

Why is the Little Girl Missing?

A descriptive study on the cause and effect of translation shifts in the
Swedish translation of Enid Blyton's *Five on a Treasure Island*.

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Abstract

This essay will investigate the cause of *shifts* – changes made when translating – in the Swedish version of Enid Blyton’s *Five on a Treasure Island*. It should be seen as a direct sequel to *The Little Girl is Missing* – a bachelor degree project written at Stockholm University. In said degree project the methods used when making the shifts was described, but now the reasons *why* the shifts were made and *how* they have affected the plot will be presented. To do so a number of theories concerning both gender studies and translation studies will be used.

The working hypothesis is that the shifts were made to rid the translated text of the original text’s sexist content – to create “equality between women and men” (Lpo 94: 3) and making the translation fit the target culture i.e. today’s Sweden. This claimed sexist content will be determined mainly with the help of the Swedish compulsory school system’s curriculum, Lpo94, and Berit Ås’s master suppression techniques. The intention is to bring the translation phenomenon of ideologically influenced translations into the limelight and start a debate. Besides that, this essay will also provide a didactic model for teachers wanting to work with translation dilemmas in class.

Keywords: Translation studies, sexism, shifts, gender, Bourdieu, Ås, Chesterman, Rudd, didactic models, ideologically influenced translations.

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1. Introduction

In a previous essay entitled *The Little Girl is Missing*, written during a translation studies course at Stockholm University, an interesting phenomenon concerning *shifts* in the translations of children's books were located. These shifts – changes made when translating – were thoroughly investigated: they were located, categorized and the methods used were presented. But the reason *why* the shifts were made was never explained. Alongside an attempt to bring translation studies into the high school language classroom with the help of a didactic model, that is what this essay will do.

Shifts occur; there is no question about it. Various things have to be changed while translating. Idiomatic expressions – idioms – are one of these things. For example literal translations of idioms would not make much sense and the translator is forced to use shifts in order to retain the meaning of the idiom. In short, shifts are common in translations and this essay will not focus on when shifts are used to bridge gaps of understanding, but instead when they are used to change meaning and socio-cultural message of an original text.

During the above mentioned translation studies course quite a few translations of children's books were examined and, surprisingly enough, many of these translations turned out to be quite different from the original texts. Except for the obvious language switch, many of these translations had been rather heavily edited. As the matter was looked into further an interesting pattern among these alterations appeared and after thorough examination an abnormal frequency of shifts to parts of the original texts where female characters were involved was revealed. It could easily be said that shifts were made exclusively to these parts. Omissions (cutouts), additions and various other shifts had all been used. To simplify the demonstration of these changes only one book will be used, but the book in question – Enid Blyton's *Five on a Treasure Island* – is perfectly adequate. Unavoidable shifts, like the previously mentioned idioms and other grammatical adjustments, are excluded and will not be dealt with further.

In short, this essay intends to carry on where *The Little Girl is Missing* ended. To do that without forcing readers of this essay to read that entire essay, a few passages will be re-used. Also, the examples of shifts shown in that essay will appear in this essay as well. Choosing a new book, or even new examples, would not serve any other point than possibly variation for the reader. The purpose is not to entertain, but to expose a translation phenomenon. It is thus seen as necessary – and very much motivated – to use the same examples again. Instead of using attachments, this way of including earlier studies in the text helps the reader by

intertextually supplying the, sometimes hard to find, relevant bits from otherwise attached documents.

In this essay the words *source text* (ST) when referring to the original text – in this case, *Five on a Treasure Island* - and *target text* (TT), for its (Swedish) translation, will be used. Also, *target culture* and *target community* mean, in this case, Sweden – and they include and refer to the country's norms, values and general public opinion. All these examples of words and expressions are generally accepted within the terminology of translation studies.

2. Question formulation

Translation shifts and their cause and effect on the Swedish translation of *Five on a Treasure Island* are what this essay will discuss. The working hypothesis is that the shifts were made to rid the translated text of the original text's sexist content – to improve “equality between women and men” (Lpo 94: 3) and make the translation fit the target culture i.e. today's Sweden better. “Sexist content” is defined with the use of Berit Ås's master suppression techniques, which are claimed to represent the general public opinion in today's Sweden. This claim is supported by extracts from Lpo 94, the Swedish compulsory school system's curriculum. Constructed by the Swedish government – representing the people of Sweden – Lpo 94 can, without problem, be seen as representing the target culture's “cultural and political climate [at] the time of the translation” (Chesterman 1997: 113).

This essay is an attempt to bring the, lacking a better word, translation phenomenon of ideologically influenced translation into the light. It will also investigate if the goal, as it is believed to be, of the translator – the removal of sexist content from the translation – has been achieved. As intended to be shown, the changes are made almost exclusively to parts of the translation concerning the two main female characters: George (Georgina) and Anne. The two girls' acting, talking and other interactions are occasionally, but not randomly, altered throughout the entire translation. This type of translation method will be questioned. By doing so the intention is to start a debate and bring the matter to the table.

Blyton expert David Rudd refers to *Five on a Treasure Island* as sexist – and he has received strong support from both scholars and the public (Rudd 2000: 110). In *The Little Girl is Missing*, the Swedish *translation* was studied and compared to the original text. Soon it was discovered that changes had been made; the translation was different when it came to female characters' actions and interactions. To organize, present and describe these shifts Andrew Chesterman's theories on translation strategies were applied. It turned out that the little girl

really was missing (Almgren 2008). But does that mean the translation is no longer sexist? In order to figure that out the shifts in the translation will be examined thoroughly in the light of theories from prominent scholars in the fields of both gender studies and translations studies. Berit Ås, together with Pierre Bourdieu and previously mentioned David Rudd and Andrew Chesterman, will help understand this complicated matter.

Besides putting ideologically colored translations in the limelight this essay will also try to contribute to the pedagogical field. A section will be reserved for a didactic model for teachers on how to work with similar translation dilemmas in class. With the help of Lars Svedberg, Monica Zaar and Roger Säljö, this model will hopefully serve as a way to both introduce and inspire translation studies in the language classroom.

In *The Little Girl is Missing* “the approval or disapproval of ‘the place of pragmatics in translation’ (Chesterman 1997: 10) is [said to be] a discussion for other texts” (2008: 10) and this essay is one of those “other texts”. The question is no longer *if* there have been changes made to the translation, but instead *why* these alterations occur and *how* they have affected the translated text when it comes to the plot?

3. Material

3.1. Primary sources

Enid Blyton’s *Five on a Treasure Island*, published in 2001, and its Swedish translation *Fem söker en skatt*, published in 2008 and translated by Kerstin Lennerthson, are the two books used as this essay’s primary sources.

3.1.1. Why this book?

As explained in *The Little Girl is Missing* “the book is chosen since it was, and still is, a popular children’s book and also the first in a series of books with very similar content and attitudes (Rudd 2000: 2) that has gained fame and shame in the literary world. Rudd speaks of ‘children’s love of her [Blyton’s] work [and] the chorus of disapproval’ from the adults. Blyton’s books have even ended up being banned from libraries (Rudd 2000: 2). The issue of the book being popular, but still having content deemed not appropriate for today’s children, could most likely be one of the reasons why [alterations can be seen]. With the translator’s probable intention of ridding the book of its old-fashioned descriptions of gender roles and general sexism, but still [trying to keep] the main plot untouched, this essay is given a perfect

example of ideologically affected translation” (2008: 5). Without a doubt, the book is perfect for this essay.

3.1.2. Characters & plot summary

“The book *Five on a Treasure Island* was written by Enid Blyton and first published in 1942. It is the first book in the *Famous five* series and tells the story of how the three siblings Anne (female, 10 years old), Dick (male, 11 years old) and Julian (male, 12 years old) meet their cousin George (female, 11 years old) for the first time” (Almgren 2008: 5). George – short for Georgina – controversially wants to be a boy (Rudd 2000: 67) and this issue is dealt with in various ways throughout the book. Julian is the self-proclaimed leader – being both the oldest in the group and a *boy* (Rudd 2000: 98). “The four become *five* when joined by George’s dog Timmy and together they have an adventure containing shipwrecks, gold bars or ‘ingots’ (Blyton 2001) and villains” (Almgren 2008: 5). The actual storyline is somewhat irrelevant, but brief information concerning the characters’ relations to each other is of utmost importance to follow the analysis.

3.2. Secondary sources

3.2.1. *The Little Girl is Missing* by Anders Almgren

As the prequel to this essay *The Little Girl is Missing* will provide the basic research material.

3.2.2. *Masculine Domination* by Pierre Bourdieu

Pierre Bourdieu’s theories on masculine domination will be used briefly in this essay. Even though Ås’s work will provide the majority of the theories used; Bourdieu’s ideas will be most useful when discussing the removal of symbolic violence and similar content. *Symbolic violence* is not to be taken “as the opposite of ‘real, actual’” but instead as a way of showing and/or suggesting that there might be physical violence coming (Bourdieu 2001: 44).

3.2.3. *Memes of Translation* by Andrew Chesterman

“To explain the translation methods used Chesterman’s theories will be used. Chesterman (1997: 5) gives the translator an important role: “A translator is not someone whose task is to conserve something but to propagate something, to spread and develop it: translators are agents of change. Translators, in fact, make a difference.” Since the intention is to show shifts made due to criticism not on the actual language level, but more on a political and, or perhaps more accurately, a social level, Chesterman’s theories will fit perfectly” (Almgren 2008: 7).

Chesterman discuss the translator's "motivation" (1997: 113) and the dilemma usually occurring when trying to adjust a translation to a different culture.

3.2.4. *Enid Blyton and the Mystery of Children's Literature* by David Rudd

This book will help verify the claims of sexism in Blyton's book. Rudd's examples of the criticism of Blyton is important in establishing to reason for shifts to occur in the first place. Also, Rudd explains *power relations* and describes them – in the context of literature – as a way of describing who is in charge, and who is in control, between characters (2000: 110).

3.2.5. *Boken om pedagogerna* by Lars Svedberg & Monica Zaar

Svedberg and Zaar summarize many of the recent pedagogical ideas and their work will be used in the didactic model. Also, the book is frequently used in Swedish teacher education.

3.2.6. *Kvinner i alle land... Håndbok i frijøring* by Berit Ås

Berit Ås, a Norwegian professor and long-time spokesperson for women's rights, has written the book *Kvinnor tillsammans* in which Ås deals with numerous issues concerning gender roles, sexism etc, but the main reason for using her ideas is the *master suppression techniques*. They consist of: *Making invisible, ridicule, withhold information, double punishment and heap blame*. These ways of controlling women in our modern society (Ås 1987: 55) will be used in the attempts to understand and describe the reasons for the alterations in *Fem söker en skatt*, the translation of *Five on a Treasure Island*. The master suppression techniques will also help determine if the shifts are sexist or not. Ås's ideas are easily claimed to be so widely spread, and influential to such an extent, that they could be considered a plausible reason why a translator could see them as representing general opinion (Chesterman 1997: 113). For example, in the Swedish compulsory school system's curriculum (Lpo 94) the following aims and goals are found:

No-one should be subjective to discrimination at school based on gender. [...] The school should actively and consciously further equal rights and opportunities for men and women. [...] The school has a responsibility to counteract traditional gender roles. [...] The teacher should work so that boys and girls have equally great influence.

However, it is important to note that Ås's techniques are, of course, not originally intended to be applied on literature and neither are Lpo94's goals and aims. Still, that they can both be applied in the field of literature: Ås uses scenarios when explaining the techniques – easily applied to any situation or text. Lpo94's goals and aims are intended for the public school in

Sweden, but they also represent general guidelines supported by Sweden as a whole (the goals and aims are constructed and approved by the Swedish government).

4. Methods

4.1. Locating shifts

In *The Little Girl is Missing* the method used to locate shifts “was that of text analysis, employing a qualitative approach when analyzing the work of the translator” (Almgren 2008: 8). The original text was read alongside its translation and differences were noted. This method was time-consuming, but effective. During the second and third readings only a few new shifts were located and while the texts were re-examined for this essay no new shifts were found at all. After the read-through, the shifts were categorized in three groups.

The first group of shifts contains *additions and paraphrases*, the second group *omissions* (cut-outs) and the third group consists of *words or phrases being systematically left out or replaced*. A table showing the groups will be presented in the results section.

4.2. Describing shifts

To describe the shifts found Chesterman’s theories on translation strategies and norms, together with Ås’s master suppression techniques and their later shown opposites, will be applied to the examples of shifts.

4.2.1. Chesterman’s norms & strategies

To conform a text to a target community’s “culture-specific items” (Chesterman 1997: 108), differences between ST and TT culture, must be changed. This is done by using pragmatic strategies. For example, in an English ST the characters might actually *eat* their tea, but in its hypothetical Swedish translation the characters will instead just *have* a light afternoon meal.

Chesterman’s translation norms “deal with the expectations the reader has on a translation and these expectations can ‘be influenced by economic and ideological factors’ (Chesterman 1997: 64). Translations could also be expected to fit “the frames of the target culture” (1997: 64) and therefore require shifts” (Almgren 2008: 10). The norms, according to Chesterman, also cover the translator’s responsibility to consider ethical issues and to strive towards achieving optimal communication (1997: 69). In other words: they make sure that the original text’s content remains intact, but also adjust certain parts to better fit the target community’s norms and values.

4.2.2. Ås' master suppression techniques

Some of the master suppression techniques will be used to determine and label sexist content. But they will be used in another way as well. If these techniques are considered ways of hindering women from being equal to men – and they are (Holgersson, Höök & Wahl 2000: 44) – their opposites should be the best way to counter sexism. This idea originates from Charlotte Holgersson, Pia Höök and Anna Wahl.

Inspired by their work new opposites, especially adapted for literature (i.e. for this particular essay), will be constructed by comparing the master suppression techniques, and previously quoted goals and aims from Lpo94, to the examples of shifts. Opposites will only be constructed to the techniques present in the shifts.

4.2.2.1. Making invisible (usynliggjøring)

Ås begins with the technique making women less visible than men. However, the name can be confusing since the technique refers to women's opinions being less noticed, not their physical appearance. The latter is actually the only thing noted (Ås 1987: 40) and therein lies the problem: Women are turned into objects. The opposite could, for example, be when a female character is brought out of being just an object and instead given a more equal part.

4.2.2.2. Ridicule (latterliggjøring)

Slander, sexist jokes and generalizations based on stereotypes all demean women (Ås 1987: 45). In other words, "ridicule" contains everything from "women are bad drivers" and "she angry because she is having her period" to jokes about blondes. To oppose this technique, derogative modifiers, unnecessarily describing verbs and various other irrelevant text items can be removed in the process of translating.

4.2.2.3. Withholding information (tilbakeholdelse av informasjon)

Throughout history women have been left out in many areas (Abrahams 2002: 219). Male dominance in science, medicine and religion has forced women to fight for their right to education (Ås 1987: 47). This technique has not been found in the shifts.

4.2.2.4. Double punishment (dobbelstraffing)

A catch 22 situation, where a housewife working all day taking care of the household is being criticized for not having a paid job. If said housewife would get a job – she would be instead by criticized for not taking care of her household. The double punishment is also seen in

leadership. The firm-handed female leader gets criticized for not being feminine enough; not being a true woman (Ås 1987: 50). Double punishment is best avoided when discrimination based on gender and stereotypical gender views is actively counteracted.

4.2.2.5 Heap blame (påføring av skyld og skam)

A constant feeling of guilt and shame from being ridiculed and from not being competent enough haunts many women. Even if the lack of competence hails from information being withheld (Ås 1987: 54). This technique has not been found in the shifts.

4.3. Applying the theories on the shifts

The application of the theories on the examples of shifts will be done by comparing the shift – and each shift’s surrounding scenario – with Ås’s master suppression techniques (and their constructed opposites), but also Chesterman’s strategies and Rudd’s theories. Together with reflections and realizations made during the previous essay this will help produce as complete a description as possible of the shifts, their cause and their effect.

5. Analysis and results

First a table from *The Little Girl is Missing* (Almgren 2008: 13), showing all shifts found, will be presented and then contextualized and commented examples of shifts will follow. According to the shifts found in the text, the following is obvious: Shifts are made to eliminate sexist content, as will later be shown. “Regarding the table it is important to note that shifts here only mean changes in context, plot and descriptions of characters” (Almgren 2008: 11) and not grammatically motivated shifts concerning.

5.1. A shifted table

Shifts	Quantity	%
Additions and Paraphrases	9	13
Omissions	31	46
Words replaced systematically	28	41
Total	68	100

5.2. Theoretical light is shed on the shifts

5.2.1. Additions and paraphrases

“This is perhaps the most interesting group since it involves actual additional writing from the translator. New things are made up and added to the plot” (2008: 13). Shifts in the form of

additions and paraphrases are not common, but they are made often enough to affect the text – or more accurately – to affect how the characters are portrayed.

In the following examples, perfectly demonstrating a change in “power relations” (Rudd 2000: 202), George is crying – disappointed at herself because “boys don’t cry”.

(1) ‘Boys do cry sometimes,’ began Anne, looking at Dick, who had been a bit of a cry-baby three or four years back. Dick gave her a sharp nudge, and she said no more. George looked at Anne. ‘Boys don’t cry,’ she said, obstinately. (ST 2001: 36)
”Killar gråter de med”, sa Anne. ”Det är klart att killar också kan vara ledsna och gråta”, sa Julian. (TT 2008: 32)

(2) George looked at the brown eyes that gazed steadily into hers. (ST 2001: 39)
George tittade Julian rakt i ögonen (TT 2008: 34)

Dick, the “cry-baby” only for English readers, has also given up his girl-threatening in the Swedish version. In the same way Julian’s behavior is also modified and in the translation he proclaims an Lpo94-accepted view on boys’ crying. This added comment, and the shifting of emphasis in the exchange of looks in example 2, results in placing Julian more at level with the other characters. Anne has also gone towards more certainty in her statement, and the translator lets her finish her sentence without a forced stop. Bourdieu talks about symbolic violence (1998: 88) and Dick’s “sharp nudge” could not have been a less obvious threat. The submissive, less visible, female is turned into the one taking initiative and looking back – straight into the boy’s eyes. Also, if applying Bourdieu’s theories, “the symbolic violence [and/or dominance]” in Julian’s steady gaze is removed from the translation.

When translators try to make texts more suitable for a target culture, by using shifts, the result often leads to what Chesterman calls “the flattening effect of translating”. He also claims translations to be “more conventionalized than their originals” (1997: 24) and if this essay’s working hypothesis, that *the shifts were made to rid the translated text of the original text’s sexist content*, is once again being put forth, flattening (or conventionalizing) can – in this context – be claimed as a synonym to *getting rid of sexist content*. For example, that *boys can also cry* is most likely accepted in present day Sweden. Because of this, Julian’s new comment is added.

Ås’s talks about the master suppression technique “ridicule” and how stereotypical behaviour demeans women (1987: 45). By adding Julian’s comment the reader is shown that not only girls are allowed to cry. The oldest boy, the leader of the group, has given his consent – boys can also cry. Arguing over the apparent paradox in letting the leader – a boy – talk about this matter is intentionally avoided.

5.2.2. Omissions

The number of words affected by omissions is by far larger than that of any other type of shift and as will be shown, in the examples below, cutting out parts of text is a crude, but also effective, way of getting rid of inappropriate content. Example number 3 takes place when Anne meets George for the very first time and the translator has been really busy with the scissors. But what has happened to the post-omitted translation? Ås's "ridicule" includes stereotypical traits being placed on women. To oppose that in a passage of text – i.e. to make said text less sexist – these stereotypical traits must be removed.

(3) She had very short hair, almost as short as a boy's. [...] when I cut my hair short. [...] 'Don't you simply hate being a girl?' asked George.

'No, of course not', said Anne. 'You see – I do like pretty frocks – and I love my dolls – and you can't do that if you're a boy.' (ST 2001: 19-20)

Hon hade kort, lockigt hår [...] ...när jag klippte håret. [...] "Tycker du inte illa om att vara tjej?" "Nej" sa Anne. "Jag tycker om fina klänningar med volanger och jag gillar att leka med dockor."

(TT 2008: 19-20)

(4) Then George did a surprising thing for her. She gave Anne a hug! The she immediately look most ashamed of herself, for she felt sure that no boy would have done that! And she always tried to act like a boy. (ST 2001: 47)

Då gjorde George något som hon verkligen inte brukade göra ofta. Hon gav Anne en stor kram! (TT 2008: 40)

(5) ...gardening to do. You'll be quite safe with George. She can handle a boat like a man. The three... (ST 2001: 63)

...jobba i trädgården." De tre... (TT 2008: 51)

(6) 'He's an awfully good swimmer.' Isn't it nice to have a dog with us?' said Anne, anxious to make up for her mistake. 'I do so like him.' 'Woof,' said Timothy, in his deep voice and turned round to lick Anne's ear. 'I'm sure he knew what I said,' said Anne in delight. 'Of course he did,' said George, 'He understands every single word.' (ST 2001: 48)

"Han är väldigt bra på att simma" "Är det inte roligt att ha en hund?" sa Anne. "Han är jättegullig." "Voff", instämde Tim med sitt mörka skall och vände sig om och slickade Anne på örat. "Han förstod vad jag sa", sa Anne förtjust. "Klart han gjorde", sa George. Han förstår allt man säger." (TT 2008: 41)

In examples 3-5 a pattern can clearly be seen in the parts being omitted: "almost as short as a boy's", "she always tried to act like a boy" and "she can handle a boat like a man" are not present in the translation. Also, when "the two characters talk about 'being a girl' [in example 3] and how angry George's mother got when George cut her own hair short. 'Short' – the probable cause to the mother being angry (as it can undoubtedly be assumed that the children sometimes got their hair cut) – is being omitted" (Almgren 2008: 12). Anne's opinion about what "you can't do if you're a boy" is also missing.

Lpo94 suggests that traditional gender roles should be counteracted (1994: 4). With that in mind it is rather evident that the translator – using the strategy Chesterman calls "information change (1997: 109) – would try to avoid bringing certain messages, not approved of in

today's Sweden, into the translation. Having short hair is no longer unusual for a girl, so "almost as short as a boy's" is omitted. By doing this the translation is now rid of yet another example of stereotypical behavior, or perhaps – as in this case – gender conservative views on haircuts.

Still, it can of course be questioned if not George's character is supposed to be a bit of a gender rebel. The remark "almost as short as a boy's" may be very important. If so, the omission of sexist content – at least in this case – would also cause important character traits to disappear. According to Rudd various small things, colors etc, is often more central to the plot than what translators might think (2000: 47) and changing them can affect the story as a whole.

"The context of [example 6] is a discussion following an incident between George and Anne. Where the latter recently did something the rest of the children did not approve of. George expressed her feelings by kicking Anne. Knowing this, the importance of Anne's anxiety 'to make up for her mistake' versus the dog's turning 'round to lick Anne's ear' can easily be questioned in the light of Chesterman's suggestion to maintain the intention of the writer (1997: 111) and to refrain from omitting important parts from the plot" (Almgren 2008: 15). The girl's anxiety is without a doubt more important to the plot than if dogs lick ears or not. Still the former is omitted.

Another interesting aspect regarding the omissions is the sometimes contradictive selection of the things cut. The actions taken by the translator to counteract "double punishment" ends up in the same kind of catch 22 situation as Ås herself describes. Cut-outs remove Anne's remark regarding dolls (example 3) and "on pages 145-147 in chapter 11 *Off to Kirrin Island*, there is another passage, about 300 words long, where George, in the same inner-monologue type of way as previously shown, questions herself with thoughts like 'I'm different [...] sulky and bad-tempered and fierce'. Finally she is 'going red' twice because of Julian. This whole passage has [also] been omitted" (Almgren 2008: 15). In short, girls are not allowed to express their views (those parts are omitted), but on the other hand they are also not allowed to reason with themselves and come up with new ways of dealing with things. Herein lies the problem. The translator strives towards creating equality between male and female characters – to rid the text of sexist content – and actions are taken to limit the male characters' dominance (example 2) by changing what they say or do. However, female characters' inappropriate remarks or actions are simply omitted. As a result, female impact on the story, and the depth and complexity of their characters, could decrease.

5.2.3. Words systematically replaced

“One phrase [is] systematically replaced in the TT: ‘The little girl’ (sometimes ‘silly little girl’, ‘obstinate little girl’ or ‘odd girl’)” (Almgren 2008: 14). The phrase is not removed, but changed to a less describing (i.e. arguably less sexist) pronoun without its original modifiers. But, is there not an obvious difference between referring to a character as “she” or as “the little girl” when it comes the relation said character will have with a reader? Yes, there is. “She” can be any kind of female: old or young, small or tall, but “the little girl” is rather limited. Few women are referred to using those words. Code says: “identities are an important dimension [and] play a crucial part in determining whether we accept or contest existing power relations. For women the construction of new and resistant identities is a key dimension” (2000: 148).

5.4. Summary of the results

As shown, shifts have apparently been made with a “desire to conform to the expectancy norms of the target language community” (Chesterman 1997: 113). The translation’s evident lack of sexist content and its many similarities to Lpo94 leaves no room for arguing. Values of the target culture – in this case, Sweden (represented by the goals and aims of Lpo94) – has been adopted. By applying the different theories (including Ås’s master suppression techniques and their opposites) to the shifts it has been confirmed that the source text’s parts were of a sexist nature, whereas the target text’s shifted parts contained sexist elements of a far lower frequency.

The translation can thus be said to have been ridden of sexist content. Still, Rudd says that “well intended attempts to write texts that install p.c. values often founder because they lose [the] tension between reality and fantasy, trying to make the reality utopian” (2000: 203). If that is true, and the changes have caused the book to reduce, or increase, its predecessor’s fascinating effect on young readers (Rudd 2000: 109), that would be an interesting aspect. According to Chesterman “the paraphrase strategy results in a TT version that can be described as loose, free, in some contexts even under-translated” (1997: 104). Apparently the removal of “sexist” content can affect the general story: Julian is more of an authority figure in the ST than in the TT as the examples have shown, Anne has no conservative ideas about boys playing with dolls in the Swedish version and George is less ashamed of certain personal traits. On the other hand the balanced in “power relations” (Rudd 2000: 110) is changed: “boys and girls have equally great influence” (Lpo 94: 4). The goal of the translator is then

reached – with some side effects. The ideologically influenced translation is safe, but dull – perfect for Sweden.

Finally, Ås's ideas are once again claimed to be so widely spread, accepted and influential that they could easily – together with Lpo94 (representing the Sweden) – be reason enough for any translator to consider them as *the* norm. According to Chesterman the translator will therefore conform to these expectancy norms of the target language community (1997: 113). “I do not claim prescriptively that these should be the values; I claim, descriptively, that these appear to be the values” (Chesterman 1997: 175). The changes have made the translation's way of describing boys and girls, and their interactions with each other, more similar to the goals and aims of Lpo94. The changes are based on ideological values. In short, the Swedish translation of *Five on a Treasure Island* now fits its target culture's viewpoints concerning how males and females *should* be portrayed.

6. A didactic model

This section is supposed to serve as a source of inspiration for teachers. Its intended audience is language teachers at high schools in Sweden, but there might be something in it for other teachers as well – regardless of subject, level or country. It also needs to be said, that the content of the fiery speeches does not reflect this essay's author's personal opinion. The two speeches are *supposed* to sound a bit extreme in order to distinguish them from each other.

6.1. The survey

The short survey (shown below) is more a way to trigger a discussion than an actual way of getting information on what students think about certain translations. The somewhat offensive nature of the second question is intentional – an attempt to get the students talking

- | | |
|--|-----------------|
| 1. In your opinion, is this a correct translation? | YES / NO |
| <i>George looked at the brown eyes that gazed steadily into hers.
George tittade Julian rakt i ögonen.</i> | |
| 2. In your opinion, is this a correct translation? | YES / NO |
| <i>Jews should be extinct.
Judar borde flyttas.</i> | |
| 3. In your opinion, is this a correct translation? | YES / NO |
| <i>"Please stop!" the little girl whined.
"Lägg av!" sa hon.</i> | |

6.2. Pedagogical influences and why this is worth working with

The ideas and suggestions put forth in this didactic model are based on the theories of Roger Säljö and other influential scholars:

Säljö's work is chosen as inspiration mainly because of his ideas on language as a key factor in how students understand their surroundings. Säljö talks about language as a subjective mirror (2000: 86) – a way of reflecting values. This semi-semiotic idea goes hand in hand with Chesterman's pragmatic strategies. Semiotics, like semantics, studies the meaning of words and phrases, but the former includes metaphors and other types of linguistic images. The earlier-in-this-essay mentioned "culture-specific items" (Chesterman 1997: 108) are perfect examples of what would be seen in Säljö's subjective mirror (2000: 86). Words and expressions typical for any given language might sometimes carry a subtle meaning – not easily transferable to another language. Changing these while translating may alter the translated text as a whole. For example, not only trousers are turned into pants when a British book is turned into the American version – idioms, figures of speech and phrasal verbs are also changed. The translator must consider achieving optimal communication (Chesterman 1997: 69) and so should the language students – that is why these things are so important to consider when discussing translations. Where to draw the line and what is optimal communication? A successful translation discussion must not amount to an answer – more questions raised are also an accomplishment. The key is to make the students think and problematize.

Maria Montessori's "help me to help myself" (Svedberg & Zaar 1998: 158) is also a major influence and could be used to summarize this didactic model's main goal. It is up to the teacher to help the students to help themselves and also to show both students (and other teachers) the importance of words. Discussions on words' value (see previously mentioned semiotics) are a good way to get started. These discussions could take various forms and the most important part is not to agree on a word's value – it is realizing how different a word (or phrase) can be interpreted. Furthermore, it is not a question about knowing which way of translating is right and which one is wrong – it is about allowing students to choose for themselves. All in accordance with Lpo94's goals and aims.

As discussed above, the lesson to be learned from all this is the importance of realizing how different a word can be interpreted. Changing words – i.e. changing meaning – when translating may at first seem like something of less importance, but it is not (as has been shown in this essay). This is serious business. Studying Lpo94, the Swedish compulsory

school system's curriculum, (2006: 8-9) it becomes evident that students should be encouraged to make up their own ideas based on their own experiences.

The school should strive to ensure that all pupils develop their ability to consciously form and express ethical standpoints based on knowledge and personal experiences [and] strengthen the habit of independently formulating standpoints based not only on knowledge but also on rational and ethical considerations.

However, this independent thinking should not be forced by the teachers, even if it is for the greater good. Svedberg and Zaar talk about the importance of allowing young people, students, to form their own understanding of their world (1998: 272). The teacher should only guide – not push.

Returning to the above mentioned “greater good”, high school students should be able to connect that reference to Utilitarianism and Immanuel Kant's categorical imperative (Rachels 2003: 56-79). With that in mind the teacher is free to gently steer the students' discussion in many directions. If the discussions center round the issue of morally right or wrong – ethical issues –, the teacher can point out the difference between good intentions and good results. Still, this is not a matter of disapproving of attempts to rid a text of inappropriate content (although it is unavoidable to end up showing how good intentions may cause bad things to happen). The main point in getting students to discuss the issues concerning manipulated translations is simply to make them aware of these translations' existence – so they can judge for themselves.

6.3. A fiery speech x 2

To get the students more motivated to discuss two short speeches can be performed: One celebrating the shown way of translating, another one doing the opposite. This will require some acting skills from the teacher. The supporting speech is not as long, and not nearly as fiery as the opposing one, but this is mainly due to the former speech's obvious flaws – especially if the views presented are compared to Lpo94's goals and aims.

6.3.1 Supporting ideologically influenced translations

What kind of books do we want to read? Good books of course! But what if the good books are bad? Is it not important that we can pick freely in the library – reassured that whatever book we pick, it will not contain things our society does not approve of?

Many classical books have an interesting and fascinating story to tell – and that is all very good – but sometimes interesting and fascinating books contain elements not suited for

today's readers. Both racist and sexist content can be found in many "good" books. And we do not want to read that, now do we? If translators are aware of this when they translate books into Swedish, they will be able to adapt certain parts of the books to better suit our society. Books are a great and important inspiration for both young and old. Removing inappropriate content from books will lead to less inappropriate behavior in real life as well.

6.3.2. Opposing ideologically influenced translations

What is it we really want the texts we translate to contain? The author's ideas or our own? When being faced with these types of translation-dilemmas most people will probably think along the lines of "what's wrong with replacing 'the little girl said' with 'hon sa' [she said]? It is such a small detail, is it not?" But they fail to see the big picture. Sure, we could continue to change books to fit the values of today. We could alter books from yesterday and make them more suitable our society. Why not start with *Mein Kampf*?

It is a rather extreme suggestion, but it help prove my point. If we continue to allow translations to be influenced by political and social agenda, the value of literature as a way of learning about how things were is forever lost. Because what is the point of keeping literature from – well, *any* time in history – if it is going to be manipulated and changed? Have we not misunderstood the whole idea of using literature as "windows to the past" – as chronicles on how people of those days viewed their world?

But is there a difference between *Mein Kampf* and a children's book? Yes, of course there is. In fact, there is a huge difference. But then, could we not just agree on changing only a few children's books? No, we could not. The line has to be drawn somewhere and that is the tricky part. Sure, we could probably all agree on some books being better suited for manipulation than others and likewise could possibly be agreed regarding the books that should be kept as educational and instructive "windows to the past". But that is still not the point. The extremes are not important it is the middle ground that should be our greatest concern. Who is to say what book should be altered and what book should not?

6.4. Examples of exercises and summary

Working in small groups, discussing different ways to solve translation problems concerning both linguistic as well as ideological issues, is a great way for students to understand the complexity of translating. Also, the students could be given exercises to do a translation for a certain target audience and to do another while trying to stay as objective as possible. The

most important part is to let the students see the problems themselves and thus helping them to “strengthen the habit of independently formulating standpoints” (Lpo94 2006: 9).

By connecting to philosophical issues of morally right and wrong the discussions can go beyond the boundaries of the traditional language classroom. Collaborations with other subjects – philosophy for example – are often a way of helping students see the bigger picture. Group discussions as well as writing exercises will all serve the same goal. Making the students think for themselves (Svedberg & Zaar 1998: 198).

In conclusion, everybody – readers, teachers and students – will benefit from being aware of the questions dealt with in this didactic section – regardless of personal views concerning ideologically influenced translations. Lpo94 states that the students’ decision-making should be “based on knowledge and personal experience” (2006: 9). Allowing and encouraging students to think outside of the box will make this goal come true.

7. Conclusions

This essay has tried to show that what is in a translation might sometimes be very far from what is in an original text. Apart from that, teachers reading this essay will hopefully be inspired to work with the presented problems and dilemmas concerning translations in class. As said earlier: This is serious business. Whether or not the issues shown in this essay is considered justified or not, it is apparent that these types of translations can change the content of a text – in other ways than the one intended.

After looking at the translation in the light of several theories it can clearly be seen that sexist content is reduced and that the power balance (Rudd 2000: 55) is different in the shifted parts. Still it can be questioned whether or not a translator should support “certain values [and] promote or enhance these values” (Chesterman 1997: 171). Apparently, ridding a text of sexist content *is* making said text more conventional and without taking sides too obviously it is evident that the translation of *Five on a Treasure Island* “has lost some of its edge” (Rudd 2000: 202).

Whereas *The Little Girl is Missing* categorized and described the shifts made when *Five on a Treasure Island* was translated to Swedish, this essay has instead explained not only the probable causes behind these changes and the consequences thereof, but brought up a plausible reason. Together these two essays have help shedding light on the translation phenomenon of ideologically influenced translation. From discovering that the little girl *is* missing to being able to show *why* she is gone.

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