FL	60	But you can stand that because there are at least no lessons .

In this case, FL has done another kind of modulation, when TN has done a literal translation of the word "läxor" ("homework"). This would go under the category of particular < > general modulation, since lessons can be seen as a kind of generalization of "homework". This is also an optional modulation because she had chosen to translate like this even though there is also a literal translation to use.

In the last modulation example (16), we have yet again a phrase changed between negative and positive. This time, it is TN that has changed the phrase and FL has done a literal translation:

Example 16

Author	Page	Phrase
AL	43	"Om du först skulle tala om för mej ditt fullständiga namn," [...].
TN	60	"First, if you wouldn't mind giving me your full name", [...].
FL	52	"If you would first tell me your whole name," [...].

TN has here done an optional modulation by turning the phrase around and writing it as a negation. However, this is made to make the phrase polite, since the way she has written is typical of asking a polite question in English ("if you wouldn't mind..."). FL has also written the phrase as a polite question by using the conditional verb form.

As mentioned earlier, these are just a few of thousands of modulations in these two books. The purpose is only to show how they can be used and how they have been used in both versions, to point out how practical they can be.

4.4 Addition or removal of words or phrases

On some occasions, Tiina Nunnally's version contains more phrases in comparison with Florence Lamborn's. This section of the essay considers whether added phrases exist in the Swedish original version and if not, reflect on why she (TN) has chosen to add them. In example (17) below, it is clear that Lamborn has chosen to remove one phrase from the Swedish original.

Example 17

Author	Page	Phrase
AL	37	Men då sa Pippi: "Nej, nu har jag inte tid att leka längre. Fast skojigt är det, det medger jag ".
TN	51	But then Pippi said, "No, I don't have time to play anymore. But it certainly has been fun, I'll admit that. "
FL	44	"Oh, no, I'm sorry. I haven't time to play any longer," said Pippi. "But it was fun."

This example shows that FL has chosen to erase the phrase "I'll admit that" (sw: "det medger jag"). She has not replaced it with another expression, but has decided not to translate it. According to V&D, this is called a loss in translation. They also say that it is a very frequent phenomenon and that it is unavoidable (Munday 2012: 89). Although, they also say that many translators make up for the loss with a gain in another part of the book (or medium for translation) (Munday 2012: 90).

Another interesting phenomenon in the two translations can be seen on page 46 (TN) and page 40 (FL). It is illustrated by examples (18a) and (18b), and it is when the two policemen try to convince Pippi that going to school is for her own good, to not get embarrassed when not knowing everything:

Author	Page/Row	Phrase
AL	34/1-2	“Ja, men tänk så tråkigt det ska bli för dej att vara så okunnig. [...]”
TN	46/4-5	“Yes, but think how sad it will be for you to be so ignorant.”
FL	41/4-5	“Yes, but just think how embarrassing it will be for you to be so ignorant.”

Example 18b

Author	Page/Row	Phrase
AL	34/9-10	“Ja, men skulle du inte tycka det var tråkigt att du inte själv visste det?”
TN	46/12-13	“But don’t you think you’d feel silly that you couldn’t answer the question yourself?”
FL	41/13-14	“Yes, but don’t you think that you would be sorry not to know it yourself?”

From these two examples, we can distinguish a difference in translating the Swedish word “tråkigt” (en: boring, tedious; drab, dreary; uninteresting, dull; disagreeable, unpleasant; awkward, annoying, vexatious; tiresome; unfortunate; sad)⁹. In the original version, AL uses the word “tråkigt” both times in these two sentences when the policemen are talking, but both translators have used variations and use two different words. TN uses first “sad”, then “silly”, while FL uses first “embarrassing” then “sorry”. If we compare these two words to the list of translation options from Norstedts Ord, we only find one of the four words on the list (“sad”). V&D would call this an optional modulation and it is an approved way of translating, for example to not repeat oneself. The interesting part is that they have used words with the same sense but they have reversed the order. TN has begun with the word “sad” and continued with the word “silly”, which are not same, so Pippi would feel both sad and silly at the same time. FL has chosen the words “embarrassed” and “sorry”, which both have the exact same meaning as the words TN used, although they have swapped places (sad = sorry, silly = embarrassed).

In example (19) below is an example when TN has added an expression that is not in the FL version. It is when Pippi is lying to a little girl, but the girl does not understand that she is lying:

⁹ According to Norstedts Ord, www.ord.se

Author	Page	Phrase
AL	57	“Inte det”, sa Pippi. “Men det är just det jag gör. Jag ljuger så tungan svartnar på mej, hör du inte det? ”
TN	79-80	“You wouldn’t, huh?” said Pippi. “Well, that’s precisely what I <i>am</i> doing. I’m lying so much that my tongue has turned black - can’t you tell? ”
FL	67	“No?” said Pippi. “But it’s just what I’m doing. I’m lying so much that my tongue is turning black. [...]”

As seen in example (17), example (19) has the same result. While TN translates literally, FL has chosen to erase this expression from her version.

In the last example, the same phenomenon appears. Below is example (20), when Pippi is saying good bye to the children at the school and riding away on her horse:

Example 20

Author	Page	Phrase
AL	51-52	“Hej med er, ungar”, skrek hon glatt. “Nu ser ni inte mej på ett tag. Men kom alltid ihåg hur många äpplen Axel hade, annars blir ni olyckliga. Hahaha! ”
TN	71	“Bye now, kids,” she shouted happily. “You won’t be seeing me for a while, but don’t ever forget how many apples Axel had or you’ll be sorry. Ha ha ha! ”
FL	61	“So long, kids,” she cried gaily. “Now you won’t see me for a while. But always remember how many apples Axel had or you’ll be sorry.”

With these few examples, it is quite clear that FL has chosen on several occasions to not translate certain expressions that AL wrote in the original. Although, it is noticeable that the fact that she erases certain thing does not change the story of the book.

4.5 Cultural Aspects

In both versions, there are words and phrases borrowed from Swedish language, and in some places the two translators have translated or preserved them differently. In the first example, the discussion focuses on translating “mamma” and “pappa”. When AL writes about Pippi’s parents and what they do or where they are, she writes “mamma” (mother) and pappa (father).

In FL's version, when Pippi is speaking about her parents, she says "mother" and "father" (Lamborn 1950: 58, 18), but on one occasion she says "papa" about her father (Lamborn 1950: 12). When Tommy is talking about his and Annika's parents, he says "Mamma and Papa" (Lamborn 1950: 150). In TN's version, Pippi says "mamma" and "pappa" (Nunnally, 2007: 8-9, 69) and Tommy uses the words "Mamma and Pappa".

Table 2. The use and translation of "mamma" and "pappa"

Page	A. Lindgren	F. Lamborn	T. Nunnally
5-6 / 8,12 / 8-9	mamma, pappa	mother, papa	mamma, pappa
49 / 58 / 69	mamma, pappa	mother, father	mamma, pappa
128 / 150 / 190	mamma och pappa	Mamma and Papa	Mamma and Pappa

What is seen in this table is that FL chooses to change how Pippi expresses herself, while TN keeps the same words throughout the book. It is also interesting why Tommy's use of the same words is written with a capital M and a capital P. Table 2 shows the differences in translating the words for "mother" and "father". In Swedish, the words are often "mamma" and "pappa", as AL has used throughout her book. TN has used the same words as AL throughout her version and therefore uses the technique of borrowing by Vinay & Darbelnet (Munday 86), with the exception of the capitals when Tommy is speaking. FL, however, has chosen to change between mother/Mamma and papa/father/Papa. Correct English words are "mother", "father" and "papa", but "papa" is seldom used nowadays and comes from the French word "papa". FL therefore uses literal translation ("mother", "father", "papa") and borrowing ("mamma") (Munday 2012: 86-87). The capitals in both the English versions when Tommy speaks, could signify that for him, his parents' names are "Mamma" and "Pappa", since for a child, this is what you call your parents every day. Also, it is mentionable that the Swedish words "mamma" and "pappa" are the easier words of "mor" and "far", which were used in the 1940's when the book was written. It is therefore interesting to see the chosen words for the English translation, since there are many words to choose from (mother, mom, mum, mommy etc. ...).

Another example is Pippi's full name. She mentions it in chapter four, "Pippi goes to school". Table 3 below shows the Swedish original and the two translations:

Table 3. The translation of Pippi's full name

A. Lindgren (p.43)	F. Lamborn (p.52)	T. Nunnally
Pippilotta Viktualia Rullgardina Krusmynta Efraimdotter Långstrump	Pippilotta Delicatessa Windowshade Mackrelmint Efraim's Daughter Longstocking	Pippilotta Comestibles Windowshade Curlymint Ephraim's daughter Longstocking

Pippilotta stays unchanged in both translations, but something happens with the second name “Viktualia”. In Swedish, this is a real name, (according to statistics, there are 7 people in Sweden with this name¹⁰) but it has no meaning. “Comestibles” has a direct meaning (“provisions, groceries”¹¹) and no information is found of it being a real first name. “Delicatessa”, however, has a real meaning if it is related to the word “delicate”, but neither “Comestibles” nor “Delicatessa” have something to do with the Swedish name Viktualia. The third name, “Rullgardina”, is almost a literal translation (Munday 2012: 87), with the exception that the Swedish word has an added “a” in the end, since it is common in Swedish girls’ names to end with an “a”. The two English versions have not added anything but is a direct translation of the word “rullgardin”. The fourth name, “Krusmynta”, (eng: curled mint), has been almost literally translated by TN as “Curlymint”, but FL has chosen to translate it to a non-existent word. Pippi’s first surname, “Efraimdotter”, has been translated literally (Munday 2012: 87), with the exception of the spelling in the case of TN, who has chosen the more English spelling with “ph” for the sound [f]. This could be seen as an optional modulation (Munday 88), as the sound [f] could be written “ph” or “f” in English. It could be justified by maybe being easier for people to understand the pronunciation when it is written with “ph”. According to Munday, Vinay & Darbelnet has said that

“modulation is a procedure that is justified ‘when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL”

(Munday 2012: 88, Vinay & Darbelnet 2004: 133)

Also, FL has chosen to make the one Swedish word into two words and a noun phrase, “Efraim’s Daughter”. Pippi’s second (and last) surname, “Långstrump”, has been translated

¹⁰ <http://svenskanamn.alltforaldrar.se/visa/Viktualia+>

¹¹ www.ord.se

the same by both FL and TN, and it is a literal translation (Munday 2012: 87). Although it is worth mentioning that the Swedish word lacks a final “a” for it to be the word “stocking”. (eng: stocking, swe: strumpa). It is possible to view this too as a modulation (Munday 88), because it would be difficult to comprehend the meaning of the removal of the “g” in the English word if the translator were to erase one letter from the end of the word. It does not have the same effect in both languages. Also, Longstocking was probably so well established by the time the later translation by TN came out that it would have been very difficult to change it.

In the first chapter, Pippi describes her father, directly translated from Swedish, as a “Negro king”¹² (sv: “negerkung”, Lindgren 6). This quite strong expression is toned down in the translations. In the oldest translation by FL, Pippi’s father is a “cannibal king” (Lamborn 1950: 12), while Tiina Nunnally has translated her father as a “king of the natives” (Nunnally 2007: 8). The probable reason for this is that “Negro king” is too vulgar and politically incorrect to have in a children’s book, so the translator had to find another, potentially more acceptable, expression. In the 1950’s when Lamborn did her translation, a translation as “cannibal king” worked, but for Nunnally the better choice was to just call the people on the island “natives”. Although “cannibal king” is not an exact translation of “negerkung”, it is an expression that works in the situation as to what her father is doing on the island and whom he met there.”Natives” is an even calmer expression that takes away the focus from the heavy word “negerkung”. It is interesting that the Swedish version in newer editions still have the expression “negerkung”, even though it is absolutely frowned upon to say “neger” (en: negro) in Sweden. In the newer editions, Karin Nyman has added a foreword, explaining that they have kept the original language of Astrid Lindgren as an honor to her, and that in the 1940’s, the common word for an African person in Swedish was “neger” (without the negative tone to it). She also adds that Pippi can never be recreated as a child of the 21th century¹³, and even though she uses some questionable expressions, she is at no time prejudiced in the book.

¹² My translation

¹³ My translation ”Pippi kan förstås aldrig göras om till ett 2000-talsbarn”, p.4

Another interesting difference in the book is when Pippi (or someone else) is talking about money. In the chapter “Pippi goes to school”, the teacher gives Annika a mathematic problem regarding money that she is supposed to solve. See example below:

Example 21

Author	Page	Phrase
AL	45	“Nu, Annika, ska du få ett exempel: [...] Han hade en krona när han for, och 7 öre när han kom hem.
TN	63	“All right, Annika, here’s a problem for you [...] He had one krona when he left and seven öre when he came home.
FL	54	“Now, Annika, here’s an example for you [...] He had a quarter when he started out and seven cents when he got home.

This example shows that TN has chosen to keep the Swedish words for money, while FL has instead done a modulation called “adaptation” (Munday 2012: 89) where she adapts the Swedish currency and translates it into an English equivalent (quarters and cents).

In chapter 2, “Pippi is a thing-searcher/thing-finder and ends up in a fight”, we find a similar phenomenon. See example (22) below:

Example 22

Author	Page	Phrase
AL	19	Just den morgonen höll Pippi på att baka pepparkakor .
TN	25	On that particular morning, Pippi was in the middle of baking gingersnaps .
FL	25	That morning Pippi was busy making pepparkakor - a kind of Swedish cookie.

The Swedish word “pepparkakor” (en: gingersnaps, or gingerbread) has been translated in TN’s version but not in FL’s. TN has translated the word literally into the English word for this special Swedish cookie (since there is in fact a word for it). But FL has instead chosen to write the Swedish word, followed by an explanation. This is what V&D call an *explicitation*, (“when implicit information in ST is rendered explicit in the TT”, Munday 2012: 90) and is sometimes a useful solution to a cultural translation.

4.6 Summary

This division contains and describes the result and analysis of the comparison of two translated versions of *Pippi Longstocking*. In the first subdivision, verb tense was discussed. The study showed that only in chapter two, TN had chosen to use much more of the progressive form than FL. FL instead used the simple form, in past or present. This was a frequent phenomenon throughout the book. The results also showed that neither of these verb tenses change the plot of the book. When analyzing Catford's translation shifts, it seemed as it was FL that differed the most from the original Swedish version, while TN often translated literally (as literally as possible). The same result was shown in the next subdivision about V&D's modulation. FL often used the technique of changing a phrase from negative to positive (or the reverse), and the data showed that it was often her who changed something while, yet again, TN translated quite literally. Although this was not always the case since TN sometimes used modulations of some sort as well. In subdivision 4.4, it was found out that in 4 different places, FL had erased something from the ST while TN had kept and translated it. These were only phrases not important for the plot, but it is still an interesting fact. While discussing cultural differences in 4.5, it was discovered that the two translators had done differently on different things. Sometimes FL kept the Swedish words, and sometimes it was TN that kept the Swedish expressions while FL translated them. TN kept the Swedish expressions "mamma" and "pappa", and also while talking about money, she decided to keep the Swedish words ("krona", "öre"). Although the last example showed that FL decided to keep the word "pepparkakor" and give it an explanation, while TN translated it into "gingersnaps". While talking about Pippi's father, they both decided to tone the expression down from "negro king" to "cannibal king" respectively "king of the natives".

5. Conclusion

In this study, the aim was to analyze the differences in two translated versions of *Pippi Longstocking*, one done by Florence Lamborn in 1950 and one translated by Tiina Nunnally in 2007. The original was written by Astrid Lindgren in 1945 as a gift to her daughter. The goal was to compare the both translated versions on a structural level, with the help of Catford's research as well as the one by Vinay & Darbelnet. The study also looked in to some of the cultural aspects in the book and how FL and TN had translated them.

Overall, the aim was to examine the translations when they differed, and to see why they differed. The result was that more often, FL's translation differed from the original while TN frequently did a literal translation. At least this was the data and our examples in the books pointed out. Although this does not mean that one translation is better than the other, as mentioned before, but only shows the different styles of the translators. As a human being and as a translator, we always have a choice when we translate. We can use modulations to change the text in some ways, or change the structure and use the English progressive form more than the simple past/present tense. The most important is to always translate the meaning of the text, and in cases with literature, the style of the author, which could be problematic sometimes. As Karin Lindgren wrote in the foreword of the Swedish version, Pippi can never be translated into a girl from the 21th century. Even in the Swedish version, there are many old fashioned words that a parent may have to explain to a child. The same goes for the English versions where they could translate the old words with newer ones, but still have to explain cultural differences sometimes, or old fashioned habits (for example, the coffee drinking. Normally children do not drink coffee). All children's books always have something that needs explaining, but this is also how a child learn things about other people and other cultures, and how people react and show emotions. Reading and listening is a way of learning about life. Pippi Longstocking has always been seen as a source of knowledge of what to do and how to behave, as a child, among grown-ups.

The translation, or the loss of translation, is a very interesting phenomenon that Tiina Nunnally has used many times. She chose, on several occasions, to keep the Swedish word for something typical Swedish (Swedish money and the words for mother and father).

Even Florence Lamborn in 1950 kept a Swedish word, “pepparkaka” (en: gingerbread), which she then explained. An interesting subject for further studies would be to look into more versions of *Pippi Longstocking*, or even other Swedish children’s’ books and do an analysis of the Swedish words not translated by the translator.

6. List of abbreviations

AL	Astrid Lindgren
TN	Tiina Nunnally
FL	Florence Lamborn
V&D	Vinay & Darbelnet
TT	Target text
ST	Source text
TL	Target language
SL	Source language

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