

IS CHANGE NECESSARY?

A study of norms and translation universals in intralingual translation

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ABSTRACT

Denne studien tar for seg internspråklige oversettelser, det vil si oversettelser innenfor samme språkssystem og ser på hvordan disse er underlagt samme normer for oversettelse som interspråklige oversettelser, som er oversettelser mellom to ulike språkssystem.

Utgangspunktet for oppgaven er den britiske og den amerikanske utgaven av Philip Pullmans barne- og ungdomsbok *The Amber Spyglass* (norsk tittel: *En kikkert av rav*). Tidligere undersøkelser viser at graden av oversettelse i amerikanske utgaver av britiske bøker kan være en avgjørende faktor for bokens suksess i det amerikanske markedet.

Målet for oppgaven var å se på typiske trekk fra internspråklige oversettelser slik som sosiokulturelle normer i kilde- og målkultur og diverse universelle trekk innen oversettelse og se om disse også finnes innen internspråklige oversettelser. Ved å studere lingvistiske endringer i stavemåte, tegnsetting, ortografi og grammatikk, samt leksikalske endringer så som ordvalg, tillegg og utelatelser av tekst, har det vært mulig å kunne beskrive hvilke normer som styrer oversettelser av britisk litteratur for det amerikanske markedet, med et spesielt fokus på oversettelser av litteratur for barn og unge. Resultatene viste at i stor grad virker internspråklige oversettelser å være underlagt de samme normene som interspråklige oversettelser og ikke minst at det amerikanske markedet for barne- og ungdomslitteratur styres av til dels svært strenge normer.

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LIST OF ABBREVIATIONS

<i>AE</i>	<i>American English</i>
<i>BE</i>	<i>British English</i>
<i>SL</i>	<i>source language</i>
<i>ST</i>	<i>source text</i>
<i>TL</i>	<i>target language</i>
<i>TT</i>	<i>target text</i>
<i>DTS</i>	<i>Descriptive Translation Studies</i>
<i>CMS</i>	<i>Chicago Manual of Style</i>
<i>OGS</i>	<i>Oxford Guide to Style</i>
<i>AS-BE</i>	<i>Amber Spyglass – British edition</i>
<i>AS-AE</i>	<i>Amber Spyglass – American edition</i>
<i>AS-NO</i>	<i>Amber Spyglass – Norwegian edition</i>

1 INTRODUCTION

In 1959, Roman Jakobson presented the following three definitions of translation in his essay *On Linguistic Aspects of Translation*:

1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems.

(Jakobson 1959/ 2004: 139)

Of these three definitions, the second is the one that has garnered most attention from translation studies researchers through the years. As Jakobson shows us, the translation between two separate languages has been labelled *translation proper* and some would perhaps argue that this is the only viable form of translation.

In recent years, however, increasing attention has been given to other forms of translation as well as interlingual translation. Intralingual translation is a linguistic phenomenon that most of us come into contact with on a daily basis: consider for example subtitling of television programmes for the hearing impaired, the translation of scientific literature into layman's terms and the publication of new editions of classic literary works. In the case of the latter it is only reasonable to assume that a 2014 publication of Charles Dickens' *Oliver Twist* would be different in terms of spelling, grammar and even style from the original edition published in the late 1830s.

It is not unheard of that American movie studios often produce their own versions of British and European films, but the fact that English language books originally published in Britain are translated before being published in the US is perhaps a lesser known fact. In 2007, an article in *The Atlantic* about the release of the fantasy movie *The Golden Compass*, based on the first book of British author Philip Pullman's *His Dark Materials*-trilogy, revealed that parts of the third book of the trilogy had been left out in the US edition of the book (*The Atlantic*, accessed 7 March 2014). According to Linda Pillière, a reader purchasing a British novel in America is unlikely to be aware that the model will have been modified for

the North American reader to such an extent that it must be considered a translation (Pillière 2010: 2). This is also echoed in children's author Jane Whitehead's essay "*This Is NOT What I wrote!*" *The Americanization of British Children's Books*, which is a two-part essay published in *The Horn Book Magazine* in 1996 and 1997. She points out that while reading books by British authors to her children growing up in America she initially noticed the obligatory vocabulary changes, but as she kept on reading, she found that characters in the books had also been altered (Whitehead 1996: 687). In an article in the British online magazine, *Books for keeps*, Mary Hoffmann discusses how British editors also edit US books published in the UK, in order to span a cultural divide and avoid confusions and misunderstandings (Hoffman 2009). In both articles it is pointed out that the older the target audience, the less extensive the changes are likely to be.

Discussions about transatlantic editing are not a recent phenomenon. In a *Horn Book Magazine* article from 1965, Grace Allen Hogarth discussed the overediting of British books across the Atlantic, claiming that many translations of British children's books underestimate the child reader's ability to understand and their curiosity about the foreign. Hogarth points out that the role of the editor is to "help with a few signposts" and not to "change an author's style nor to rewrite his manuscript with a special audience in mind" (Whitehead 1996: 693). Whitehead identifies two main reasons behind the need for publishing houses to Americanise in particular children's books, with number one being "the fear that reading is an endangered activity in this [the US, my comment] culture" and the second being the anxiety "that foreignness is a barrier that can stop the reader from getting involved in a book, or cause her or him to lose interest" (Whitehead 1997: 27).

This leads us to some interesting questions from a translation studies viewpoint: What types of changes are made before a British book reaches the American market? Are changes only made in situations where obligatory shifts with regards to orthography and grammar require it or will a systematic study of translational shifts uncover non-obligatory changes as well? And lastly, why is intralingual translation necessary? Although English is the common language for both Britain and Northern America, there are differences between the linguistic systems in term of spelling, punctuation, grammar and lexical choices. In his book *British or American English*, John Algeo points out that:

British fiction that has been adapted for American readers provides a useful source to document the words and expressions that publishers change for the American market (2006: 5).

(Algeo 2006: 5)

Algeo also points out that more often than not studies of British English (BE) versus American English (AE) begins with ‘a hunch’ that something is different and that this feeling is often confirmed when a comparative study is performed on a set of BE and AE texts (ibid.: 3). Previous research shows us that there are systemic differences between BE and AE in terms of grammatical and lexical choice. It is important to take note that Algeo uses the term *adapted* rather than *translated* when referring to American versions of British texts. Up until recent years, intralingual translations have more often than not been regarded as adaptations, and have therefore been treated within the field of literary and cultural studies rather than as a subject within translation studies (Denton 2007:244). In general, many translation studies scholars and historians have taken a negative view of adaptation, labelling it as ‘distortion, falsification and censorship’ of the original source text (Bastin 2001: 6), but on the other hand some scholars prefer not to use the term adaptation at all, believing that the term ‘translation’ can be used to encompass all forms of textual transfer (ibid.: 8).

However, in recent years researchers have looked at intralingual translations using the same methods as for interlingual studies. In 2009, Danish researcher Karen Korning-Zethsen conducted a study of different versions of the Bible in Danish. Her study revealed that many of the same features found in interlingual translation could also be found in intralingual translation. In all types of translation, one will be able to identify shifts of translation and there are two main types of such translational shifts: obligatory, which are dictated by systemic differences between linguistic systems, and optional, which are chosen by the translator for e.g. stylistic reasons. According to Korning-Zethsen, optional shifts such as addition, omission, paraphrasing etc. were also found to be more ‘dramatic’ in intralingual translations than in interlingual ones (Korning-Zethsen 2009). Korning-Zethsen’s study will be discussed in more detail in chapter 2.

Many of the shifts that Korning-Zethsen documented in her studies fall into the category of shifts described as translation “universals”, i.e. features that occur in all translations regardless of language pair and/or obligatory shifts. If we are able to identify such universals, as described in the translation studies literature and previous interlingual studies, this will support a claim that intralingual translations are in fact that – translations – and not merely adaptations. Based on what we know from previous intralingual studies, it is my

hypothesis that intralingual translations are governed by a set of socio-cultural norms in the same way that interlingual translations are. By examining features such as spelling, punctuation, lexical and grammatical shifts, addition and deletion, it is my aim to answer the following research questions:

1. Which types of translational shifts (obligatory/optional) are present in an intralingual translation, and which type is the more predominant?
2. Is it possible to find evidence of translation universals, such as explicitation, simplification and avoidance of repetitions, and normalisation in intralingual translations?
3. What can these shifts tell us about norms in action in the context of both intralingual translation and the translation of children's and young adults literature?

The subject of my study will be the final book of Pullman's *His Dark Materials*-trilogy *The Amber Spyglass*. Pullman's trilogy was published between 1998-2001 and has received critical acclaim worldwide. By 2007, it had sold a total of 15 million copies according to *The Atlantic* (theatlantic.com, accessed 7 March 2014) The target readership for the books are children and young adults, mainly in the age group 13-18 year olds, but the books have been well-received by adult readers as well. In 2003, the trilogy came in third place in BBC's The Big Read, in which readers across the UK voted for their 100 favourite books of all time (bbc.co.uk, accessed 13 November 2013). *The Amber Spyglass* was also the first children's book ever to win the acclaimed Whitbread Book of the Year award in 2001 (guardian.com, accessed 9 May 2014).

In chapter 2 I will give a brief introduction into the field of translation studies as well as some insights into relevant theories. In chapter 3 I propose a method for intralingual studies, based on other methods and previous studies. The chapter will also give an overview of the analytical categories used for the purpose of my study. Chapter 4 will give a presentation of the results of my analysis and discuss these in detail, before I present an overall discussion of the results seen in context with the theories presented in chapter 2. Finally, in chapter 5 I will sum up my findings and present some concluding remarks on the study and implications for further studies.

2 BACKGROUND AND THEORY

In this chapter I will look at previous research and studies that will be relevant to the subsequent methods and analysis used in this thesis. To begin with, I will look briefly at the field of descriptive translation studies (DTS) and Toury's definition of translational norms, followed by a discussion of norms and practices in the translation of children's literature. I will then give an account of some of the proposed translation universals and look at studies that have investigated this phenomenon and their implications for how we understand the translation process. Lastly, I will then take a closer look at the concept of intralingual translation and look at its position within the field of translation studies as well as give a brief summary of some previous studies on this subject.

2.1 Descriptive Translation Studies

The origin of the term *translation studies* has been credited to James S. Holmes, who in the 1970s proposed a scientific model for the field. According to Holmes, translation studies can be divided into two separate branches, 'pure' and 'applied'. Applied translation studies concerns areas such as translation training, aids and criticism, whereas the 'pure' areas of research include descriptive translation theory, i.e. finding ways of describing the phenomena of translation, and translation theory, i.e. establishing general principles in order to explain and predict such phenomena (Holmes 2004: 184-90).

Pure translation studies as a research area is by Holmes further divided into two categories, theoretical and descriptive. The theoretical branch is concerned with general theories, i.e. those that account for every type of translation, and partial theories, which only concerns translations restricted to certain types, such as medium (manual vs machine translations), area (specific languages, groups or communities), text type, time, problem (discussions of equivalence, translation universals etc.) DTS has three possible foci, according to Holmes (ibid.), which are *the examination*, *the product* and *the function* of translations.

2.1.1 Toury's norms of translation

In his book *Descriptive Translation Studies – And Beyond*, Toury (1995) highlights norms as an integral part of translations. A primary argument is that all translations are governed by norms that may stem from either the source culture or the target culture, and one of Toury's main arguments is that all translations are part of a socio-cultural system and cannot be

dismissed as mere target language (TL) reproductions of a text published in a different source language (SL).

Initial norm

According to Toury (1995: 56), a translator has two choices at the beginning of the translation process:

1. To submit his translation to the norms of the source language and culture and replicating the text according to these. The translator must also be aware of the position that the source text (ST) has in its own culture. Translations that follow this pattern are by Toury labelled as *adequate* translations.
2. To submit the ST to the norms of the target language and culture, and thus establishing the text as a part of the target culture. Such translations are labelled as *acceptable* translations.

These two choices are referred to by Toury as the *initial norm*. When a translation is labelled as adequate, one might be led to believe that such a translation would copy the ST with virtually no shifts from the SL. It is, however, important to be aware that even though a translation is labelled as adequate, shifts from the ST will occur since certain shifts, such as grammatical and semantic shifts, are obligatory. The initial norm can be considered as a continuum where *adequate* and *acceptable* form opposite ends and where there is no definite either/or, but rather where a translation by virtue of its main features can be considered to be closer to either end of the continuum.

In his essay “...*waterlogged somewhere in the Mid-Atlantic*”, John Denton takes a look at the American edition of British author Sue Townsend’s *Adrian Mole Diaries*, which were immensely successful in Britain, but not so in America (Denton 2007). In contrast to other translations to the American market, the texts of *Adrian Mole* to a large extent retained their *Britishisms*. Slang, jokes and references to famous British people not known to most Americans were kept, with the result being that American readers felt lost and failed to identify with the text. Denton distributed a questionnaire survey to readers, asking them whether or not they understood the references. To a large extent the informants showed that they did not understand the text or misunderstood a number of British terms used in the book. From a DTS point of view, one could say that this translation kept to the socio-cultural premise of the ST and therefore should be considered as an adequate translation, according to Toury’s definition of the initial norm. Because the socio-cultural aspect of the text was so

different from the target culture in which the translation was placed, the book failed to engage its readers in the target culture in the same way that it engaged readers in the source culture (ibid.: 259).

Preliminary norms

Preliminary norms govern decisions regarding translation policy and directness of translation (Toury 1995:58). Does a translation policy exist in the target culture? Are there certain rules and regulations in place with regards to which texts should be translated into the TL? Who decides what kind of texts should be translated: authorities or publishing houses?

When looking at directness of translation, researchers look at issues concerning the use of sources, such as whether translators in the target culture only use SL texts in their translations or if they also use intermediate translations, e.g. earlier translations of the text in their own language, in the process. It is also possible to look into such issues as whether the use of intermediate translations is accepted or frowned upon in the target culture (ibid.).

Operational norms

Operational norms refer to the decisions that are made during the translation process. They can be divided into two sub-categories: *matricial* and *textual-linguistic* (Toury 1995: 58).

Matricial norms govern aspects of translations such as fullness of text and distribution. Omissions, additions and adaptations fall under this category. A feature of matricial norms may be illustrated in cases where omissions in the ST are compensated by additions in the TT. Textual linguistic norms govern how the translation is made with reference to textual-linguistic material in the ST such as lexical items, phrases and stylistic features (Munday 2001:112).

Operational norms tell researchers something about how translations come into being and to which extent they may be said to be governed by the norms of the source or the target culture, a principle which again overlaps with the principles of the initial norm.

Toury claims that translation can be seen on par with a socialisation process, in which norms are bound to govern translational behaviour to a certain extent (Toury 1995: 17). If an original British text is to 'move into' the American culture, what norms may govern such a process? Some clues might be found in the essay *More than a childhood revisited...* in which Angelika Nikolowski-Bogomoloff (2008) explores British and American translations of Swedish author Astrid Lindgren's *Madicken*-stories. Nikolowski-Bogolomoff looks at a British translation from 1979 by Patricia Crampton and an American translation from 1962 by

Gerry Bothmer. One of the first things she points out is how the British translator has translated all of the text, including neologisms such as *pilutta dej*, which has been translated as ‘sucks to you’, whereas these are left out in the American translation (ibid., 172). Further on, it becomes clear that where the British translation has included every social issue covered in the text, such as alcoholism and poverty, the American translation has more freely omitted entire chapters and passages deemed unsuitable for young children (ibid., 177). The author draws the conclusion that the British texts takes the child reader more seriously than the American by including all layers of the text, whereas omissions have been made in the American version, and thus being more protective of the target readership. Nikolowski-Bogolomoff also points out that the second book about Madicken was never published or translated in the US. What this study shows us is that there exists a stricter translation policy for children’s literature in the US than in the UK. It should be mentioned that adaptations to suit social norms is not just a feature of translations of children’s literature. Venuti refers to an American translation of Thomas Mann’s *Death in Venice* from 1936, in which the translator has downplayed a central homoerotic theme in order to comply with a stricter moral view of American readerships (Venuti 1998: 33).

Toury’s model is specifically made for interlingual studies, where clear lines between a source and target language and culture can be seen. The main purpose of this present thesis is to apply his method of DTS to an analysis of an intralingual translation, where there are very few differences between source and target language, but perhaps a more marked difference between a source and target culture, and see if this will allow for some new insights into the translation process and norms in operation in certain contexts. Although he does not mention intralingual translation specifically, Toury points out that it is possible in descriptive translations studies to include works that could ‘plausibly have been regarded as translations, but which were not’ (Toury 1995: 32). He further points out that it is of course possible to study such items as well, under the same conditions as *translations proper*, but that such a study will have to account for why these texts were not presented as translations in their target culture in the first place, or else the ‘required goal will never be attained’ (ibid.: 33).

2.2 Translating for children

Before a book reaches a child, the book passes through a chain of adult authorities: author, agent, publisher, editor and parent/relative. The child is, in other words, not free to choose what he/she would like to read, and in the strictest sense the literature is chosen for him/her. When a translator enters the scene, they have the power to make adaptations to the original text and the text becomes subject to social norms (Nikolowski Bogoloff 2008: 174). Finnish researcher Tina Puurtinen points out that translators of children's literature are often allowed greater freedom than other translators and that their main goal is to produce a text that will be acceptable within the target literary system (Puurtinen 1994: 84). Puurtinen further argues that translations of children's literature frequently operate as original texts in the target system, rather than as translations.

In her book *Translating for Children*, Riitta Oittinen points out that it is important to take the child reader just as seriously as one would an adult reader when translating for this readership. She goes on to claim that translations made for children “show our *respect* or *disrespect* for childhood as an important stage of life...” (Oittinen 2000: 41, author's emphasis). Another timely question posed by Oittinen is: where does one draw the line between the fostering and protecting of child readers and that of censorship (ibid. 43)?

According to Zohar Shavit, the study of the translation of children's literature is particularly suited for studying translational norms, because translated texts expose the constraints that affect children's literature in translation (Shavit 2006: 26). Shavit points out that whereas the norm for adult literature in interlingual translation is to present a complete, unabridged text, a translator of children's literature has a greater liberty in being free to add and delete ‘in accordance with the demands of the target system’ (ibid.: 33). Some of the areas that have previously been addressed by researchers in the study of translated children's literature are (1) cultural context adaptation, (2) ideological manipulation, and (3) dual readership, where the target audience includes both children and adults (Alvstad 2010: 22).

Cultural context adaptation refers to when the text has been adapted to suit the TL community's frame of reference, and includes translational shifts such as addition of historic background, changing of flora and fauna names, measurements, and items that are culture specific. It has been argued that shifts on this level can hinder a child's development in their understanding of foreign cultures (ibid.). The Americanization of children's literature for the most part falls under this category and changes made for American readers have often been defended with arguments such as that the cultural references in i.e. British books are so vastly

different from the immediate lives of American children and teenagers that a translation is required in order for the readers to be able to understand and fully enjoy the books. The editor of the American editions of the *Harry Potter* books defended his decision to translate by saying that he only wanted American readers to have ‘the same literary experience’ as British readers (Nel 2002: 261). Both Puurtinen (1994) and Whitehead (1997) mention that very little foreign children’s literature is translated in the US, which makes it more likely that young American readers come into little contact with the outside world through literature, and Whitehead raises a concern over American children being overprotected from exposure to different cultures (ibid.: 31).

Ideological manipulation is also known as ‘purification’. This could include the omission or editing of swear words and informal speech and the removal of ambiguous elements or symbols. In an article published on his personal blog in 2009, Norwegian illustrator Sven Nyhus tells of how one of his illustrations was censored by an American publisher for showing a pocket knife. Nyhus points out that in Norway the pocket knife is used for simple household chores or as an useful instrument when hiking, but the American publisher sternly told him that ‘Please delete the knife. We don’t picture weapons in our books.’ (sveinnyhus.blogspot.no, accessed 11 November 2013). This is an example both of the adaptation of cultural specific elements as well as ideological manipulation. Nikolowski-Bogomoloff presents a similar scenario in her study of British and American translations of Astrid Lindgren’s texts, as discussed in 2.1. In her study, she found that an explanation for the extensive changes in the Madicken-translations could be found in the literary norms that were prevalent in the US in the 1960s. Following the Second World War there was a strong focus on the family unit and its core values, and it was also important to protect the innocence of childhood. This became apparent in all children’s literature published in the US around that time (Nikolowski-Bogomoloff 2011: 201).

Some books, such as the *His Dark Materials* trilogy and the *Harry Potter* series, have a *dual readership*, in that their primary target audience is children, but the books appeal to adults as well. In the translation of these books, the translator is left with the dilemma of who should be taken into consideration first and foremost when translating these books. As pointed out above, though, a book will pass through several adult hands before reaching the child, so in that sense, a children’s book will always have a dual readership.

2.3 Translational shifts and translation universals

According to the *Routledge Encyclopedia of Translation Studies*, the term *shift* is used in the literature to refer ‘to changes that occur or may occur in the translation process’ (Bakker et. al 2001: 226). There are two main categories of translational shifts, *obligatory* and *optional*. Obligatory shifts are dictated by differences between linguistic systems, such as lack of correspondence between related lexical items in the SL and TL (Baker 2001, 228). Often used examples of this in BE and AE are “trainers” vs “sneakers” and “biscuit” vs “cookie”, which refer to the same kinds of objects, but might be subject to cultural misunderstandings if the reader is not aware of the difference or the word’s meaning. “Biscuit” as a word exists in AE as well, but is used to refer to a different type of baked good, something that would be more similar to the British “scone”.

Optional shifts ‘are those opted for by the translator for stylistic, ideological or cultural reasons’ (ibid. 228). Take for example the word ‘love’ in English, which in Norwegian has several equivalents, depending on the context in which the word is used. Depending on the setting, a Norwegian translator can choose to translate ‘I love you’ with either ‘Jeg elsker deg’ (strong, physical love) or ‘Jeg er glad i deg’ (less strong, meaning *being fond of, caring about someone*). To be more specific, this would be an example of an *explicitation*, i.e. a shift in which information that is implicit, or hidden, in the SL is made explicit in the TL. The Norwegian translator will have to take the situation and context of the ST into consideration when choosing the correct Norwegian translation for ‘I love you’.

By studying different types of translation shifts in different types of literatures and contexts, i.e. historical or social, researchers will be able to identify norms in translation.

Different types of shifts have been further divided into different categories and some of these have been proposed as translation universals. Translation universals are linguistic features that through contrastive analysis have been found to occur in translated texts independently from the influence of the language pairs involved in the translation process (Laviosa-Braithwaite 2001: 288). Some proposed translation universals are *explicitation and implicitation, simplification, avoidance of repetitions present in the source text, and normalisation*.

2.3.1 Explicitation and implicitation

It has been claimed that translated texts tend to be more explicit than original texts. This could be linked to the need for translators to explain information that might not be part of the target

cultural domain to a TL audience. Vinay and Dalbèrn first defined explicitation in 1958. Their definition was that explicitation is ‘the process of introducing information into the target language which is present only implicitly in the SL, but which can be derived from the context of the situation’ and implicitation ‘the process of allowing the target language situation or context to define certain details which were explicit in the source language’ (Baker 2001: 80). Since then several theories and hypotheses surrounding explicitation and implicitation have been brought forward, but a more recent definition for the phenomena was given by Kinga Klaudy in 2003:

Explicitation takes place, for example, when a SL unit of a more general meaning is replaced by a TL unit of a more special meaning; the complex meaning of a SL word is distributed over several words in the TL; new meaningful elements appear in the TL text; one sentence in the SL is divided into two or several sentences in the TL; or, when SL phrases are extended or “elevated” into clauses in the TL, etc.

Implicitation occurs, for instance, when a SL unit of a more specific meaning is replaced by a TL unit of a more general meaning; translators draw together the meaning of several words, and thus SL units consisting from two or more words are replaced by a TL unit consisting of one word; meaningful lexical elements of the SL text are dropped; two or more sentences in the SL are conjoined into one sentence in the TL; or, when SL clauses are reduced to phrases in the TL, etc. (Klaudy 2003, in Pym 2005)

The *Routledge Encyclopedia of Translation Studies* identifies four different types of explicitation:

1. *Obligatory explicitation* is dictated by differences in the syntactic and semantic structure of languages. The previously mentioned “trainer” vs “sneaker” example would be an obligatory explicitation, where the object in question is the same, but the two language systems use different words.
2. *Optional explicitation* is dictated by differences in text-building strategies and stylistic preferences between languages. The reasons for calling them optional, rather than obligatory, is that a TL translation without this type of explicitation would be perfectly acceptable in terms of grammar and style, but could be conceived as clumsy and unnatural by TL readers.
3. *Pragmatic explicitation* occurs when the translator adds additional information to the text, in order to explain something which may not be common knowledge in the TL community, i.e. giving brief background information about a character, an event or a place.

4. *Translation-inherent explicitation* is thought to be connected to the translation process itself, rather than being a result of systemic differences or cultural differences between source and target language.

(Klaudy 2001: 83)

2.3.2 Simplification and avoidance of repetitions in the source text

Three types of simplification have been commonly identified in translated texts: lexical, syntactic and stylistic.

Lexical simplification can be described as the act of ‘making do with less words’ (Laviosa-Braithwaite 2001: 288) and includes strategies such as paraphrasing in order to close cultural gaps between source and TL, the use of common-level or familiar synonyms, and the use of superordinate words where no equivalent hyponym exists in the TL, e.g. Norwegian ‘elsker/glad i’ vs. English ‘love’ as mentioned in 2.3.

Syntactic simplification was discussed in Ria Vanderauwera’s study of 50 Dutch novels translated into English, where she observed that complex syntax in several instances was simplified, e.g. non-finite clauses being replaced with finite ones (ibid.: 289). Syntactic simplification is also likely to be a feature of translated children’s literature, e.g. where classics from the adult literature have been adapted for a younger readership. In her study of two Finnish translations of L. Frank Baum’s *The Wizard of Oz*, Tiina Puurtinen observed that one translator’s preference for simple finite constructions left an impression of a more ‘fluent, natural and dynamic’ style, whereas the other translator’s use of complex non-finite constructions gave a more formal and static text, which was thought to lower the text’s readability (Puurtinen 2006: 55).

As examples of stylistic simplification, Vanderauwera found that long sequences and sentences in the ST had a tendency to be broken up in translated texts and that repetitions and redundant information were either omitted or reduced (Laviosa-Braithwaite 2001: 289).

According to Nitsa Ben-Ari the avoidance of the repetition of words and phrases in translated texts is so common in translation that it is more than just a norm operating in the continuum between adequacy and acceptability (Ben-Ari 1998). Avoiding repetitions has been linked to a need for displaying a rich vocabulary and Ben-Ari also points out that norms as a behavioural trait ‘are neither logical nor conscious’ (ibid.). If avoiding repetitions does indeed take place in order to enhance and show variation in the vocabulary, it is likely that

this too would be a prominent feature of translated children's literature, which often has a pedagogic purpose, as mentioned in 2.2.

2.3.3 Normalisation

Systematic studies of translated texts have uncovered extensive evidence of shifts such as changes in punctuation, lexical choice, style, sentence structure and textual organisation. According to Baker, normalisation can be defined as 'the tendency to conform to patterns and practices which are typical of the target language, even to the point of exaggerating them' (Baker 1996: 176-177). Such shifts contribute towards 'a textual conventionality' acceptable to a TL audience (Laviosa-Braithwaite 2001: 289). This also coincides with what Whitehead reported in her essay mentioned in section 1, as well as in other intralingual studies (Denton 2007, Korning-Zethsen 2009, Pillière 2010).

In many instances, features such as dialectal characteristics in characters' speech are substituted for standard forms, a feature that has been accounted for in the American version of the *Harry Potter*-series, amongst others (Nel 2002). Vanderauwera underlined in her study that such changes contribute towards creating a TT that is sometimes more readable, as well as being more coherently organized than the ST (Laviosa-Braithwaite 2001: 290).

In his essay *On Toury's laws of how translators translate*, which deals with different theories on translation universals and proposed laws of translation, Anthony Pym points out that to a large degree all of these universals seem to overlap with one another, often making it difficult to distinguish between the different types of universals (Pym 2008). Pym suggests that perhaps all these universals are different aspects of one underlying universal, a universal which has yet to be identified.

2.4 Intralingual translation

As mentioned in the introduction, Roman Jakobson defines intralingual translation as "an interpretation of verbal signs by means of other signs of the same language" (Jakobson 1959). What is interesting about this definition is that it clearly states that a language can have more than one form, and as such there must be texts that can be found in more than one version. Since Jakobson first published his essay in 1959, studies of intralingual translations have taken a back seat compared to studies of interlingual translations, which Jakobson refers to as

translation proper. According to John Denton, the study of intralingual translation most often belongs to the field of literary studies rather than translation studies and they are more commonly referred to as ‘adaptations’ rather than ‘translations’ (Denton 2007: 244).

In an article with the title *Beyond translation proper – Extending the field of translation studies*, a title which in itself is a pun on Toury’s seminal work, Danish researcher Karen Korning-Zethsen argues for an inclusion of intralingual translations as an integral part of translation studies. In an increasingly globalised world, she says, there is an increasing need for translations of all kinds, not just Bible or literary translation (Korning-Zethsen 2008: 281).

In further research, Korning-Zethsen points out that there seem to be many similarities between interlingual and intralingual translations, and that in the end, the purpose of the strategies employed in both types is to ensure maximum comprehension in the target audience (Korning-Zethsen 2009: 808). Further, Korning-Zethsen says that as in interlingual translations, intralingual work also employs two codes, but these are more likely to be the codes of different genres or target groups, rather than the codes of language. The codes of different discourse communities within the same language can be almost as different from each other as two different national languages (ibid.: 808). Microstrategies such as additions, omissions, paraphrasing etc. seem to be more extreme in intralingual translations than in *translation proper*, an example of this can be found in the article *You Say “Jelly”, I Say “Jell-O”?* by Philip Nel (2002) which examines the American versions of the *Harry Potter* books. In the AE version of the books, the term ‘Quidditch pitch’ has been changed to ‘Quidditch field’, because referring to a playing field as *pitch* is a feature of BE. However, by changing the words, internal rhymes such as “the *Snitch* glittered above the *pitch*” are lost, and so is a connection to cricket, a British sport played on a pitch and a sport that is frequently referenced throughout the books (Nel 2002: 268).

2.4.1 Korning-Zethsen’s method for intralingual studies

In her article *Intralingual Translation – An Attempt At Description*, Karen Zethsen Korning-Zethsen (2009) points out that intralingual translations seem to be motivated by one (or more) of the same strategies as interlingual translation, such as simplification, explicitation and normalisation, to mention some, and that these in turn are governed by four specific parameters: *knowledge*, *time*, *culture* and *space* (Korning-Zethsen 2009: 805). These were identified from a study where Korning-Zethsen looked at the translation of five verses in four

different versions of the Bible in Danish. The texts had been published across a time-span of 29 years, between 1973 and 2002. In her analysis, Korning-Zethsen compared features such as number of words, possible paraphrasing, and features such as explicitation, lexical and syntactical simplification, addition and deletion (ibid.: 802).

KNOWLEDGE: The parameter of KNOWLEDGE centers around the ability of comprehension of the target group. This often involves interpretations, such as explicitation, explanation and addition and may be either subjective or objective. In the latter case, elements of expressivity or persuasion are also involved. Children's versions of classical literature are typical intralingual translations instigated by knowledge (Korning-Zethsen 2009: 806).

TIME: The parameter of time is related to the parameters of culture and knowledge. It covers instances where the temporal distance from the source text necessitates a new version. New versions are necessary because of the lack of knowledge or cultural understanding that might occur after a period of time has passed. Examples of such diachronic translations are typically new and more contemporary translations of classical text, such as the different Danish bible translations that Korning explores in her study (Korning-Zethsen 2009: 806) In Korning's study the parameter of time became apparent in places where archaic terms were either replaced by more modern language or by explicitation. Other recent examples that involve children's literature are the removals of racially slurred terms such as "negerkonge" (negro king, my translation) from Astrid Lindgren's *Pippi Longstocking*-books (Dagbladet 2006) and "hottentott" from Norwegian author Torbjørn Egner's verses (Morgenbladet 2011). In a recent version of Mark Twain's *Huckleberry Finn* the word "nigger" has been substituted with "slave" (ibid.). TIME tokens would be more likely to take place in intralingual translations where the purpose of the translation is to update the ST to conform to the textual norm and style of the present day. However, as Nel points out in his study, the AE editions of the *Harry Potter* novels showed instances where the American editor had corrected errors, such as typographical and grammatical errors (Nel 2002: 266) and these can also be considered as a form of TIME tokens. In doing so, errors that might otherwise make the text unreadable or prone to misunderstandings are eliminated in the target text (TT).

CULTURE: The need to explain cultural references in a text which time and/or general background knowledge prevent the target group from understanding, even though the languages involved are the same. As is the case with British and American versions of the

same text, e.g. in the American editions of the Harry Potter books, the BrE terms *biscuit*, *football*, *Mummy* and *rounders* were replaced by the AmE terms *cookie*, *soccer*, *Mommy* and *baseball* (Haliday and Munday 2004, in Korning 2009: 808). However, Nel points out in his essay, the AmE *mom* was changed back to *mum* in the later Harry Potter book due to JK Rowling's insistence. (Nel 2002: 262) Translations instigated by this parameter are often known as intercultural translations and localization is an example of a growing industry particularly related to this type of translation.

SPACE: Instances where the text is either reduced or extended so that the physical space of text is changed. This is also a common feature in popular children's versions of classical text. The subtitling of TV-shows and movies for the hearing-impaired is another common form of reducing/extending translations.

One problem with Korning-Zethsen's study is that in the study of Bible translation, one also has to take into consideration that there exist several interlingual translations for the same text, as well as the original source being in a different language. It is therefore difficult to say to which extent the translations that she has used are purely intralingual or have also been influenced by the original source text and other interlingual translations, something which is also pointed out by Korning-Zethsen herself (ibid.: 801).

In the conclusion to her study, Korning-Zethsen further points out that the key strategy in intralingual translation seems to be simplification and that this strategy is driven by one or more of the parameters mentioned above. It is also interesting to see that children's literature is mentioned as a type of literature that is influenced by all four categories. This further supports the claim that all universals and translational strategies seem to overlap in one degree or another, as discussed in 2.3.

3 MATERIAL AND METHOD

The aim of this study will be to identify translational shifts and any norms at play in the translation process from BE to AE, with a particular focus on norms in the translation of children's literature. As material I have chosen Philip Pullman's novel *The Amber Spyglass*, the final book in the *His Dark Materials* trilogy. By comparing the British edition (AS-BE) with the American edition (AS-AE), it is my aim to be able to identify norms by help of the methods described in this chapter.

3.1 Material

The Amber Spyglass was published in 2000 in the UK and is the final book in the trilogy known as *His Dark Materials*. The book follows the first two instalments *The Northern Lights* (US title: *The Golden Compass*) and *The Subtle Knife*. In the UK, the book was first published by David Fickling Books, which at the time was an imprint of the publishing house Scholastic Ltd. The UK edition used for this thesis was published in 2000. The book was published in the US in the same year, and has since been reprinted several times. The TT used for this study was printed in 2005. The challenge with not having had access to one of the first US editions is that it will be difficult to tell whether or not any changes have been there from the first prints of the book, or if they have been added at a later stage. As the first editions of the books had gone out of print by the time this research project was started, it was not possible to get a copy of the earlier editions of the book in both BE and AE.

When studying interlingual translation, it is usually easy to identify the translator, either by name on the front cover or in the front matter. In the US edition of *The Amber Spyglass* no translator has been identified on the title page and all copyrights of the text are listed as belonging to the author, Phillip Pullman. A search on the Internet, however, lists Joan Slattery of Random House Inc. as the US editor for Pullman's books (amazon.com, accessed 6 October 2013), but Slattery's role in the translation of the books is not confirmed. As mentioned in 2.2, translations of children's literature is often presented as original texts in the target culture, a claim which is supported by this information (Puurtinen 1994: 84).

I have also used the Norwegian translation of the book, titled *En kikkert av rav* (AS-NO) in Norwegian. My choice for including the Norwegian translation as part of my study is to see if the choices made in the TT with regards to deletion and addition can be seen as

culturally and ideologically motivated. Translational shifts in the Norwegian translation and their relation to the ST should be able to tell us more about how the AE translation relates to the norms outlined in 2.1. I have only used the Norwegian translation as reference for parts of the study as outlined in the criteria in 3.2.

3.2 Method

3.2.1 Toury's method for descriptive translation studies

Toury's detailed and extensive method for descriptive translation studies has been simplified and enumerated by Jeremy Munday in the following way:

- (1) Situate the text within the target culture system, looking at its significance or acceptability
- (2) Compare the ST and the TT for shifts, identifying relationships between 'coupled pairs of ST and TT segments.
- (3) Attempt generalizations, reconstructing the process of translation for this ST-TT pair.

(Munday 2010: 111)

For the first step, Toury outlines four different approaches to determining a text's significance or acceptability in a target culture. The first approach, which Toury describes as the easiest, is to compare two parallel translations in one language, i.e. translations that were published at the same time. More common, according to Toury, is the comparison of a number of translations in the same TL, which came into being at different points in time, which is what Korning-Zethsen did in her study, see 2.4.1. Toury also gives an example of how one can study different phases of the translation process in order to find out more about how a translator will work in order to make the translation acceptable or adequate. The last initial method suggested by Toury is to look at parallel translations into different TLs, which would be able to draw attention to what could be translation universals and which elements are culture- or language-specific (Toury 1995: 72-73).

Toury's method for descriptive studies as described above takes us down to the level of coupled pairs in the ST and TT. For an interlingual study, it would then be possible to make general assumptions as to the choices that the translator has made in the translation

process by looking at the words chosen in the TT, i.e. is a particular word always translated in the same manner or are certain syntactic structures directly translated from the ST or adapted to fit with syntactic structures in the TT? In an intralingual study, one has to approach the coupled pair in a somewhat different manner. By reading the two texts parallel to each other, it will be possible to identify differences in the two. In some cases there will be talk of coupled pairs, in that words that are orthographically the same in BE and American English have different uses and meanings, e.g. *pants*, which in BE means ‘underwear’, but in AE means ‘trousers’. Thus, one would expect that an AE translation of a BE text would use *pants* where the ST uses *trousers*. In other instances, however, the translational differences become apparent by the use of additions and omissions and differences in punctuation and tense. The occurrences of shifts in such a study should therefore be further categorised and examined in light of these.

3.2.2 Analytical categories for an intralingual study

As mentioned in 3.1, there is no information in the AE version of *The Amber Spyglass* that tells the reader that this text is a translated text. But since we know from previous studies in translation, and from studies of British versus American English in general, that there are differences between the two, we can assume that the AE version of the book has been translated with regards to spelling, punctuation and lexical shifts, and perhaps even in part by deleting parts of and adding to the ST.

The first part of my analysis will be to look at the ST together with the TT and take note of all differences, or shifts in translation, between the two. The shifts have been categorised as (1) spelling, (2) punctuation, (3) lexical and grammatical shifts, (4) addition and (5) deletion. My reason for selecting these categories is that these are the types of shifts that have been accounted for in previous intralingual studies, as well as being an essential part of the discussion concerning translation universals, as discussed in 2.3. I have split the study into two sections where in the first part I have examined three chapters from the book and taken note of all shifts in the categories mentioned above. In 4.1, I will present the findings related to shifts in spelling and punctuation from these chapters. The reason for doing so is that the number of differences between the two with regards to spelling and punctuation proved to be so many that it would have been a very time-consuming task to count for all such differences throughout the entire book. For the second part I have studied the book in its

entirety and taken note of any differences relating to the categories lexical and grammatical shifts, additions and deletions, and these results will be presented in 4.2-4.6.

The criteria that I have set for each of the five categories mentioned above, can be described as follows:

SPELLING: In this category I have counted all instances that differ with regards to spelling in the BE and AE editions of the book, which can be either orthographic differences such as *colour* vs *color* or the hyphenation of compound words such as *over-arching* vs *overarching* or *fish-hooks* vs *fish hooks*. I have also included differences that might be purely stylistic, such as capital letters in nouns.

PUNCTUATION: For punctuation, I have counted all instances where commas had been placed differently in the ST and where sentences in the ST had been split into two full sentences in the TT. The reason for doing this is to see if any patterns in differences could be established between the ST and the TT. Are there different rules for e.g. the use of commas in BE and AE, and can such differences be seen in this translation?

LEXICAL AND GRAMMATICAL SHIFTS: When examining lexical and grammatical shifts I will be referring to any instances where an item in the ST has been replaced with a different item in the TT or where there is a difference in the grammatical or syntactic structure of sentences. This could for instance be the use of a proper noun where the ST uses a personal pronoun as seen in example [1] or replacing a word repeated within the same sentence in the ST with a synonym, as seen in example [2]:

[1] “Lyra’s tongue sensed it and moved to lick them, and then Mrs Coulter let a little more of the liquid trickle into **her** mouth...” (AS-BE 6)

“Lyra’s tongue sensed it and moved to lick them, and then Mrs. Coulter let a little more of the liquid trickle into **Lyra’s** mouth...” (AS-AE 6)

[2] **Unspoken** behind that brief exchange was the one thing they never spoke of (AS-BE 79)

Unsaid behind that brief exchange was the one thing they never spoke of (AS-AE 75)

As seen in [1] it can be argued that the choice to replace *her* with *Lyra* in the TT has been made in order to explicitate meaning that is hidden, i.e. implicit, or prone to misunderstanding in the ST. This can therefore be counted as an example of explicitation of a personal noun into a proper noun, ref. the definition of explicitation and implicitation given in 2.3.1. In such instances, I have also taken note of what type of syntactic category in the ST is being explicitated in the TT , e.g. noun, pronoun, proper noun, adverb, etc.

In this category I have also included instances of changes in word order, between the ST and TT, as seen in the following example:

[3] And he gave it back to Will, with a **disconcerting long unreadable** stare out of his deep black eyes (AS-BE 119)

And he gave it back to Will, with a **disconcerting, unreadable long** stare out of his deep black eyes (AS-BE 113)

ADDITION: Classified as additions are lexical items in the TT that have no equivalent in the ST and the purpose of the analysis will be to see whether additions have been made in order to explicitate meaning that is implicit in the ST, as illustrated by the following example:

[4] After gathering the remaining fragments into a single heap(...) (AS-BE 45)

After gathering the remaining fragments **of Lee's body** into a single heap(...) (AS-AE 43)

Also in this category are items which have been moved to an earlier position in the TT than where it can be found in the ST or items that are used to connect information given in the current paragraph or chapter with information given earlier in the text.

DELETION: Counted as deletions are lexical items and syntactic structures that are present in the ST, but not in the TT. In this category I will also look at micro-structural level shifts, i.e. deletions on word level, as seen in [5] and macro-structural level shifts, i.e. deletions on a phrasal or clause level, as seen in [6].

[5] Many of their dæmons were dogs, too, brimming with curiosity. (AS-BE 357)

Many of their dæmons were dogs, brimming with curiosity. (AS-AE 340)

[6] She bent over the alethiometer, **having to rub her eyes and peer closely again**, and her fingers moved swiftly (AS-BE 175)

She bent over the alethiometer and her fingers moved swiftly (AS-AE 166)

As mentioned in 3.1, I have also chosen to use the Norwegian translation as a form of reference in some parts of the analysis. I have chosen to include the Norwegian translation as a supplement in my presentation of deletions on the macro-structural level. The reason for this is that a third translation in a separate language will be able to tell us something about the norms governing the TT, based on whether or not the same deletions can be found in the Norwegian translation. My reasoning behind this is that if any deletions accounted for in the American version can not be found in a different translation of the same text, then that would suggest that a stricter norm is in operation in the target culture.

By studying the shifts between the BE and AE editions of the text according to the parameters given above, I will be able to complete the second step of Toury's method as summarized in 3.2.1. In my discussion of the findings, I will proceed to the third step of the descriptive method and hopefully be able to draw up some conclusions and identify any norms that will have influenced the final translated product in the target culture.

3.3 Presentation of results

The nature of the findings leaves me with results that can be presented both quantitatively and qualitatively. I have chosen to focus on the qualitative aspect of my findings and will not go into a detailed quantitative analysis other than briefly look at some general figures from my findings. By comparing my findings with other sources, as outlined below, it will be possible to classify the tokens as either obligatory or optional. As mentioned in 2.3, translational shifts can be divided into these two categories, which in turn will tell us more about where the AE translation can be placed on the continuum of an initial norm.

I have used a number of different sources that have been useful to identify systemic differences between BE and AE. I have primarily used *A comprehensive grammar of the English language* (Quirk et al. 1985), *The Cambridge guide to English usage* (Peters 2004) and *British or American English* (Algeo 2006), along with *The Chicago manual of style online* (CMS) and *The Oxford guide to style (OGS)* (Ritter 1992). Where none of the above sources have provided me with evidence that we are faced with a systematic linguistic difference between BE and AE, I have in some cases also made use of the *British National Corpus* (BNC) and *Corpus of Contemporary American English* (COCA) in order to see if findings can be explained by looking at the frequencies found in different corpora. Results from corpora searches will be presented as per million words (pmw).

4 ANALYSIS AND DISCUSSION

The following analysis is designed to reveal evidence of a translation process in the transfer of the source text from source culture to target culture, with a particular focus on identifying translational shifts as discussed in 2.3 and norms as discussed in 2.1. In the following I will present a number of examples from the ST and TT and show how they can be categorised according to the parameters and criteria outlined in 3.2.2. In order to map out to which extent translational shifts happen in intralingual translation, I will first present the findings from the pilot study, before presenting the results from the main study and discussing their implications. In the presentation, where applicable, the numbers in brackets indicate the number of times that a particular type of token was found.

4.1 Pilot study

As mentioned in 3.2, all instances where the TT deviated from the ST were noted to begin with, and divided into five different types of shifts: spelling, punctuation, lexical and grammatical shifts, deletion and addition. It quickly turned out that the number of shifts in spelling and punctuation were so many that in order to make the data collection manageable, it was decided to count these types of shifts for three chapters only and all shifts for the remaining categories in the complete text. These results will be presented in sections 4.2-4.6

The chapters selected for the first part of the analysis were chapter 1, 2 and 20, a total of 42 pages in both the ST and the TT. The length of the chapters is 10, 28 and 7 pages respectively in both editions.

4.1.1 Spelling

The pilot study revealed 79 shifts in spelling. These shifts can be further divided into seven subtypes: orthographic differences (17), i.e. where the spelling in the TT differs from that of the ST; compound nouns (48), which are either written identically in both texts or hyphenated, open or closed; adjectives (3), adverb (2), prepositions (3), type of noun (6) and verb (1). The choice of whether or not to leave a compound noun hyphenated, open or closed can perhaps be considered a stylistic choice rather than having something to do with rules of

spelling, but I have nonetheless chosen to include these shifts in this category. A list of the types of tokens in this group can be seen in Table 4.2.

4.1.1.1 Orthographic differences

Orthographic differences are perhaps the most easily identifiable of the subtypes in spelling and also the type of shift which is most commonly associated with differences between BE and AE. In the three chapters examined for this purpose, a total of 18 tokens were found:

Table 4.1 Difference in spelling – 11 types, 18 tokens

BE	AE
amber-coloured	amber-colored
colour (3)	color
enquiring	inquiring
flavour	flavor
rumoured	rumored
scepticism	skepticism
Spectre(s) (2)	Specter(s) (2)
towards (2)	toward
travellers (3)	travelers
upwards (2)	upward
vapour	vapor

According to Peters (2004), all of the above forms follow the standard patterns of BE and AE, e.g. the use of the *-or* suffix in unstressed syllables in AE, and the doubling of ‘l’ in BE *travellers*. Peters mentions that the use of *en-* or *in-* as a prefix shows little variability when it comes to the two variants, with the exception of *enquire/inquire* (ibid. 180). Searches in the BNC and the Cambridge International Corpus of American English (CCAIE), which is the American corpus that Peters refers to, showed that in BE the use of *enquire* outnumbered the use of *inquire* by 2:1, whereas in AE *inquire* is used in 97% of cases. Peters also suggests that the use of either form might be a matter of stylistic preference in AE, where *inquire* is used in reference to formal investigations and *enquire* in reference to single and personal questions (ibid. 282)

[7] He spent several days searching and **enquiring** in every direction round about, but...
(AS-BE 290)

He spent several days searching and **inquiring** in every direction, but... (AS-AE 276)

4.1.1.2 Compound nouns

The pilot study showed differences in the spelling of compound nouns, which were distributed across 32 different types and 48 tokens. Compound nouns are hyphenated in the ST and either left open or closed in the TT:

[8] ...where a stream milky with **melt-water** splashed... (AS-BE 1)

...where a stream milky with **meltwater** splashed... (AS-AE 1)

[9] ...and offerings of **barley-cakes** and dried tea were placed by pious villagers.
(AS-BE 2)

...and offerings of **barley cakes** and dried tea were placed by pious villagers.
(AS-AE 2)

There doesn't seem to be a set pattern in which nouns are open or closed in the TT. A number of these words are obviously made for the purpose of the text, such as *butterfly-dæmon* and *crow-dæmon*. But a number of these words are also searchable in various online dictionaries. A search of the Merriam Webster dictionary online (merriam-webster.com, accessed 9 October 2013) showed *birdsong*, *blood heat*, *flower head*, *knifepoint*, *meltwater*, *sleeping bag* and *treetop* as the preferred spellings in AE, to mention a couple of examples. *Fish-hook*, *cliff-face* and *rock-climbing* are listed as both hyphenated and open, whereas *mid-air* is listed as closed in Merriam Webster, but hyphenated in OALD (oxforddictionary.com, accessed 9 October 2013).

Peters points out that the use of hyphens can seem unpredictable, and there is a tendency for British dictionaries to recommend hyphenated compound nouns, whereas American dictionaries tend towards keeping them open or closed (Peters 2004: 259).

Table 4.2 Compound nouns – 32 types, 48 tokens

BE	AE	
air-currents	air currents	noun + noun
barley-cakes	barley cakes	noun + noun
bird-song	birdsong	noun + noun
blood-heat	blood heat	noun + noun
butterfly-dæmon	butterfly dæmon	noun + noun
cliff-face	cliff face	noun + noun
crow-dæmon	crow dæmon	noun + noun
fish-hooks	fish hooks	noun + noun
flower-heads	flower heads	noun + noun
half-mist	half mist	noun + noun
half-rain	half rain	noun + noun
hand and footholds	hand- and footholds	noun + verb
hand-span	hand span	noun + noun
insect-scrapings	insect scrapings	noun + verb
knife-point	knifepoint	noun + noun
knife-tip	knife tip	noun + noun
lantern-light	lantern light	noun + noun
melt-water (2)	meltwater	verb + noun
mess-tin (2)	mess tin	noun + noun
mid-air (2)	midair	noun + noun
mongoose-creature	mongoose creature	noun + noun
monkey-dæmon	monkey dæmon	noun + noun
monkey-hands	monkey hands	noun + noun
mulefa-courtesy	mulefa courtesy	noun + noun
pine-cone (4)	pine cone	noun + noun
rock-climbing	rock climbing	noun + verb
seed-pods (3)	seedpods	noun + noun
sleeping-bag (5)	sleeping bag	verb + noun
sraf-wind	sraf wind	noun + noun
tea-brick	tea brick	noun + noun
tree-top(s) (4)	treetop(s) (4)	noun + noun
witch-clan	witch clan	noun + noun

4.1.1.3 Prepositions

In the three chapters there were three instances of different spelling of the preposition *onto*, as shown in the following examples:

[10] (...) made his way along the edge of the lake and up **on to** the rock that Balthamos had pointed out. (AS-BE 16)

(...) made his way along the edge of the lake and up **onto** the rock that Balthamos had pointed out. (AS-AE 15)

Onto was used alongside *on to* in BE before it went out of use sometime during the 19th century. *Onto* is still in use in BE today, but clearly separated from *on to* which is used to form phrasal verbs with *on* and where *to* introduces a separate element (Peters 2004, 394). In AE *onto* is the standard and a search in the CCAE shows that *onto* matches *on to* by 1:1 in AE (ibid.). According to Peters, *onto* is more satisfactory for simple verbs of motion, as *on to* seemingly divides the movement into two aspects (ibid. 395), i.e. “He threw the book onto the table” but “He is travelling on to London” (my examples).

According to the OALD (2010: 1064) the choice of using either *onto* or *on to* as a preposition is optional in BE and AE. In that case the above examples could be seen as showing a stylistic decision made by the author in the ST and the translator in the TT.

4.1.1.4 Type of noun

On five occasions, the TT showed initial capitalisation of nouns where the ST did not use an initial capital letter. In the ST these are which in the ST are *the church* (2), *the kingdom* (3):

[11] “Hiding from **the church**?” (AS-BE 29)

“Hiding from **the Church**?” (AS-AE 27)

[12] “And the Authority still reigns in **the kingdom**, and Metatron is his Regent.”
(AS-BE 34)

“And the Authority still reigns in **the Kingdom**, and Metatron is his Regent.”
(AS-AE 32)

These five occurrences were found in the three chapters examined in the pilot study, but the same initial capitalisation could be seen throughout the entire TT. Why this is done in the TT is difficult to determine, but Quirk mentions that initial capitals are commonly used ‘as a sign of respect in *God*’ (Quirk et al. 1985: 1638), and since both *church* and *kingdom* are words closely associated with religion, then this could be a possible explanation for the choice to use an initial capital letter in these words in the TT.

4.1.1.5 Adjectives, adverbs and verb

Apart from the changes in spelling already presented above, there were also three shifts in the spelling of adjectives, two shifts in the spelling of adverbs and one shift in connection with a verb.

[13] giant **fern-like** trees (AS-BE 32)

giant **fernlike** trees (AS-AE 30)

[14] **over-arching** trees (AS-BE 26)

overarching trees (AS-AE 16)

[15] **water purifying** tablets (AS-BE 17)

water-purifying tablets (AS-AE 16)

As seen from examples [13] and [14], the pattern for the spelling of adjectives seem to be the same as for compound nouns, as presented in 4.1.1.2. However, in [15] we find that the pattern has been reversed, where in the ST the adjective is open spaced, but closed in the TT.

CMS states that as a general rule, phrasal adjectives should be hyphenated in order to avoid confusing the reader (CMS online, accessed 7 April 2014). The addition of a hyphen makes it clear that it is not the water that purifies the tablets, but that the tablets are water-purifying.

We also find the same pattern for spelling with or without hyphen in the two adverbs found in the pilot study *halfway* and *partway* which in the ST are hyphenated and in the TT closed.

[16] He would have liked to **re-tie** the bandage (AS-BE 22)

He would have like to **retie** the bandage (AS-AE 21)

As seen in [16], the verb *re-tie* is hyphenated in BE and closed in AE. According to Peters, it is the norm to use hyphen in BE and for adjectives, adverbs and verbs to be closed in AE (Peters 2004: 621).

4.1.2 Punctuation

There were 5 types of shifts, and a total of 47 tokens, relating to difference in punctuation. Among the different types were the splitting of a long sentence into two shorter sentences (3), the removal of commas that were present in the ST (23) and the adding of commas where none was used in the ST (19). The last two types of shifts are possibly not related to punctuation per se, but I have nevertheless chosen to mention them here. The first is the adding of a full stop following abbreviated titles. Whereas BE does not add a full stop after such abbreviations, it is the norm to do so in AE:

[17] **Mrs** Coulter was heating some water in a small pan (AS-BE 2)

Mrs. Coulter was heating some water in a small pan (AS-AE 2)

The second was the use of a dash in the TT where the ST uses a semicolon:

[18] in the baking sun the cloak was heavy and hot; though when he took it off he missed its cover (AS-BE 15)

in the baking sun the cloak was heavy and hot – though when he took it off, he missed its cover (AS-AE 14)

Peters mentions that dashes are sometimes used instead of other forms of punctuation, so what we are looking at in this example might be a matter of stylistic choice (Peters 2004: 115) and according to CMS dashes are used as an alternative to commas, colons or parenthesis (CMS online, accessed 7 April 2014).

4.1.2.1 Splitting of sentences

In the three chapters chosen for the pilot study, there were three instances where in the TT a sentence in the ST had been split into two full sentences with the use of a full stop.

[19] It was a place of brilliant sunlight, never **undappled; shafts** of lemon-gold brilliance lanced down to the forest floor between bars and pools of brown-green shade; and the light was never still, never constant, because drifting mist would often float among the tree-tops, filtering all the sunlight to a pearly sheen and brushing every pine-cone with moisture that glistened when the mist lifted. (AS-BE 1)

It was a place of brilliant sunlight, never **undappled. Shafts** of lemon-gold brilliance lanced down to the forest floor between bars and pools of brown-green shade; and the light was never still, never constant, because drifting mist would often float among the treetops, filtering all the sunlight to a pearly sheen and brushing every pine cone with moisture that glistened when the mist lifted. (AS-AE 1)

[20] Mary had done a little rock-climbing, and she'd listened avidly as he had talked about techniques and **equipment, and** had decided to try it herself as soon as she had the chance. (AS-BE 284)

Mary had done a little rock climbing, and she'd listened avidly as he had talked about techniques and **equipment. She** had decided to try it herself as soon as she had the chance. (AS-AE 270)

[21] Then she tied them both securely to a massive buttress of one of the roots, as thick around as her own **hips, so** it should be fairly solid, she thought. (AS-BE 286)

Then she tied them both securely to a massive buttress of one of the roots, as thick around as her own **hips. So** it should be fairly solid, she thought. (AS-AE 271)

If we look at Klaudy's recent definition of explicitation given in 2.2.1, she proposes that explicitation also occurs when 'one sentence in the SL is divided into two or several sentences...' (Pym 2003). In [20] the insertion of a comma and the replacing of the coordinator *and* with personal pronoun *she* puts emphasis on the order in which the events took place. If we look at example [21], we see that by inserting a full stop in the TT, where the ST uses a comma, emphasis is put on what the character is thinking at that time: 'So it should be fairly solid'.

4.1.2.2 Use of commas

In the three chapters examined for the pilot study there were 23 instances where a comma present in the ST had been deleted in the TT (examples 16-25) and 19 instances where a comma had been added in the TT (examples 26-32). Both the OGS and the CMS are useful guides for advice on the correct use of commas in both BE and AE, and interestingly there does not seem to be any clear difference between the use of commas in the two varieties of English. In a number of cases, both guides state that there is no single rule governing the use of a comma in certain contexts, and both emphasize that a comma is often used in order to avoid confusion or ambiguity. CMS also points out that good use of commas helps ease the reading process (CMS online, accessed 7 April 2014).

Deletion after an adverbial (3):

[22] **Next day, Will** walked for hours and saw no one. (AS-BE 25)

Next day Will walked for hours and saw no one. (AS-AE 23)

Deletion in front of an adverbial:

[23] “Not if I whisper,” said the **angel, tartly**. (AS-BE 14)

“Not if I whisper,” said the **angel tartly**. (AS-AE 13)

According to OGS there is no single rule governing the use of a comma in conjunction with an adverbial, whether clausal, phrasal or single word adverbs. The use or non-use of a comma seems rather to be governed by the length of the material in question and what the adverb modifies (Ritter 2002: 119). As seen from the examples above, the ST regularly uses a comma before a single word adverb, whereas the TT uses none.

Deletion in front of a coordinating conjunction (14):

[24] Then she took the pan off the **stove, and** sat down to wait for the liquid to cool.
(AS-BE 5)

Then she took the pan off the **stove and** sat down to wait for the liquid to cool.
(AS-AE 5)

[25] Will followed the angel’s **voice, and** soon found the spot he described. (AS-BE 26)

Will followed the angel’s **voice and** soon found the spot he described. (AS-AE 24)

The CMS (online, accessed 7 April) states that in sentences with compound predicates, i.e. where two or more verbs have the same subject, a comma is not normally used. OGS (Ritter 2002: 121) states that as long as the sentence has a clear meaning, there is no need to use a comma in front of the coordinating conjunction. The BE version of the examples above, however, is not incorrect, but the use of a comma is governed by stylistic choice rather than obligatory requirements of the linguistic system.

Deletion before and after an appositive

[26] The old **zalif, Sattamax, mounted** the platform and welcomed her warmly.
(AS-BE 288)

The old **zalif Sattamax mounted** the platform and welcomed her warmly.
(AS-AE 274)

According to the CMS (online, accessed 7 April) an appositive should only be set off by commas if the information is non-restrictive, i.e. it can be omitted without obscuring the identity of the noun to which it refers. The BE version tells the reader that there is only one *zalif* and the name of the character. The AE version on the other hand, tells the reader the name of this particular *zalif*, opening up to the possibility that there is more than one *zalif*.

Deletion before a non-restrictive relative clause:

[27] The villagers were happy for a holy woman, such as herself, to take refuge in the cave, but it was rumoured that she had a companion with **her, who** was in some way dangerous and powerful (AS-BE 3)

The villagers were happy for a holy woman, such as herself, to take refuge in the cave, but it was rumored that she had a companion with **her who** was in some way dangerous and powerful (AS-AE 3)

Deletion before an attributive adjective phrase:

[28] A stream splashed swiftly between mossy rocks, and disappeared into a narrow little **chasm, dark** under the overarching trees. (AS-BE 26)

A stream splashed swiftly between mossy rocks, and disappeared into a narrow little **chasm dark** under the overarching trees. (AS-AE 24)

In front of a conditional clause:

[29] But it would have taken him a lot **longer, if** it hadn't been for a difference in the weather. (AS-BE 290)

But it would have taken him a lot **longer if** it hadn't been for a difference in the weather. (AS-AE 276)

A non-restrictive relative clause introduces information that can be left out without affecting the meaning or the structure of the sentence. On the opposited side, we have restrictive relative clauses that if left out would leave a sentence grammatically incorrect or void of meaning. In [27] the ST treats the relative clause 'who was in some way dangerous and powerful' as a non-restrictive clause, and the sentence would have been acceptable also without this added information. The same goes for the attributive phrase in [28], where the phrase could be left out without distorting the overall meaning of the main clause. However, by leaving out the comma in the TT in [27], the status of the relative clause is elevated from non-restrictive to restrictive, so that the added information becomes essential and in [28] the attributive phrase is elevated and becomes part of the main clause. Clauses and phrases, including adverbials, with restrictive information should not be separated from the main clause by a comma according to OGS (Ritter 2002: 119). That also means that use of a comma in BE as shown in [29] is incorrect, as the main clause would not carry any meaning if the conditional clause had been removed.

Addition of comma after phrasal adverbial (10):

[30] By the time he reached the edge of the **forest the** sun was low and the air heavy with pollen. (AS-BE 25)

By the time he reached the edge of the **forest, the** sun was low and the air heavy with pollen. (AS-AE 24)

Addition of comma before phrasal adverbial (2):

[31] Then he remembered: hadn't she left suddenly on another **errand not** long before the evening? (AS-BE 14)

Then he remembered: hadn't she left suddenly on another **errand, not** long before the evening? (AS-AE 13)

As mentioned above with examples [22] and [23], there seems to be a tendency in the TT to leave out a comma before shorter adverbials, whereas a comma is added either before or after longer adverbials, as seen above in [30] and [31].

Addition of comma before adverb either (2):

[32] "Well, if I can't see you no one else **will either, so** you can stay hidden." (AS-BE 12)

"Well, if I can't see you, no one else **will, either, so** you can stay hidden." (AS-AE 11)

Addition of comma before and after adverb too (3):

[33] He closed that **one too** and came back to himself. (AS-BE 20)

He closed that **one, too,** and came back to himself. (AS-AE 19)

As in [27] and [28] above, the use of a comma before *either* in [32] and before and after *too* in [33] sets the adverbials off as parenthetical or supplementary information, i.e. the sentence would still carry the same meaning without these adverbials.

Addition of comma between coordinated adjectives (2):

[34] Mary imagined a **huge dim** benevolence holding her up(...) (AS-BE 287)

Mary imagined a **huge, dim** benevolence holding her up(...) (AS-AE 273)

[35] she ate and slept, preoccupied, while the mulefa discussed her in **quiet musical** whispers. (AS-BE 285)

she ate and slept, preoccupied, while the *mulefa* discussed her in **quiet, musical** whispers. (AS-AE 271)

Addition of comma before coordinating conjunction:

[36] "And you'd have to know which world had the ground in the same **place or** there wouldn't be any point in opening it," said Will. (AS-BE 21)

"And you'd have to know which world had the ground in the same **place, or** there wouldn't be any point in opening it," said Will. (AS-AE 19)

Both the OGS and CMS recommend the use of a comma before the coordinating conjunction *or*.

It must be pointed out that even if a comma has been removed from the TT as in the examples presented above, that is not to say that this is the case in every similar instance in the TT, as I have only counted tokens where a difference occurs.

4.1.3 Pilot study – concluding remarks

The pilot study showed 79 shifts in spelling and 47 shifts in punctuation. Out of these, only the shifts relating to orthographic differences shown in Table 4.1 and the punctuation after a title discussed in 4.1.2 can be counted as obligatory. That means that the large majority of shifts in these two categories are optional and as shown from the examples above, these shifts can be quite minute. However, it is interesting to look at these changes, however subtle that they may be, as they show that quite detailed translatorial decisions have been made in the transfer between the ST and TT.

4.2 Main study

The table below shows the distribution of the different types of shifts found in the TT across the various categories and whether the shifts are either obligatory or optional, in total 220 tokens distributed across eight different types of shifts. What is particularly interesting is that

there is a clear bias towards optional shifts in the TT with only 17% being counted as obligatory, meaning that a total of 83% can be counted as optional.

Table 4.3 Distribution of shifts, optional and obligatory – 8 types, 220 tokens

Type of shift	Total	Obligatory	Optional	% Obligatory
Grammatical shift	23	5	18	22
Lexical shift	103	21	82	20
Addition	39	6	33	15
Deletion	55	5	50	9
Total	220	37	183	17

In the following presentation of my analysis, I will present a number of examples that illustrate shifts and potential translations universals as presented in 2.3, such as explicitation, implicitation, simplification and avoidance of repetitions, and normalisation.

4.3 Grammatical shifts

The analysis revealed 23 instances of grammatical shifts, i.e. changes in word order, aspect and the coordination of tenses. Out of these only the shifts with regards to changes in aspect (see 4.3.1.1), five in total, have been classified as obligatory. The reason for this is that this is the only shift which has been highlighted as a systemic difference in the supporting literature, see 3.3. Changes in word order and the coordination of clauses have been classified as optional, as none of the literature supports the argument that the choices made in the ST are systemically incorrect, but there is a difference between ‘bad’ and ‘good’ grammar. As Quirk points out in *A Comprehensive Grammar of the English Language*: ‘acceptable sentences might be considered unacceptable because of prescriptive tradition’ (Quirk et al. 1985: 972).

4.3.1 Obligatory shifts

4.3.1.1 Use of the progressive aspect in AE

According to Algeo (2006: 25) and *The Longman Student Grammar of Spoken and Written English* (Biber et al. 2002: 158) AE uses progressive aspect more often than BE. Algeo points out that AE uses the progressive aspect more than BE by a ratio of approximately 4:3 and that this preference is strongest in conversation, but that does not rule out that this could be a possible explanation for the following grammatical choices:

[37] Meanwhile, she **looked** down at the melting ice-cap, the flooded lowland forests, the swollen sea, and felt heartsick (AS-BE 39)

Meanwhile, **looking** down at the melting ice cap, the flooded lowland forests, the swollen sea, she felt heartsick. (AS-AE 37)

In the above example, the ST is made up of two coordinated main clauses, whereas in the TT the translator has opted to alter the sentence structure by turning the first ST main clause into an adverbial, and leaving the second ST main clause as the only finite clause. This leads to a shift in focus. In the ST the focus is on what the character is looking at, in the TT the focus is more on what the character is feeling.

[38] With fear **to give** her speed, she ran along the narrow trail, her dæmon as an owl on silent wings beside her. (AS-BE 55)

With fear **giving** her speed, she ran along the narrow trail, her dæmon as an owl on silent wings beside her. (AS-AE 54)

[39] He examined it for a long time, and handed it back without a word **except to say**, “I was right(...)” (AS-BE 122)

He examined it for a long time, and handed it back with hardly a word, **only saying** “I was right(...)” (AS-AE 116)

[40] The guard from the gatehouse came in with Father MacPhail, and **shone** a torch into the corners of the room. (AS-BE 353)

The guard from the gatehouse came in with Father MacPhail and **was shining** a torch into the corners of the room. (AS-AE 336)

[41] Will and Lyra clung tight with hands and knees and felt the air whip past their faces and **fling** their hair back and **press** on their eyeballs. (AS-BE 449)

Will and Lyra clung tight with hands and knees. They felt the air whip past their faces, **flinging** their hair back and **pressing** on their eyeballs. (AS-AE 427)

4.3.2 Optional shifts

4.3.2.1 Word order

On several occasions the TT has a different word order than the ST. The text is identical or near identical in both texts, but within the sentence the different components have been moved around.

[42] He had to brush his eyes and peer through the dazzle to see where it was safe to put his feet, **and the mist that filled the air was icy.** (AS-BE 142)

The mist that filled the air was icy. He had to brush his eyes and peer through the dazzle to see where it was safe to put his feet. (AS-AE 135)

By putting the second sentence first in the TT, the translator makes the reason for why the character *he* in the second sentence has to wipe his eyes more clear.

[43] Father MacPhail wasn't alone: **the alethiometrist, Fra Pavel**, was busy with his books(...) (AS-BE 349)

Father MacPhail wasn't alone: **Fra Pavel, the alethiometrist**, was busy with his books(...) (AS-AE 332)

[43] is an example of an appositive in its strictest form which according to Peters is non-restrictive and should therefore be separated by commas (Peters 2004: 44). If either of the noun phrases, in this case *Fra Pavel* or *the alethiometrist*, is taken out, then the sentence is still meaningful. By swapping the order in the TT, it seems that the translator has chosen to focus on the name of the character, rather than the title.

[44] He walked with Iorek up the slope towards the cave, where the fire-glow **shone warmly still** in the vast surrounding dark. (AS-BE 205)

He walked with Iorek up the slope towards the cave, where the fire glow **still shone warmly** in the vast surrounding dark. (AS-AE 194)

[45] And he gave it back to Will, with a **disconcerting long unreadable** stare out of his deep black eyes (AS-BE 119)

And he gave it back to Will, with a **disconcerting, unreadable long** stare out of his deep black eyes (AS-BE 113)

[46] She looked **herself** through the spyglass. (AS-BE 171)

She looked through the spyglass **herself**. (AS-AE 162)

When looking up the adverb *still* both in the OALD and the Merriam Webster dictionary online (accessed 14 April 2014), it seems to be common to place *still* in front of the verb that it modifies. When used in comparisons, *still* occurs after the verb. By placing the adverb *still* in final position, the focus in [44] in the ST is on the manner in which the fire was shining, but by moving the adverb in front of the verb, the TT focuses on the ongoing and continuing action of the fire burning, with *warmly* in final position describing the manner.

In [45] we see a change in the order of premodifiers in the TT. In Quirk we find that readers often have an opinion about what is an acceptable relative sequence of premodifiers, but there are no exact rules that govern the choice of order, such as preference of shorter words before long ones, rhyme within the phrase, etc. Quirk points out that modifiers relating to properties that are ‘visually observable and objectively recognizable and assessable’ tend to be placed nearer to the head of the noun phrase, whereas modifiers concerned with that which is only subjectively assessable are placed further from the head. (Quirk et al.1985: 1349). Again, it is not possible to say that either the AE or BE version is correct, but perhaps the translator has judged the duration of the stare, i.e. long, to be more easily assessable than the quality of the stare.

The order of words in BE in [46] seems to be grammatically incorrect. *Look through* is a phrasal verb and should not be split up by a pronoun. Also, the idea of looking something through something seems awkward. Again, the dictionaries seem to imply that the reflexive pronoun usually occurs sentence finally. Although the sentence in the ST is understandable, the language seems stilted and awkward, whereas the word order in the TT reads more fluently.

4.3.2.2 Coordination of tenses in the TT

In a number of cases, the TT has a different tense in either an adverbial or a main clause, as seen in the following examples:

[47] When he **came** across Iorek he had been at the very last of it. (AS-BE 121)

When he **had come** across Iorek, he had been at the very last of it. (AS-AE 116)

[48] And it would be their secret, and they could go through whenever they chose, and live for a while in each other's worlds, not living fully in either, so their dæmons **kept** their health(...) (AS-BE 521)

And it would be their secret, and they could go through whenever they chose, and live for a while in each other's worlds, not living fully in either, so their dæmons **would keep** their health(...) (AS-AE 492)

[49] Mrs Coulter kept reaching for where his hand **might be**, if the shadow had been a human companion. (AS-BE 425)

Mrs. Coulter kept reaching for where his hand **might have been**, if the shadow had been a human companion (AS-AE 404)

In [47] the verb phrase of the subclause 'when he came across Iorek' is in the simple past, while the verb phrase of the main clause 'he had been at the very last of it' is in the past perfect. In the TT both verb phrases are in the past perfect. According to Quirk, it is possible to use either simple past or the past perfect in subordinate *when*-clauses, but the distinction

lies in whether the verb of the subclause should be interpreted as durative or punctual (Quirk et al. 1985: 1019).

In [48] the ST uses the simple past for the verb phrase in the *so*-adverbial, which signals a result or final outcome, whereas the verb phrases in the main clause are modal + infinitive: *would be*, *could go* and [*could*] *live*. In the TT the verb phrase of the adverbial is modal + infinitive, as in the main clause. Again, if *so*-adverbials signal result, then the use of simple past in the ST can be interpreted as the result or the possible outcome being final, whereas using modal + infinitive signals a possible result, not a final outcome.

Lastly, in [49] there seems to be a “reverse” shift in that the verb phrase of the main clause has been changed in order to fit with the past perfect used in the conditional *if*-clause. According to Bækken, sub-clauses denoting a hypothetical condition, such as *if*-clauses often use the past perfect (Bækken 2002). However, as seen in this case, the verb phrase in the ST consists of a modal + infinitive, where normally one would find a modal + perfect past, when this is the verb phrase used in the sub-clause. The translator has chosen to change the verb phrase of the main clause into modal + perfect infinitive, so that the tenses in both main and sub-clause correspond.

4.4 Lexical shifts

Out of the 103 shifts in the category of lexical shifts, i.e. shifts relating to differences in lexical choice between the ST and the TT, 21 shifts were counted as obligatory and 82 as optional.

4.4.1 Obligatory shifts

4.4.1.1 Choice of preposition *to* – *at* in fixed expressions

[50] in her laboratory she had to improvise with the materials **to** hand (AS-BE 233)

in her laboratory she had to improvise with the materials **at** hand (AS-BE 221)

According to Algeo, the prepositional phrase *to hand* is 1,5 times more frequent in BE than in AE, while *at hand* shows equal distribution in both varieties (Algeo 2006: 190). The above example shows a choice in the TT to use the form preferred in the TL system.

4.4.1.2 Systemic differences in vocabulary

In a number of cases, BE and AE use different words that have the same meaning. Table 4.4 shows the types that were found in this study and as before the numbers in brackets indicate the number of times a particular type of shift was found.

Table 4.4 Systemic differences in vocabulary – 4 types, 5 tokens

BE	AE
rail trucks	railcars
rowing boat (2)	rowboat
skipping rope	jump rope
windscreen	windshield

4.4.1.3 Choice of *which* – *that* in restrictive relative clauses

According to Algeo, BE uses *which* three times as often as AE in restrictive relative clauses, while AE uses restrictive *that* twice as often as BE (Algeo 2006: 113). The CMS also states that in American prose *that* is used restrictively, whereas *which* is used non-restrictively and that this is a distinction that is rarely observed in BE (CMS online, accessed 14 April 2014).

[51] The skipper brought the vessel to a halt in a valley bottom **which** normally would have been carpeted with grass (AS-BE 120)

The skipper brought the vessel to a halt in a valley **that** normally would have been carpeted in grass (AS-AE 114)

[52] The Swiss Army knife **which** was Mary's most valuable possession (AS-BE 233)

The Swiss Army knife **that** was Mary's most valuable possession (AS-AE 221)

[53] She found an overhanging rock next to the roots of a spruce tree **which** clung to the side of the gorge. (AS-BE 362)

She found an overhanging rock next to the roots of a spruce tree **that** clung to the side of the gorge. (AS-AE 345)

Based on the nine tokens found for *which-that*, the use of *which* in BE and *that* in AE seems to correlate with the observations made by Algeo in relation to the use of relative pronouns in restrictive clauses.

4.4.1.4 *Round vs. around*

[54] Instantly their heads snapped **round** to look at her (AS-BE 92)

Instantly their heads snapped **around** to look at her (AS-AE 89)

[55] The commander of the boat brought its head **round** and moved in towards the shore (AS-BE 109)

The commander of the boat brought the vessel's head **around** and moved in towards the shore (AS-AE 104)

Research shows that there are differences between BE and AE in the use of *round-around* both in adverbial and prepositional position. In BE *round* outnumbers *around* by 7:6, while *around* outnumbers *round* by 40:1 in AE (Peters 2004: 48).

4.4.1.5 *Close to – up close*

[56] “I have never seen him **close to**.” (AS-BE 398)

“I have never seen him **up close**.” (AS-AE 379)

According to Algeo, the use of adverbial *close to* is particular to British. Algeo illustrates this with an example from *Harry Potter*: “...but close-to Harry thought he looked rather weak and

foolish” in Rowling 2003, which in the US ed. reads “...but up close Harry thought...” (Algeo 2006: 136).

4.4.1.6 *As well* vs. *too*

According to the OALD, *as well* is used like *too* in BE, but in AE this use is considered formal or old-fashioned, so *too* is the preferred choice in AE (OALD online, accessed 20 October 2013):

[57] (...)Will, who sipped as well, and found it fresh and sweet. (AS-BE 147)

(...)Will, who sipped, too, and found it fresh and sweet. (AS-AE 139)

4.4.2 Optional shifts

4.4.2.1 Explicitation through choice of pronouns, nouns, adjectives and determiners

A common feature in the lexical shifts category is the explicitation of information that is either vague or implicit in the ST. When looking at the following occurrences of explicitation, we first need to look at the types of word classes involved in the transfer, *function words* (FW) and *lexical words* (LW). Function words include categories such as prepositions, pronouns, and determiners, and usually indicate meaning relationships and helping interpret units containing relationship words. Lexical words include nouns, adjectives, adverbs and lexical verbs and are the main carriers of information, or meaning, in the text. Function words have little or no meaning in themselves, whereas lexical words have a clear meaning, which can be defined in a lexicon. What the analysis showed was a transfer between either different word classes (FW → LW) or between different categories within the same wordclass (FW → FW or LW → LW). There was also one instance of transfer from ellipsis to a function word (θ → FW). Here is an overview of the different types found for such shifts, with numbers in brackets indicating the number of tokens for each type:

Transfer between different word classes (FW → LW):

Personal pronoun → proper noun (9):

[58] (...) and then Mrs Coulter let a little more of the liquid trickle into **her** mouth, very carefully(...) (AS-BE 7)

(...) and then Mrs. Coulter let a little more of the liquid trickle into **Lyra's** mouth, very carefully(...) (AS-AE 6)

[59] “All you want to do now is see **her** again.” (AS-BE 130)

“All you want to do now is see **the woman** again.” (AS-AE 143)

Pronoun → noun (3):

[60] “So she and her mate took the first **ones** (...)” (AS-BE 236)

“So she and her mate took the first **seedpods** (...)” (AS-AE 224)

Possessive pronoun → noun:

[61] The commander of the boat brought **its head** round and moved in towards the shore. (AS-BE 109)

The commander of the boat brought **the vessel's head** around and moved in towards the shore. (AS-AE 104)

Personal pronoun → personal pronoun + proper noun:

[62] When **they** were nearly at the tree, Tialys landed on Will's hand. (AS-BE 329)

When **she and Will** were nearly at the tree, Tialys landed on Will's hand. (AS-AE 313)

Personal pronoun → noun phrase:

[63] They didn't fear old age; their people died in their full strength and vigour of their prime, suddenly, and their childhoods were very brief; but compared to **them**, the life of a child like Lyra would extend as far into the future as the lives of the witches extended past Lyra's own. (AS-BE 79)

They didn't fear old age; their people died in their full strength and vigour of their prime, suddenly, and their childhoods were very brief; but compared to **their lives**, the life of a child like Lyra would extend as far into the future as the lives of the witches extended past Lyra's own. (AS-AE 76)

Pronoun → adverbial:

[64] "Listen," said Mary reluctantly, and told Lyra **what** she had seen the night before. (AS-BE 480)

"Listen," said Mary reluctantly, and told Lyra **about the man** she had seen the night before. (AS-AE 455)

Pronoun → noun phrase:

[65] The creature howled and thrashed as she fell into the mud, and **the other** looked stupidly at the stump of his arm(...) (AS-BE 430)

The creature howled and thrashed as she fell into the mud, and **the nearest one** looked stupidly at the stump of his arm(...) (AS-BE 409)

Personal pronoun → noun (6):

[66] **Her** companion the chevalier was opening the case of the lodestone resonator(...) (AS-BE 184)

The Lady's companion, the Chevalier, was opening the case of the lodestone resonator(...) (AS-AE 175)

If we take into consideration that lexical words have more meaning than function words, then it could be said that the translator moves the text up one level in the above explicitations. This is in accordance with the definition of explicitation given in 2.2.1, i.e. that the purpose of explicitation is to make clear information that is implicit in the ST. In all but one of the cases found, the shifts could be related to information given previously in the text, whereas in [59] the information being explicitated could be found in a later paragraph. It seems clear that the translator is making these shifts in order to avoid ambiguity or reduce the risk of misunderstanding. Especially in those cases where a proper noun is substituted for a personal pronoun or a noun, we find that in the preceding text there is more than one character “in action”, e.g. in [66]:

[66a] Lyra felt mutinous, but the Lady’s glittering spurs were very clear in the sunlight, so she said nothing. (AS-BE 184/AS-AE 175)

The preceding sentence has two clauses that each has its own subject, so when the author in the BE version uses *her* in the following sentence, this could be one of two people: Lyra or the Lady. By choosing *The Lady* in the following sentence, the translator narrows down the field and reduces a possible risk of misunderstanding.

Transfer within the same word class (LW → LW)

Noun → *noun* (3):

[67] And now **the trees** were only a few yards away. (AS-BE 436)

And now **the grove** was only a few yards away. (AS-AE 415)

[68] (...) a mazy clutter of shack and shanties had been put together out of (...), torn **sheets of polythene**(...)(AS-BE 267)

(...) a mazy clutter of shacks and shanties had been put together out of (...), torn **plastic sheeting**(...) (AS-AE 253)

Noun → proper noun:

[69] **The little girl's** eyes glittered widely in the gloom(...) (AS-BE 4)

Ama's eyes glittered widely in the gloom(...) (AS-AE 4)

Proper noun → proper noun:

[70] (...) he could use the trick that had worked **in Headington**. (AS-BE 150)

(...) he could use the trick that had worked **in Oxford**. (AS-AE 143)

Transfer within the same word class (FW → FW)

Relative pronoun → pronoun:

[71] (...) those gyropter things might come, **that** the spies sent for(...) (AS-BE 208)

(...)those gyropter things might come, **the ones** the spies sent for(...) (AS-AE 197)

Demonstrative determiner → possessive determiner:

[72] (...)a haunch of something that might have been a goat. Iorek ate his meat raw, of course, but he spitted **this** joint on a sharp stick and laid it to roast across the fire(...) (AS-BE 187)

(...)a haunch of something that might have been a goat. Iorek ate his meat raw, of course, but he spitted **its** joint on a sharp stick and laid it to roast across the fire(...) (AS-AE 178)

Pronoun → pronoun:

[73] (...)whatever happens to **anything** else(...) (AS-BE 75)

(...)whatever happens to **anyone** else(...) (AS-AE 72)

Preposition → *preposition*:

[74] She walked along the floor of the grove feeling much as if she were in a cathedral: there was the same stillness, the sense of upwardness in the structures, the same awe **in** herself. (AS-BE 89)

She walked along the floor of the grove feeling much as if she were in a cathedral: there was the same stillness, the sense of upwardness in the structures, the same awe **within** herself. (AS-AE 86)

In cases where the shift takes place on the same grammatical level, i.e. *noun* → *noun* or *pronoun* → *pronoun*, an explanation can for the most part also be found in the preceding paragraphs. If we look at [67] in particular: in both the ST and the TT, *the grove* is mentioned several times previously in the text as the goal of the characters' journey. *The trees* is also used previously in the ST and TT, so the example shown in [67] is the only point at which the two text differ. Again, it could seem that the translator has opted to avoid any risk of misunderstanding by choosing *the grove* instead of *the trees*.

In the same category, *noun* → *noun*, we find the shift shown in [68]. At first it seems to be an implicitation, i.e. going from a specific meaning to a more general meaning. However, if we consider that explicitations are often used to make the text more readily available to the reader and to avoid readers being excluded based on previous knowledge, then the use of *torn plastic sheeting* which is the generic term is more readily available to the reader than the term *polythene* which refers to one particular type of plastic, i.e. all polythene is plastic, but not all plastic is polythene. In [70] we also have an example of a pragmatic explicitation as defined in 2.2.1, i.e. explicitation of information that can be considered common knowledge in the SL community, but that is less likely to be known among TT readers.

In [72] the translator has chosen the determiner *its* over *this* as premodifier to *joint*. According to the OALD, the definition of *haunch* is 'a back leg or loin of an animal that has four legs, eaten as food' (OALD 2010: 713). The use of *this* in the ST implies that the entire part of meat is being used, while the use of *its* in the TT implies that the part of meat in question has several parts of which only one, the joint, is being roasted. This shows that lexical choice and explicitation can lead to subtle differences in meaning.

Transfer from ellipsis to word class ($\theta \rightarrow \text{FW}$)

Ellipsis \rightarrow *personal pronoun*:

[75] Their wings were twice as tall as she was, and – glancing back, frightened now, over her shoulder as she fled – they had powerful legs(...) (AS-BE 137)

Their wings were twice as tall as she was, and – **she** glanced back, frightened now, over her shoulder as she fled – they had powerful legs(...) (AS-AE 130)

4.4.2.2 Implication through choice of pronouns, nouns, adjectives and determiners

As seen in the examples above, most of the explicitations went from function word to lexical word, that is from little meaning to full meaning. According to the definition of implication given in 2.2.1, we should then see a reverse transfer from lexical word to function word in the following:

Transfer from lexical word to function word ($\text{LW} \rightarrow \text{FW}$)

Proper noun \rightarrow *personal pronoun*:

[76] “You know,” **Mary** said (AS-BE 462)

“You know”, **she** said (AS-AE 439)

Transfer within the same word class ($\text{LW} \rightarrow \text{LW}$)

Proper noun \rightarrow *adjective* ($\text{LW} \rightarrow \text{LW}$)

[77] “I’ll come,” said Mary sitting up and stretching, “Where are **Lyra and Will**?” (AS-BE 504)

“I’ll come,” said Mary, sitting up and stretching, “Where are **the others**?” (AS-AE 477)

Noun → personal pronoun:

[78] “The angel Balthamos told me I should go to Lord Asriel and offer it to him and I think maybe they were right as well...”

“**The angel** fled,” said the bear. (AS-BE 204)

“The angel Balthamos told me I should go to Lord Asriel and offer it to him and I think maybe they were right as well...”

“**He** fled,” said the bear. (AS-AE 193)

Transfer within the same word class (FW → FW)

Personal pronoun → personal pronoun:

[79] They have a new plan, which my companion and I were able to discover. The Authority considers that conscious beings of every kind have become dangerously independent, so Metatron is going to intervene much more actively in human affairs. **He** intends to move the Authority secretly away from the Clouded Mountain(...) (AS-BE 63)

They have a new plan, which my companion and I were able to discover. The Authority considers that conscious beings of every kind have become dangerously independent, so Metatron is going to intervene much more actively in human affairs. **They** intend to move the Authority secretly away from the Clouded Mountain(...) (AS-AE 61)

Definite article → indefinite article:

[80] Before the bear could move, **the rider's** net hissed through the air, and instantly Iorek was enveloped in steel-strong cobweb. (AS-BE 434)

Before the bear could move, **a rider's** net hissed through the air, and instantly Iorek was enveloped in steel-strong cobweb. (AS-AE 413)

As we can see from the above examples, there was only one instance of “reverse explicitation”, from lexical word to function word. All other instances of implicitation showed

a shift within the same type of wordclass. In [78] the shift could have happened in order to avoid the repetition of *the angel* in both clauses.

If we look at [80] in detail, the use of the definite article *the* indicates that the referent, in this case *rider* is known by the reader, whereas the use of the indefinite article *a* makes it clear that the referent *rider* is one member of a group (Biber et al. 2002: 26). If we look at the antecedent for [80] we find the following:

[80a] But then came hoofbeats in a sudden thunder from behind, and the children turned in dismay: those horse-people were bearing down on them at gallop, and already ***one or two*** had nets in their hands(...) (AS-BE 434/AS-AE 412).

It is not specified which one in particular of the horsemen is responsible for throwing the net, and as such it would seem to be better to use the indefinite article *a* as is done in the TT, rather than the definite article in the ST.

4.4.2.3 Measurements

[81] a movement which resolved itself into a round object, about **a yard** across (AS-BE 90)

a movement which resolved itself into a round object, about **three feet** across (AS-AE 86)

[82] Unlike climbing on rock, where you could fasten the rope to pitons on the cliff-face **every few metres**, so you never had far to fall(...) (AS-BE 286)

Unlike climbing on rock, where you could fasten the rope to pitons on the cliff face **every few yards** so you never had far to fall(...) (AS-AE 272)

[83] (...)very long wings, **six feet** or more in length (AS-BE 388)

(...)very long wings, at least **two yards** in length (AS-AE 369)

In [81] the ST uses *yard* while the TT uses *feet*. In [82] the ST uses the metric measurement *metre*, while the TT uses the imperial system, *yards* and in [83] the TT continues to use *yard*

while the ST uses *feet*. In other instances in the book, both the ST and the TT used the same terms for measurements, so there seems to be no pattern in lexical choice here. According to the OALD (2010: 1789), a yard is equal in length to three feet, while a yard in turn is approximately 0.914 metres in metric terms, so the ST and the TT correspond in the above examples even if different terminology is being used. It is also hard to argue that the above examples are a form of explicitation. If the ST had used only metric measurements and the TT only had used imperial measurements, then it would have been possible to describe this as an explicitation, but as it is, with the ST changing between the two types of units in the above examples and both texts being in accordance with each other, it is hard to explain this as explicitations. There were two more examples of measurements found in the text as seen in [84] and [85]:

[84] dragonflies, **almost as long as his forearm** (AS-BE 169)

dragonflies, **as large as seagulls** (AS-AE 159)

[85] the little grave they'd dug the night before, just a couple of **handbreadths** wide (AS-BE 442)

the little grave they'd dug the night before, just a couple of **hand spans** wide (AS-AE 420)

It is interesting to see that the translator has used different metaphors than in the ST to describe the size of an object. It seems plausible that in [84] the translator might have chosen to use something that is easier to estimate the size of in the mind of the reader, rather than a forearm, which could undoubtedly vary in length. A possible explanation for the choice in [85] could be that the internal rhyme of *hand span* is better than that of *handbreadth*, but this would just be an assumption made on my part.

4.4.2.4 Avoiding repetitions in the ST

There were also a number of shifts where the translator seems to have made a lexical choice in order to avoid repeating the same word within the same sentence, as seen in the examples

below. As discussed in 2.3.2, avoiding repetitions is a frequent feature in translated texts and counted as a translation universal.

[86] “Now we *know*, I mean. You **have** to speak to Roger and I **have** to speak to my father. We have to, now.” (AS-BE 193)

“Now we *know*, I mean. You **have** to speak to Roger, and I **want** to speak to my father. We have to, now.” (AS-AE 183)

[87] and thunder exploded overhead as they **ran**, so they couldn’t hear the screeching and snarling of the cliff-ghasts until they **ran into** them. (AS-BE 423)

and thunder exploded overhead as they **ran**, so they couldn’t hear the screeching and snarling of the cliff-ghasts until they **were upon** them. (AS-AE 402)

4.5 Addition

As with lexical and grammatical shifts, we can split the shifts of addition into obligatory and optional shifts. Out of the 39 shifts found for addition, 33 were counted as optional and six as obligatory.

4.5.1 Addition as result of obligatory shifts

The following additions are obligatory, due to systemic differences between BE and AE:

The addition of that as part of adverbial (5):

[88] Ama watched timidly, for now the strange girl was awake, she was nervous of her
(AS-BE 165)

Ama watched timidly, for now **that** the strange girl was awake, she was nervous of her
(AS-AE 156)

[89] She had brought the alethiometer with her, and now it was light enough to see(...)
(AS-BE 250)

She had brought the alethiometer with her, and now **that** it was light enough to
see(...) (AS-AE 237)

According to Algeo, the use of *now* as a simple form of *now that* can also be found in AE, but only in highly colloquial contexts. Algeo illustrates this with a similar example from the Harry Potter-series, where the BE edition reads "Now Potter and Weasley have been kind enough(...)", the US edition reads "Now that Potter and Weasley have been kind enough(...)" (Algeo 2006, 203). This can be categorized as a systemic difference between BE and AE and the shift is therefore obligatory. This type of shift occurred five times in the TT.

The final obligatory shift in the category of addition can be seen in the following:

[90] Eventually she was brought back to her normal state of mind by cramp in her right
ankle (AS-BE 287)

Eventually she was brought back to her normal state of mind by **a** cramp in her right
ankle (AS-AE 273)

According to the OALD, the phrase 'get cramp in your leg' in BE requires the addition of the indefinite article *a* in AE. (OALD 2010: 354)

4.5.2 Addition as result of optional shifts

The remaining tokens of addition can be classified optional shifts, the majority of which turned out to be some form of explicitation. One of the tokens found was an example of a pragmatic explicitation as defined in 2.2.1 and previously seen in example [70]:

[91] It was a window like the one in Sunderland Avenue (AS-BE 85)

It was a window like the one in Sunderland Avenue **in Oxford** (AS-AE 82)

The purpose of this explicitation is to give readers in the target culture information that might not be common knowledge to them. The addition of *in Oxford* tells readers of TT where the street in question is located. In comparison, it would be interesting to see how the Norwegian translation deals with the potential problem of Norwegian readers lacking knowledge of British geography. The Norwegian translation is as follows:

[91a] Det var et vindu som det i Sunderland Avenue (*Back translation: It was a window like that in Sunderland Avenue*) (AS-NO 97)

As seen here, the Norwegian translator has not seen the need for adding information to the text in order to explain where Sunderland Avenue is located. The use of an English place name in a Norwegian text makes it quite obvious that the action is taking place in England, or in an English speaking country at least, but are not also AE readers aware of this? Is there really any reason to believe that they should be more confused than British and Norwegian readers? What we see here might therefore be an example of different norms at play and I will discuss this further in section 4.7.

4.5.2.1 Explicitation through the addition of adverbials

There were a number of shifts where an adverb had been added to the TT, as shown in the following:

[92] At that moment, the Gallivespians were talking about the knife (AS-BE 196)

At that moment, the Gallivespians, **too**, were talking about the knife (AS-AE 186)

[93] (...) in the baking sun the cloak was heavy and hot; though when he took it off he missed its cover, for his bare arms and neck were burning (AS-BE 15)

(...) in the baking sun the cloak was heavy and hot; though when he took it off, he missed its cover, for his bare arms and neck were **soon** burning (AS-AE 14)

[94] Will saw her hands pressing against the crystal, trying to reach to the angel and comfort him (AS-BE 431)

Will saw her hands pressing against the crystal, trying to reach **in** to the angel and comfort him (AS-AE 410)

Although these are also examples of a grammatical element being added to the text, I have not found any research that would suggest that adverbs are obligatory in AE in contexts where they are not used in BE. The additions above are therefore examples of optional shifts, more specifically optional explicitations. It is also worth noting that in [93], the addition of *soon* leads to a change in meaning. The ST can be interpreted as the character missing his coat because his arms and neck were already burning and continue to do so, whereas the addition of *soon* in the TT opens up for another interpretation, namely that the character's arms began to burn after the cloak had been removed. Thus it could be argued that the TT is clearer and removes an ambiguity that is present in the ST.

The addition made in [94] explicitates some form of directionality, which is not present in the ST, further examples of which can be seen in the following additions of adverbials:

[95] She lowered the aircraft delicately, letting its six feet find their own purchase and adjust themselves to the cabin level (AS-BE 339)

She lowered the aircraft delicately **onto the roof**, letting its six feet find their own purchase and adjust themselves to the cabin level (AS-AE 323)

[96] She looked around and said (AS-BE 335)

She looked around and said **to the other ghosts** (AS-AE 320)

The explicitation in [95] makes it clear where the aircraft was brought to land and in [96] it becomes clear as to whom the character is speaking. It is difficult to pinpoint why the translator has decided to add this information in these two instances, as the information being explicitated in both instances is readily available in the preceding paragraphs. In other

instances additions in the TT also contribute towards clarifying the order in which events take place:

[97] So he helped her up and watched curiously as the two small figures leapt on – what? Birds? No, dragonflies almost the length of his forearm, which had been waiting in the darkness. They darted forward to the cave mouth (AS-BE 169)

So he helped her up and watched curiously as the two small figures leapt on – what? Birds? No, dragonflies as large as seagulls which had been waiting in the darkness. **Then** they darted forward to the cave mouth (AS-AE 159)

[98] Lyra tried to pinch the edges together, but her fingers couldn't find it at all (AS-BE 182)

Lyra tried to pinch the edges together **after they went through**, but her fingers couldn't find it at all (AS-AE 173)

The addition of the adverb *then* tells the readers more about the order in which events took place. The addition of a prepositional phrase in [98] has much the same effect.

4.5.2.2 Explication through the addition of determiners

[99] “I didn't know what you were, or what I was to you” (AS-BE 216)

“I didn't know what you **all** were, or what I was to you” (AS-AE 204)

[100] “You've seen the report” (AS-BE 218)

“You've **all** seen the report” (AS-AE 207)

[101] and her lined face was older than any living creature Mrs Coulter had ever seen (AS-BE 219)

and her lined face was older than **that of** any living creature Mrs. Coulter had ever seen (AS-BE 208)

The reason for the addition of the determiner *all* in [99] and [100] can be found in the preceding paragraphs of text, where we learn that the characters speaking are in a room with several others. With the addition of *all* it is made clear to the TT readers that the character is addressing all those present, and not just a single person. Again, a potential ambiguity is being avoided. The adding of *that of* in [101] explicitates a comparison, or more specifically to which part of the body the comparison is made.

4.5.2.3 Coordination of tenses

As shown 4.3.2.2, there were a number of cases where changes had been made in the TT in order to coordinate the tenses in main and sub clauses. This was also found to be the case in one instance, as seen below, where the addition of ‘would have’ in the sub clause changes the tense from simple past to modal + past perfect, signalling the same conditional aspect:

[102] The skipper brought the vessel to a halt in a valley bottom which normally would have been carpeted with grass and mountain flowers, where the river meandered over gravel beds; but the valley was now a lake (AS-BE 120)

The skipper brought the vessel to a halt in a valley bottom that normally would have been carpeted with grass and mountain flowers, where the river **would have** meandered over gravel beds; but the valley was now a lake (AS-AE 114)

4.5.2.4 Addition as result of possible errors in ST

Some additions seem to have been made in the TT in order to correct errors in the ST. Although what we see in the following examples might not be examples of grammatically incorrect English, it seems that the additions made in the TT help to improve readability for readers in the target culture:

[103] Mulefa couples, for example, on entering marriage, would exchange strips of bright copper, which were bent around the base of one of their horns with much the meaning of a wedding ring. (AS-BE 233)

Mulefa couples, for example, on entering marriage, would exchange strips of bright copper, which were bent around the base of one of their horns with much the same meaning of a wedding ring. (AS-AE 221)

[104] we try to fight them, but is difficult, we have only one gun (AS-BE 108)

we try to fight them, but it is difficult, we have only one gun (AS-AE 104)

[105] And it was so warm, and the talk was about all the things that I was most interested in, and we were all in high spirits, I thought I'd loosen up a bit (AS-BE 465)

And it was so warm, and the talk was about all the things that I was most interested in, and we were all in high spirits, so I thought I'd loosen up a bit (AS-AE 442)

The addition seen in [104] is slightly tricky to explain. The example is taken from a character's direct speech and it could of course be that the author has left out *it* intentionally, as a feature specific to that person's dialect. However, when examining the rest of that character's speech, although brief, it became clear that there were no other non-standard features in that character's speech, so it seems more likely to have been an error rather than an intentional omission in the ST. The insertion of the coordinating conjunction *so* in [105] seems to tie the clause to the rest of the sentence in a smoother manner than in the ST.

4.5.2.5 Additions made to enhance or amplify

In her study of Danish Bible translations, Korning-Zethsen accounts for additions made by the translator to a TT and she points out that such additions could either be subjective, i.e. additions that are guided by political beliefs or public strategies, or objective, i.e. additions made in order to enhance the reader's comprehension of the text (Korning-Zethsen 2009: 802-803). In the AE version of *The Amber Spyglass* there are also a number of additions that seem

to have been made by the translator, for no other reason than to enhance or amplify situations in the ST.

[106] “Lord Regent! I have them!” (AS-BE 30)

“Lord Regent! I have them! **Lord Regent!**” (AS-AE 28)

[107] Human beings were stronger than angels, and it was true (AS-BE 30)

Human beings were stronger than angels, **stronger even than great powers like this one**, and it was true (AS-AE 29)

[108] “Are there any Spectres around?”

“No, none.” (AS-BE 16)

“Are there any Specters around?”

“No, none. **I don’t have anything the Specters want, and nor have you.**”
(AS-AE 15)

[109] “I’m aware of that,” said Mrs Coulter. “I managed to break it, and he managed to get it mended again”.

She was smiling. Surely she didn’t approve of this wretched boy?

“We know,” he said shortly. (AS-BE 343)

“I’m aware of that,” said Mrs Coulter. “I managed to break it, and he managed to get it mended again.”

The President wondered why she was smiling. Surely she didn’t approve of this wretched boy?

“We know,” he said shortly. (AS-AE 327)

[110] Had he spoken to them? Did he seem glad? (AS-BE 320)

Had he spoken to them? **No, of course not, but** did he seem glad? (AS-AE 305)

[111] She left the clothes on the bank and slipped into the river. She swam hard to keep warm, and then came out and huddled on the bank, shivering. (AS-BE 458)

She left the clothes on the bank and slipped into the river. **It was seawater coming in on the tide, and it was strange to Lyra, who had never swum in salt water before.** She swam hard to keep warm, and then came out and huddled on the bank, shivering. (AS-AE 435)

These examples can be counted as explicitations in one form or another. The additions in examples [106] and [107] seem to be adding to the dramatic effect of the scene taking place at that point in the book, a battle between humans and angels. The additions in [108] and [109] are explicitations through repetition of information that has been given previously. In the case of [108] the reader would in fact have to go as far back as the second book in the trilogy to understand the reference. The ST to a larger extent relies on the reader to remember why the Specters are not present, whereas the TT gives the reader this information in the added text. By adding a new subject and verb *the president wondered* in [109] it becomes more clear who is asking the following question to the TT readers. The additions shown in [110] and [111] are harder to explain, as they both seem to be unrelated to any information given previously in the text. There is always the possibility that these are not additions, but items that have been edited out of the ST and kept in the TT, an explanation that would be plausible considering that the two texts were published almost parallel to each other in the source and target culture. This also leaves the possibility that errors can occur in the TT, as seen in the following:

[112] his brown monkey dæmon retreated behind his legs at the sight of the golden monkey (AS-BE 223)

his brown monkey dæmon retreated behind his legs at the sight of the golden monkey **with the chained hands** (AS-AE 211)

The above seems at first to be another explicitation in the form of repeating information given earlier in the text. However, when we go backwards in the text, we find the following in both versions of the book:

[112a] He took a silver key from his pocket and unlocked the chain around the golden monkey's feet and hands (AS-BE 219, AS-AE 207).

This could be a case of an error in continuity that may have been picked up on and edited out in the ST, while it was overlooked in the TT.

4.6 Deletion

If we assume that additions lead to a TT that is more explicitated than the ST, then it could be logical to assume that deletion would have the opposite effect and lead to more implicitation in the TT. As the following results show, that was not necessarily the outcome. Of the 55 shifts involving deletion, five were counted as obligatory and 50 as optional.

4.6.1 Deletion as result of obligatory shifts

4.6.1.1 Propredicate *do*

[113] She felt as soft and light in his arms as **she'd done** when Lyra was conceived thirteen years before (AS-BE 426)

She felt as soft and light in his arms as **she had** when Lyra was conceived thirteen years before (AS-AE 405)

[114] She had to trust her body and the truth of what her senses told her; she knew Pan **would have done** (AS-BE 337)

She had to trust her body and the truth of what her senses told her; she knew Pan **would have** (AS-AE 321)

The deletion of propredicate *do* in [113] and [114] is a result of systemic differences between BE and AE. In comparative phrases with the meaning 'in the way that' or 'the same (as)', BE uses propredicate *do* whereas AE only uses the auxiliary *have*, as in 'as she had when' (Algeo 2006: 290). If the verb to which propredicate *do* refers to is dynamic, which in the case of example [114] are *trust* and *tell*, BE may use auxiliaries, especially modals and the perfect

have followed by intransitive proredicate *done*. AE, however, only uses the auxiliaries and the perfect *have* (ibid.: 287).

4.6.1.2 Vocabulary

[115] a sheaf of papers held together with a **bulldog** clip (AS-BE 268)

a sheaf of papers held together with a clip (AS-AE 253)

[116] He spent several days searching and enquiring in every direction **round about**, but the woman seemed to have vanished completely (AS-BE 290)

He spent several days searching and enquiring in every direction, but the woman seemed to have vanished completely (AS-AE 276)

The deletion of *bulldog* in the AE version of [115] is due to a difference in vocabulary. According to the OALD, *bulldog clip* is particular to BE and therefore *bulldog* has been removed from the TT as it is unlikely that *bulldog clip* is part of the vocabulary of readers in the target culture. According to Algeo the adverbial phrase *round about* as seen in [116] is particular to BE (Algeo 2006: 133, 143).

[117] And when the children were old enough, they began to generate the sraf as well, and as they were big enough **to ride on** the wheels, the sraf came back with the oil and stayed with them. (AS-BE 237)

And when the children were old enough **to ride** the wheels, they began to generate the sraf as well and the sraf came back with the oil and stayed with them. (AS-AE 224)

According to the OALD, the phrasal verb *ride on* means to depend on something (OALD 2010, 1316) as in ‘my future depends on this’. Also, a corpus search, shows that the verb *ride+NP* is more than three times as frequent in COCA as the syntactic structure *ride+on+NP*. In the BNC *ride+NP* is twice as frequent as the latter. Again, this does not necessarily mean that the ST is incorrect, but by deleting *on* in the TT, any risk of misunderstanding in the reading of this sentence is removed from the text.

4.6.2 Deletion as a result of optional shifts

4.6.2.1 Splitting compound sentences by the deletion of *and*:

[118] The quarry had the best of it at first, but then another hunter flew free from the cloud, **and** in a swift and furious struggle, all three of them, twisting in the air like scraps of flame, rose and fell and rose again, only to fall, finally, among the rocks on the far side. (AS-BE 58)

The quarry had the best of it at first, but then another hunter flew free from the cloud. In a swift and furious struggle, all three of them, twisting in the air like scraps of flame, rose and fell and rose again, only to fall, finally, among the rocks on the far side. (AS-AE 55)

[119] The two young people had spent a lot of time earlier looking all around as if they thought they were being followed, **and** he had had to keep some distance away, but as the morning had passed they became more and more absorbed in each other, and paid less attention to the landscape. (AS-BE 489)

The two young people had spent a lot of time earlier looking all around as if they thought they were being followed. He had had to keep some distance away, but as the morning had passed they became more and more absorbed in each other, and paid less attention to the landscape. (AS-AE 463)

Again, according to Klaudy's definition of explicitation given in 2.2.1, the splitting of one long sentence into two separate clauses can be seen as a form of explicitation. Apart from shorter sentences being easier to read, there is a shift in emphasis as both sentences are weighted equal to each other.

4.6.2.2 Deletion of coordinating conjunction *and*

[120] Will seized Lyra’s arm, and they clung together as the rock under their feet began to shift and slide, and loose pieces came tumbling past **and** bruising their legs and feet - (AS-BE 372)

Will seized Lyra’s arm, and they clung together as the rock under their feet began to shift and slide, and loose pieces came tumbling past, bruising their legs and feet – (AS-AE 354)

[121] She stood for a long time with the sun on her head and body **and** relishing the cool mud under her feet and the cold flow of springwater around her calves. (AS-BE 443)

She stood for a long time with the sun on her head and body, relishing the cool mud under her feet and the cold flow of springwater around her calves. (AS-AE 421)

[122] Will and Lyra clung tight with hands and knees and felt the air whip past their faces **and** fling their hair back and press on their eyeballs. (AS-BE 449)

Will and Lyra clung tight with hands and knees. They felt the air whip past their faces, flinging their hair back and pressing on their eyeballs. (AS-AE 427)

[123] “Well, I promise,” said Dame Hannah, **and** the Master said, “And so do I” (AS-BE 542)

“Well, I promise,” said Dame Hannah. The Master said, “And so do I” (AS-AE 513)

In [120] and [121], we see how in the ST non-finite clauses, without tense or modality or an expressed subject has been coordinated by the use of conjunction *and*. According to Quirk, it is not acceptable to link two different types of clauses, i.e. a finite clause and a non-finite clause, with a coordinating conjunction, as they need to be on the same syntactic level, i.e. two finite clauses with a finite verb (Quirk et al. 1985: 947). It is, however, possible to remove the conjunction and using *ing*-coordination as a means of coordinating the clauses

instead. It is also possible that *and* is removed in [123] in order to avoid a repetition of the word.

According to Baker, the overuse of conjunctions in translated texts can be seen as a form of explicitation (Baker 1996: 181). If we turn this on its head, then the removal of conjunctions such as ‘and’ and ‘but’ can be seen as a form of implicitation. The notion of a coordinating conjunction tying the two clauses together is still present in the TT, but only implicitly. This can also be said to apply for the examples shown in 4.6.2.3-4.6.2.7 below.

4.6.2.3 Deletion of sentence initial *and*

The use of *and* at the beginning of sentences has previously been considered poor English among grammarians and this could therefore explain the removal of *and* in the following example:

[124] Mary said, *Light?* **And** Atal said, *Not light, but(...)* (AS-BE 234)

Mary said, *Light?* Atal said, *Not light, but(...)* (AS-AE 222)

4.6.2.4 Deletion of sentence initial *but*

[125] Well, he would have to deceive her in turn: he’d have to make her think he was harmless. **But** he had successfully deceived every teacher and every police officer and every social worker and every neighbour who had ever taken an interest in him and his home, he’d been preparing for this all his life. (AS-BE 146)

Well, he would have to deceive her in turn: he’d have to make her think he was harmless. He had successfully deceived every teacher and every police officer and every social worker and every neighbor who had ever taken an interest in him and his home, he’d been preparing for this all his life. (AS-AE 139)

According to OALD, the conjunction *but* is used to introduce a word or phrase that contrasts with what was said before (OALD 2010: 201). What the second sentence stands in contrast to is not easily deductible from the ST, it seems that information has been left hidden. Then it

might be the case that the translator has decided to leave out *but* in the TT, as the implicit information is difficult to deduce from the context.

4.6.2.5 Deletion of *and* in compound subject and object attribute

[126] An odd effect of the light, **and** the ice, and the vapour enveloped the head of the valley in perpetual rainbows. (AS-BE 2)

An odd effect of the light, the ice and the vapor enveloped the head of the valley in perpetual rainbows. (AS-AE 2)

[127] the body itself was a mass of pipework, cylinders, pistons, coiled cables, switchgear **and** valves and gauges (AS-BE 226)

the body itself was a mass of pipework, cylinders, pistons, coiled cables, switchgear, valves and gauges (AS-AE 214)

According to Quirk, it is common to only have a coordinating conjunction before the last element of a noun-phrase which have several coordinated constituents (Quirk et al. 1985: 47), which would explain the TT deletion of ‘and’ in the examples above.

4.6.2.6 Deletion of existential *there*

[128] From above **there** came a deep tremor, like a mighty dynamo, almost too low to hear(...) (AS-BE 31)

From above came a deep tremor, like a mighty dynamo, almost too low to hear(...) (AS-AE 29)

[129] The grass was knee-high, and growing among it **there** were low-lying bushes, no higher than her ankles. (AS-BE 87)

The grass was knee-high, and growing among it were low-lying bushes, no higher than her ankles. (AS-AE 84)

4.6.2.7 Explicitation through deletion

One of the more curious tokens found, was an example of deletion acting as explicitation:

[130] One of the ghosts – an old woman – beckoned, urging her to come close.

Then she spoke, and Mary heard her say:

“Tell them stories. **That’s what we didn’t know. All this time, and we never knew! But** they need the truth. **That’s what nourishes them.** You must tell them true stories, and everything will be well, everything. Just tell them stories.” (AS-BE 455)

One of the ghosts – an old woman – beckoned, urging her to come close.

Then she spoke, and Mary heard her say:

“Tell them stories. They need the truth. You must tell them true stories, and everything will be well. Just tell them stories.” (AS-AE 432)

From earlier in the text, the reader will know that *them* could refer to different characters, either the two main characters Lyra and Will or a group of the mythological beings harpies, which they encounter in the world of the dead. In the book, Lyra is on a mission to release the ghosts trapped in the world of the dead and in order to for this to happen, she must convince the harpies to let the ghosts go. The harpies agree to this deal, in return for the life stories of the ghosts passing through the world of the dead. By removing part of the text as shown above, the translator removes any ambiguity as to whom the ghost is referring, she is telling Mary to tell Lyra and Will true stories. One could say that the translator has decided to focus on a different element in the story than the ST.

4.6.2.8 Deletion of explicitation

Whereas we have seen a tendency towards increased explicitation in the categories of lexical and grammatical shifts and addition, there were a number of examples of the deletion of ST explicitations in the TT, some of which can be seen in the following:

[131] The clouds were parting, and through the dark gap a figure was speeding down: small at first, but as it came closer second by second, the form became bigger and more imposing. He was making straight for them, with unmistakable malevolence; **Will was sure he could even see his eyes.** (AS-BE 31)

The clouds were parting, and through the dark gap a figure was speeding down: small at first, but as it came closer, second by second, the form became bigger and more imposing. He was making straight for them, with unmistakable malevolence.
(AS-AE 29)

[132] Will took out his last few dried peaches and the stale flat loaf of rye bread which was all he had left, and shared it **all out** among them (AS-BE 181)

Will took out his last few dried peaches and the stale flat loaf of rye bread, which was all he had left, and shared it among them (AS-AE 172)

[133] “We saw many other things,” said Panatalaimon quickly. “We saw angels, **and talked to them.**” (AS-BE 501)

“We saw many other things. We met an angel,” said Pantalaimon quickly.
(AS-AE 474)

[134] “He has delegated much of his power,” Balthamos interrupted, “to Metatron, **as I was saying.**” (AS-BE 34)

“He has delegated much of his power,” Balthamos interrupted, “to Metatron.”
(AS-AE 32)

[135] in the dimness, Ama could make out the shape of the sleeping-bag, the lighter patch that was the girl’s hair, and the **white** curve of her sleeping dæmon. (AS-BE 51)

in the dimness, Ama could make out the shape of the sleeping bag, the lighter patch that was the girl’s hair, and the curve of her sleeping dæmon (AS-AE 49)

[136] The **two** young *mulefa* children, without wheels, kept peeping around the edge of their houses to stare(...) (AS-BE 459)

The young *mulefa* children, without wheels, kept peeping around the edge of their houses to stare(...) (AS-AE 436)

As mentioned in 4.4.2.4 it seems that the translator has opted to avoid repetition wherever possible. This could also explain the reason for the deletions made in [132] and [133]. In [132] it is also clear from the first sentence that all the food is being shared. The deletions in [134] and [135] may have been done because the information that they are referring to, things that have been said before and the colour of the *dæmon*, have not been referred to earlier, and the explicitations could therefore seem illogical or out of place. The deletion of *two* in [136] is also related to the continuity of the story. From earlier in the book, the reader will know that there are three *mulefa*-children in the village, so there is no reason why there should only be two at this point in the story.

4.6.2.9 Deletion of content

As mentioned in 3.2.2, the tokens of deletion could be split onto two types of shifts: micro-structural shifts where single words, either lexical or functional have been deleted, and macro-structural shifts, where content on a clause, phrasal or paragraph level have been deleted. There were a total of 14 macro-structural deletions found in the study, which can be further divided into two categories depending on the content; animacy of magical object or magical ability (6) as shown in [137] – [139], and content relating to emotion or sexuality (8) as shown in [140] – [143].

Such macro-structural shifts can tell us rather a lot about what types of norms govern the translation process. However, in order to help us determine what these are, it is helpful to look at a second translation into a different language, and I have therefore chosen to include the Norwegian translation in the analysis of the following tokens. All back translations are my own.

Content suggesting animacy of magical object or magical ability

- [137] First though, she took out the alethiometer. **She could see it clearly, unlike the night before, but her fingers were slow and stiff after her long sleep.** She asked if there was still any danger in the valley. (AS-BE 182)

First though, she took out the alethiometer and asked if there was still any danger in the valley. (AS-AE 172)

Men først tok hun frem alethiometeret. I motsetning til natten før kunne hun se det klart, men fingrene var sene og stive etter den lange søvnen. Hun spurte om det fremdeles var noe farlig i dalen. (*Back translation: But first took she out the alethiometer. Unlike to the night before could she see it clearly, but the fingers were slow and stiff after the long sleep. She asked if there still was anything dangerous in the valley.*) (AS-NO 197)

- [138] The needle darted swiftly left and right and left and left, **and Lyra watched it anxiously, for her last few readings had been so difficult, and her mind felt awkward and tentative as she stepped down through the branches of understanding. Instead of darting like a bird from one foothold to the next, she moved hand over hand for security; but the meaning was there as solid as ever, and soon she understood what it was saying.** (AS-BE 446)

The needle darted swiftly left and right, and left and left, and Lyra felt her mind dart to the meanings and land on them as lightly as a bird. (AS-AE 423)

Viseren flakket fort til venstre, til høyre, til venstre, til venstre, og Lyra fulgte den bekymret med øynene, for de siste lesningene hadde vært så vanskelige, og tankene føltes klossete og trege når de beveget seg nedover grenene i meningslagene. I stedet for å hoppe som en fugl fra det ene fofestet til det neste, måtte hun nærmest gå armgang for å være sikker. Men meningen var der, like klar som alltid, og snart hadde hun forstått hva det sa. (*Back translation: The needle flicked quickly to left, to right, to left, to left, and Lyra followed it worried with the eyes, for the last readings had been so difficult, and the thoughts felt clumsy and slow when they moved themselves*)

down the branches of the meaning-layers. Instead of jumping like a bird from the one foothold to the next, she almost had to move arm-by-arm in order to be sure. But the meaning was there, as clear as always, and soon had she understood what it said.)
(AS-NO 478)

[139] Now everything's finished, it's just left me – **I thought I couldn't see it properly, or my finger's were stiff or something, but it wasn't that at all; the power was just leaving me, it was just fading away... Oh, it's gone, Will! I've lost it! It'll never come back!** (AS-BE 518)

Now everything's finished, it's just left me... It's gone, Will! I've lost it! It'll never come back! (AS-AE 490)

og nå er det over, nå er det slutt på alt, det er borte, vekk... Jeg var redd for det, for det har vært så vanskelig – jeg synes ikke jeg så det skikkelig, eller jeg var stiv i fingrene eller noe. Men det var'ke det i det hele tatt, det var kraften som svikta meg, bare rant bort... Å, det er vekke, Will! Jeg har mista det! Det kommer aldri igjen! (*Back translation: and now is it over, now is it end to all, it is gone, gone... I was afraid of that, for it has been so difficult – I thought not I saw it properly, or I was stiff in the fingers or something. But it wasn't that at all, it was the power that failed me, just slipped away... Oh, it is gone, Will! I have lost it! It comes never back!*) (AS-NO 555)

Content suggesting emotion or sexuality

[140] As Mary said that, Lyra felt something strange happen to her body. **She felt a stirring at the roots of her hair: she found herself breathing faster. She had never been on a roller-coaster or anything like one, but if she had, she would have recognized the sensations in her breast: they were exciting and frightening at the same time, and she had not the slightest idea why. The sensation continued and deepened, and changed, as most parts of her body found themselves affected too.** She felt as if she had been handed the key to a great house she hadn't known was there, a house that was somehow inside her, and as she turned the key, deep in the darkness of the building she felt other doors opening too, and lights coming on. She sat trembling, **hugging her knees, hardly daring to breathe,** as Mary went on (AS-BE 467)

As Mary said that, Lyra felt something strange happen to her body. She felt as if she had been handed the key to a great house she hadn't known was there, a house that was somehow in inside her, and as she turned the key, she felt the other doors opening deep in the darkness, and lights coming on. She sat trembling as Mary went on (AS-AE 444)

I det Mary sa det, følte Lyra at det skjedde noe merkelig med kroppen hennes. Hun merket at huden ved hårrøttene rørte seg, at hun plutselig pustet fortere – hun hadde aldri vært i en berg-og-dalbane, men om hun hadde, ville hun gjenkjent fornemmelsen i brystet: på samme tid opphissende og skremmende – og det uten at hun hadde anelse om hvorfor. Fornemmelsen fortsatte, ble mer intens, forandret seg, etter som flere deler av kroppene hennes også ble berørt. Det følte som om hun hadde fått utlevert nøkkelen til et herskaps hus hun ikke hadde ant var der, et hus som på en måte fantes inni henne selv, og idet hun dreide om nøkkelen kjente hun at andre dører også gikk opp, dypt inni den mørke bygningen, og lys ble slått på. Hun skalv der hun satt, knuget knærne sine og våget nesten ikke puste, mens Mary fortsatte. (*Back translation: In that Mary said it, felt Lyra that it happened something weird with her body. She noticed that the skin at the hair-roots moved, that she suddenly breathed faster – she had never been in a roller-coaster, but if she hadde, would she recognize the sensation in her chest: at the same time exciting and scaring – and that without that she had any idea about why. The sensation continued, became more intense, changed itself, as more part of her body also were affected. It felt as if she had been given the key to a mansion she not had known was there, a house that in a way found within her self, and as she turned the key felt she that other doors also went open, deep inside the dark building, and lights were turned on. She shivered were she sat, hugged her knees and dared almost not breathe, while Mary continued.*) (AS-NO 500)

[141] As for Lyra, she hadn't moved a muscle since that strange thing had happened, and she held the memory of those sensations inside her **like a fragile vessel brim-full of new knowledge, which she hardly dared touch for fear of spilling it**. She didn't know what it was, or what it meant, or where it had come from: so she sat **still**, hugging her knees, and tried to stop herself trembling **with excitement**. (AS-BE 471)

As for Lyra she hadn't moved a muscle since that strange thing had happened, and she held the memory of the sensation inside her. She didn't know what it was, or what it meant, or where it had come from; so she sat hugging her knees, and tried to stop herself from trembling. (AS-AE 447)

Hva Lyra angår, hadde hun ikke rørt en muskel siden det snodige hadde hendt, og hun holdt minnet om disse fornemmelsene inni seg som et sprøtt kar, breddfullt av ny kunnskap, som det var så vidt hun våget å røre av frykt for å søle. Hun visste ikke hva det var, eller hva det betydde, eller hvor det kom fra, og derfor satt hun urørlig, holdt seg om knærne og prøvde å holde opp å skjelve av opphisselse. (*Back translation: What Lyra concerns, had she not moved a muscle since the peculiar had happened, and she held the memory of these sensations inside herself as a fragivel vessel, brimful of new knowledge, which it was only just she dared touch of fear of spilling. She didn't know what it was, or what it meant, or where it came from, and therefore sats he still, holding her knees and trying to stop shaking from excitement.*) (AS-NO 505)

[142] A quick glance at Will's warm cheeks showed that he knew just as well as she did. **She couldn't tell whether he also felt that half-frightened, half-excited feeling, as she did, the one that had come over her the night before: here it was again.** (AS-BE 482)

A quick glance at Will's warm cheeks showed that he knew just as well as she did. (AS-AE 457)

Et fort blick på Wills glødende kinn avslørte at han var like klar over det som hun. Hun kunne ikke se om han også hadde den samme halvt redde, halvt oppspilte følelsen, dem som hadde kommet over henne kvelden før – og nå var den her igjen. (*A quick glance at Will's glowing cheeks revealed that he was just clear about it as she. She couldn't see i he also had the same half scared, half excited feeling, those which had come over her the night before – and now was it here again.*) (AS-NO 516)

[143] **And there it was: the darke-blonde movement that was the girl's hair. He moved a little closer, and took out the rifle. There was a telescopic sight: low-powered, but beautifully made, so that looking through it was to feel your vision clarified as well as enlarged. Yes, there she was, and she paused and looked back so that he saw the expression on her face, and he could not understand how anyone so steeped in evil could look so radiant with hope and happiness. His bewilderment at that made him hesitate, and then the moment was gone, and both children had walked in among the trees and out of sight. Well, they wouldn't go far. He followed them** down the stream, moving at a crouch, holding the rifle in one hand, balancing with the other. (AS-BE 489)

He watched them go in among the trees. They hadn't looked back once since coming over the top of the ridge, but he still kept low, moving down the stream at a crouch, holding the rifle in one hand, balancing the other. (AS-AE 464)

Og der så han det: den mørkeblonde bevegelsen som var pikens hode. Han gikk litt nærmere og tok frem rifla. Den hadde teleskopsikte, ikke så kraftig, men så perfekt lagd at når man så gjennom det, følte det som om det man så på, ble klarere, ikke bare nærere. Jo, der var hun. Hun stoppet akkurat og så seg tilbake, så han kunne se uttrykket; og han kunne ikke fatte hvordan noen som i den grad var fordervet av ondskap, kunne stråle slik av håp og lykke. Bestyrtelsen fikk ham til å nøle, og så var anledningen borte, og begge barna hadde forsvunnet inn mellom trærne. Nå ja, de kom ikke langt. Med krum rygg snek han seg etter dem nedover bekken, og holdt rifla i den ene hånden og balansen med den andre. (*Back translation: And there saw he it: the dark blonde movement that was the girl's head. He went little closer and took out the rifle. It had telescopic view, not so powerful, but so perfectly made that when one saw through it, felt it like if what one looked on, became clearer, not just nearer. Yes, there was she. She stopped just then and looked back, so he could see the expression; and he could not understand how somebody who in that degree was corrupted by evil, could radiate so from hope and happiness. The puzzlement made him to hesitate, and so was the moment gone, and both children had disappeared in between the trees. Oh well, they got not far. With crouched back sneaked he himself after them down the stream and held the rifle in one hand and the balance with the other.*) (AS-NO 524)

These findings are interesting, although not entirely surprising. From The Atlantic article mentioned in the introduction, it was already known that changes had taken place in the transfer of the book from source to target culture, and previous studies, e.g. Nikolowski-Bogomoloff's study discussed in 2.1 and 2.2, has shown evidence suggesting that a stricter norm operates in the US literary system. It is also interesting to see that deletions on the macro-structural level are limited to two very specific areas in the text as shown above. Also, after having deleted the text shown in examples [137] and [140], careful attention has been paid to delete any subsequent text that might refer to these two passages. As the Norwegian texts show, the translator in Norway has not been concerned with deletions on a macro-structural level. Again, this supports the idea that a stricter norm operates for children's and young adult's literature in the US than in other countries.

4.7 Discussion

An assumed translation would be regarded as any target-culture text for which there are reasons to tentatively posit the existence of another text, in another culture and language, from which it was presumedly derived by transfer operations and to which it is now tied by certain relationships, some of which may be regarded – within that culture – as necessary and/or sufficient. (Toury 1995: 35)

How do we know that the edition of *The Amber Spyglass* published in the US is a translation? First of all, by studying the first pages of the copies used for this analysis, we find that the book was first published in the UK in 2000, and that the US version was subsequently published in 2001. The copy of the US edition used for this analysis was published in 2005, and as stated in 3.1.1, the reason for this is that the earliest editions of the book, in both the UK and US have gone out of print. Secondly, the Atlantic Monthly article from 2007 mentioned in the introduction to this thesis and other studies of British books published in the US give us reason to believe that a transfer operation has taken place. There exists a possibility that any lexical and grammatical shift, addition and deletion accounted for in this study might not have been present in the first edition. However, if the first edition published in the US should turn out to be identical to the British edition, that makes the following question even more pressing: Why would a translator choose to remove elements from or add to a book that has already been published? There is also the possibility that the elements missing in the US copy were added in a later edition in the UK and that the US publisher simply decided not to include them in later editions, but that does not make the question any

less valid. From what we know from previous studies of books published in the American market, it seems not unreasonable to assume that the changes made with regards to the categories selected for analysis were made at the time of publishing the first US edition in 2000.

The three research questions presented in the introduction were as follows:

1. Which types of translational shifts (obligatory/optional) can be found in an intralingual translation, and which type is more predominant?
2. Is it possible to find evidence of translation universals, such as explicitation and implicitation, simplification and avoidance of repetitions, and normalisation in intralingual translations?
3. What can these shifts tell us about norms in action in the context of both intralingual translation and the translation of children's and young adults literature?

Many of my findings have already been discussed separately following the respective examples in 4.1 – 4.6, but I will here present some general thoughts on these findings in light of the above research questions and the theory discussed in chapter 2.

4.7.1 Distribution of obligatory and optional shifts

The first part of the analysis, in which shifts in spelling and punctuation in a selection of chapters were accounted for, showed 79 shifts in spelling and 45 shifts in punctuation. As far as spelling is concerned, only those shifts related to orthographic differences, as shown in Table 4.1, can be counted as obligatory. For punctuation, only the use of a period after a title, as shown in section 4.1.2, can be counted as obligatory. As discussed in section 4.1ff, the rules for hyphenation in both lexical and function words are more or less the same in BE and AE, as in many cases it would be difficult to make a distinction between a right and a wrong use. Quite often, the style guides and various grammars point to the preferred use, without categorically stating that other alternatives are wrong. However, what the results from the pilot study show are that the two variants of English each seem to have different preferences for the use of hyphens and punctuation as shown by the results from the pilot study.

For the main study, out of the 220 shifts found in total, only 37 of these were counted as obligatory, which accounts for 17% of the total number of shifts. This shows a clear bias

towards optional shifts across all categories. It is also interesting to note that whereas in the category of lexical and grammatical shifts, 20 and 22% respectively were counted as obligatory, while only 9% of the shifts in deletion can be seen as obligatory. This signals that when it comes to deletion, optional shifts are more likely to occur, even though the material found in this study is not enough in itself to say if this is something that can also be expected in other samples of intralingual translations. As mentioned in 3.2.2, shifts in deletions can be divided into micro-structural, i.e. word-level, and macro-structural, i.e. phrasal or clause level, shifts. It is perhaps not surprising that all obligatory shifts in deletion fall into the category of micro-level shifts.

Another interesting aspect with regards to the distribution of obligatory and optional shifts is that optional shifts actually have happened. One would expect that in a transfer between BE and AE only obligatory shifts as required by the linguistic system would take place, but as the figures show this is not the case. Somewhere in the process, someone has made decisions that have had an effect on the TT. Some of these optional shifts, such as punctuation and spelling, are governed by linguistic norms, whereas shifts such as the explicitation of place names and locations as seen in 4.5.2 and the deletion of content in 4.6.2.9 are governed by social norms.

4.7.2 Translation universals in intralingual translation

All the types of translation universals discussed in section 2.3, explicitation and implicitation, simplification and avoidance of repetitions, and normalisation were found in the main study.

Four types of explicitation were presented in section 2.3.1: *obligatory*, *optional*, *pragmatic* and *translation-inherent*. The orthographic differences presented in Table 4.1 and the systemic differences shown in Table 4.4 are all examples of obligatory explicitations, which are dictated by differences in the syntactic and semantic structure of languages.

Optional explicitations are motivated by differences in text-building strategies and stylistic preferences between languages. It is therefore possible to claim that the differences in punctuation, as seen in section 4.1.2, can be counted as a form of optional explicitation, as they show a stylistic preference for the use of e.g. commas in AE over the punctuation used in the ST. Also, the splitting of sentences discussed in sections 4.1.2.1 and 4.6.2.1, and the elevating of a sub clause into a main clause shown in section 4.3.2.1 in [42] can be defined as explicitation according to Klaudy's definition of explicitation and implicitation from 2003, as discussed in section 2.3.1. Other examples of optional explicitation would be the use of

progressive aspect in AE as discussed in section 4.3.1.1, the coordination of tenses in section 4.3.2.2 and the deletion of conjunctions in sections 4.6.2.3-4.6.2.7.

Klaudy also proposed that explicitation takes place when a SL unit of a more general meaning is replaced by a TL unit of a more special meaning, which again would belong to a text-building strategy. The examples discussed in section 4.4.2.1, where several cases of transfer between word classes, from function words to lexical words or even a transfer within the same word class, showed extensive use of explicitation in the TT. Where these explicitations showed a transfer from one word class to another, the implicitations discussed in section 4.4.2.2 showed only one example of transfer between word classes, while all other shifts showed a transfer within the same word class. The reason for using both explicitation and implicitation as a text-building strategy could possibly be to avoid repetition and show lexical variety, in addition to reducing the risk of any misunderstandings in the TT. If this is the case, we then find that explicitation and implicitation as a translation universal are overlapping with another universal, namely that of avoiding repetitions.

As discussed in section 2.3.2, it has been assumed that the purpose of avoiding repetitions in a translation is to show greater lexical variety in a TT. As seen above, the transfer between word classes in the form of both explicitation and implicitation can be a way of showing variety in language, but also the lexical shifts presented in section 4.4.2.4 can be seen as evidence of avoiding repetitions in the TT. In the literature, it has also been argued that simplification as a translational strategy is put into use to improve fluency and readability of a text (Laviosa-Braithwaite 2001: 288-289).

The splitting of sentences discussed above can be classified as a form of explicitation according to Klaudy's definition, but as shown in section 2.3.2, other researchers have argued that such moves in a translation are a form of simplification, either syntactic or stylistic. This would mean that the splitting of sentences is an example of stylistic simplification, while the deletions of coordinating conjunctions *and* as discussed in section 4.6.2.2 and the choice of the progressive aspect in AE shown in section 4.3.1.1 can be seen as syntactic simplification.

However, the examples mentioned in this last paragraph can also belong under the category of normalisation, which, as mentioned in 2.3.3, has been defined as 'the tendency to conform to patterns and practices which are typical of the target language' (Baker 1996: 176-177). Examples of normalisation were found in all categories in both the pilot and the main study. The most obvious examples of normalisation are the correct orthographic spellings, as seen in table 4.1, the hyphenation of compound nouns, as seen in table 4.2 and the lexical differences in vocabulary, as seen in table 4.4. Other shifts of normalisation are found in the

obligatory shifts accounted for in sections 4.3.1, 4.4.1, 4.5.1 and 4.6.1. As mentioned previously, Quirk states in his grammar that ‘acceptable sentences might be considered unacceptable because of prescriptive tradition (Quirk et al: 1985: 972). This gives us reason to assume that also shifts in word order can be a form of normalisation. As with other elements in the analysis, it is not possible to say that the shifts in the TT show an error in the ST, but the examples discussed in 4.3.2.4 could very well be shifts that have happened out of a wish to conform to the preferred standards of AE.

It is interesting to see that the concepts of the different translation universals seem to overlap to such a large extent, and it seems that if we look at the definition of the various types of universals presented in section 2.3, then explicitation seems to be an overarching universal based on the findings in this analysis. This is not a new idea. In his essay *On Toury's laws of how translators translate* (2008), Anthony Pym points out that the definitions given by Baker for the universals of explicitation, simplification and normalisation to a large degree seem to overlap (ibid.: 318). Pym says that there is reason to believe that these universals can be seen as different aspects of one underlying universal. Pym also points out that where the universals for the most part seem to overlap, they also contradict one another from time to time, e.g. simplification is thought to include the shortening of sentences and thereby making the language easier to understand and less at risk of ambiguity, whereas explicitation have a tendency to make sentences longer by adding background information on lexical items or topics not known to the TL audience (ibid.: 319). However, this seems not to be the case in the study at hand. As shown in 4.4.2.1 and 4.4.2.2 and as discussed above, many of the explicitations and implicitations in the analysis took place at word level, e.g. a ST lexical item is replaced by another item of either a more explicit or implicit meaning in the TT. This shows that both explicitation and simplification can take place without reducing or increasing the text at hand.

Almost all of the previous research on translation universals, and translation transfer in general, has been carried out within interlingual translation, and this is also pointed out by Korning-Zethsen in her call for more focus on intralingual translation. Korning-Zethsen also pointed to findings in her study of Danish bible translations, previously discussed in 2.4.1 similar to those found in this present studies, in particular that universals (which Korning-Zethsen refers to as ‘strategies’) such as explicitation and simplification seem to overlap as discussed above. (Korning-Zethsen 2009: 808). Whereas Korning-Zethsen focused on intralingual translation in a historical perspective by studying different bible versions published over a number of years, it is interesting to see that so many of the same strategies

can be found in this study, which focuses on translation in a contemporary perspective, i.e. where a ST and a TT have been published within a short time of each other.

4.7.3 Norms in intralingual translation

Lastly, the aim was to look at what the findings from an intralingual study can tell us about norms, not only the context of intralingual translation, but also in the context of the translation of children's and young adult literature. The definition of norms as outlined by Toury was discussed in detail in section 2.1.1.

Let us start by looking at the operational norms, which can be divided into two sub-categories, matricial or textual-linguistic. The matricial norm governs aspects such as fullness of text and distribution. As seen from the number of shifts found in the analysis and the types of shifts, the TT is mostly faithful to the ST, in that to a large extent it is rendered in its entirety. The exception from this would be the deletions of content shown in section 4.6.2.9. On the textual-linguistic level, which govern the translation in terms of the TT treatment of lexical items, phrases and stylistic features, the analysis and discussion of universals in section 4.7.2 show a preference for making information given in the ST more clear, in some places easier to read and as far as possible trying to avoid ambiguity or a risk of misunderstanding for the target readership. Also, the obligatory shifts show a preference towards submitting the translation to the lexical, syntactic and grammatical norms of the TL.

Second on the list of norms to be investigated in a descriptive analysis is the preliminary norm. The nature and scope of this study makes it difficult to say something about operational norms at play in the target culture, which govern decisions regarding translation policy, such as who makes the decisions regarding which texts should be translated. A definition of such a norm would require a larger survey involving publishers in both the SL and TL communities and perhaps also government authorities in the target culture. Operational norms look at directness of translation, i.e. whether extratextual sources or intermediate translations of a text could have had an influence at the present translation. Again, since the UK and US versions were published almost simultaneously in both countries, this is difficult to do. However, if the book were still in print further down the line, say in 15-20 years, then this would be possible as well. It would then be interesting to see if the number of translational shifts have either increased or decreased during that time.

That leaves us with the initial norm, which can be said to be overarching the other norms already discussed. As mentioned in section 2.1.1, the initial norm can be seen as a

continuum, where on the opposite ends we have either *adequate* or *acceptable* translations. Adequate translations are those in which the translator has chosen to submit the translation to the norms of the source language and culture and acceptable translations are those in which we see a transfer in the TT from the norms and culture of the SL to the norms and culture of the TL. So, where does the US translation of *The Amber Spyglass* figure on this continuum?

The number of obligatory shifts found in the analysis brings the translation closer to the *acceptable* end of the continuum. Many of the optional shifts also show a preference for changing structures found in the ST for either stylistic or syntactic reasons, but there is not enough material at hand from other sources that allow us to confirm such shifts as firm rules of the AE linguistic system. Again, the explicitations accounted for in section 4.4.2.1 also support a claim that the text gravitates towards the *acceptable* end of the scale, in that they show a preference towards a more clear-cut text with little risk of misunderstanding for the readers.

The most interesting finding in the analysis is the deletion of content shown in 4.6.2.9. First of all, it is interesting to see that on the macro-structural level, deletions are limited to two particular subjects: the control over magical objects and teenage emotion and sexuality. This echoes the results of Nikolowski-Bogomoloff's study mentioned in 2.2, in which she looked at a British and an American translation of Astrid Lindgren's *Madicken*. In the American translation, social issues that might be perceived as difficult, such as alcoholism, poverty or even girls behaving improperly were left out. It is also interesting to view this in a historical perspective: the translations that Nikolowski-Bogomoloff studied were published in the 1960s, whereas the TT examined in this study was published in the early 2000s. So when we find deletions of this kind in the above analysis, this tells us that in 40 years, even with all the changes that have occurred in society, especially on a social level, there still seems to exist a stricter norm that dictates content in children's and young adults' literature.

The answer to the third research question will therefore be that in the context of intralingual translations and translations of children's and young adults' literature, the norm for AE translation is to conform to practices and policies of the target language and culture, thereby making the translation acceptable according to Toury's definition of the initial norm.

4.7.4 Concluding remarks

The book has been well received in both its source culture and its target culture. In the UK the complete trilogy *His Dark Materials* was voted in as no 3 in BBC's *The Big Read* in 2003

(bbc.co.uk, accessed 19 November 2013) and *The Amber Spyglass* won ‘The Whitbread Book of the Year’-award in 2001(theguardian.com, accessed 19 November 2013). In the US it has been shortlisted by both the American Library Association – Association for Library Services to Children (ALA-ALSC) and American Library Association – Young Adult Library Services Association (ALA-YALSA) (www.ala.org, accessed 19 November 2013). But it has also received its fair share of criticism, not least in the US. It seems almost ironic that it has received honours from the ALA, but at the same time it has figured prominently at the same organisation’s “Top 10 most challenged books list” (ibid.). This shows a discrepancy between the expectations of those working within the literary system and those outside, namely the reading audiences. This also further supports the claim from 4.7.3 that a stricter norm operates for children’s and young adult literature in the US.

Most of the criticism directed both towards the book and the trilogy as a whole is centred on the book’s religious message, or rather its *anti*-religious message. From the results presented in 4.1-4.6, we find that the translator has chosen not to make any changes with regards to the religious content of the book. What has been taken out is by and large related to issues concerning teenage emotion and sexuality. It does make one wonder what the reception would have been if the passages that have been left out had remained in the book. This also underscores the point that changes are unlikely to have been made in later editions, as the subjects concerned have not been a focus point in criticisms of the book.

5 CONCLUSION

5.1 Summary and conclusion

The present thesis has examined the presence of norms and translation universals in intralingual translation. The subject for the study has been the BE and AE versions of Philip Pullman's *The Amber Spyglass*, the final book in the *His Dark Materials* trilogy. By applying Toury's method for Descriptive Translation Studies, the aim has been to uncover translational shifts in the TT and determine whether these were obligatory or optional. It was decided to look for shifts in six different categories: spelling, punctuation, lexical and grammatical shifts, addition and deletion.

The initial pilot study produced a large number of results, most of which occurred at a micro-structural level, such as spelling and punctuation. It was therefore decided to limit the analysis of these types of shifts to three selected chapters and only count shifts of lexical and grammatical choice, addition and deletion in the entire text. Due to consideration of both time and space, it has not been possible to comment upon and discuss in detail all shifts accounted for in the study. It was therefore decided to focus on results that emerged as particularly relevant and interesting in relation to the research questions and which could provide some general insight into the processes behind an intralingual translation. The selection of results that have been presented is thought to be an adequate representation of the overall findings.

The outcome of the analysis revealed that the majority of shifts in all categories can be counted as optional. All the translation universals discussed in chapter 2 were also found to be present and a further analysis showed a high degree of overlapping between the different types of universals as discussed in section 4.7.2. The results also showed that in terms of translational norms, the AE translation was found to adhere to the norms of the target culture and can therefore be labelled as an acceptable translation according to Toury's definition of an initial norm.

When compared to previous research and translation studies theory, the findings from the analysis support the initial hypothesis that intralingual translations are subject to the same norms and shifts that are thought to influence interlingual translations. In the conclusion to her study, Korning-Zethsen (2009) calls for more empirical research in the field of intralingual translation studies, and this thesis has been a contribution in that direction, which

hopefully has provided some useful insight to how norms and universals influence intralingual translations.

5.2 Methodological challenges and suggestions for further research

One of the main challenges at the outset of this study was that, so far, very little has been done in terms of intralingual studies, especially within the field of literary translation. One of the advantages with performing a comparative analysis of an intralingual translation is that any shifts in the TT are immediately available to the researcher, and it has also been pointed out that for this reason shifts in an intralingual translation can appear ‘more extreme and dramatic’ (Korning-Zethsen 2009). However, one major disadvantage would be that while it is easy to count shifts that are obvious to the naked eye, it is more challenging to count shifts which one would have expected to occur, but did not. Under different circumstances and given more time, this would be possible, and it would be interesting to see how ‘actual’ shifts and ‘possible’ shifts relate to each other in terms of numbers and statistics.

Another challenge that presented itself was having to avoid not delving into literary analysis, i.e. interpreting the text in terms of literary symbols and meanings. It soon became apparent that it would be useful to do a primarily qualitative analysis with a clear focus on the linguistic aspects of the shifts found, as well as presenting quantitative data to show the distribution of obligatory and optional shifts. Given a different data set, or in a study looking at several different texts, a quantitative analysis might have been enough, depending on the amount of data found in other texts. In that perspective, the quantitative data presented in chapter 4 could serve as a foundation for further research.

Another possible study would be to compare a text originally published in the US and subsequently published in the UK for the same target readership. As previous research has shown, and as mentioned in the introduction, one has found that changes also take place in a cross-Atlantic transfer from west to east. Again, it would be particularly interesting to see if shifts in this transfer happen on both the micro-structural and macro-structural level as well.

If intralingual translations are to be considered an integral part of the field of translation studies, then further empirical research is required. In recent years, researchers have looked at different forms of intralingual translations such as localization of websites, the translation of specialised terminology into everyday language and other subjects, mainly concerned with types of technical translations. In order to understand more about how the norms of translation and the norms of different target cultures influence intralingual

translation, it is also necessary to include literary translations in this field. It would then be necessary to look at not only BE to AE translations or vice versa, but intralingual translation of literature in other language communities, as well as translation aimed at different age groups and social communities and within different literary genres.

5.3 Some final remarks

In my research for this study, I came across several articles that on one level or another discuss intralingual translation, even though the texts discussed have not formally been labelled as such. In section 2.4.1, I mentioned how recent editions of Norwegian author Torbjørn Egner's books for children have been edited and how racially offensive words such as 'neger' (negro) and 'hottentott' have been left out. Recent editions of Astrid Lindgren's *Pippi Longstocking* books have also seen similar changes. What was acceptable in literature back in the 50s, 60s and 70s is today considered inappropriate for current audiences.

In early 2011, a reprint of Mark Twain's *The Adventures of Huckleberry Finn* became a source for debate, after it became clear that the word 'nigger', which appears 219 times in the original, had been replaced by the word 'slave' and the word 'injun' had been replaced with 'Indian' (New York Times online, accessed 13 November 2013). In a series of letters, readers debated the issue under the title *Do Word Changes Alter 'Huck Finn'?*, with most agreeing that such changes seem unnecessary and damaging to the book, while at the same time undermining its historical context. One reader argued that 'cleaning up literature is never a solution' while another pointed out that when we come into contact with history we sometimes 'have to face some awful facts'. One particular quote by author David Matthews sums up the issue rather well:

These books – and others like them – should not be retrofitted to make modern readers comfortable. Modern readers are already too comfortable. Lazy, even. If the word 'nigger' keeps one from reading *Huck Finn*, then one lacks the critical skills to appreciate all the book has to offer. (New York Times, accessed 13 November 2013)

When it comes to intralingual translation in literature, there is a need for being careful with overediting and removing items that can potentially be hurtful or offensive to readers. In an age of increasing information flow across the globe, changes and shifts in literature become even more obvious to readers in different cultural communities. In editing out problematic subjects, one runs the risk of overprotecting one's audience, whether of a younger or older

age. Sometimes we need to be confronted with that which may, or may not, make us uncomfortable. In the case of being exposed to words and terms that might appear foreign, will this not in most cases make us as readers more curious, more open to debate and in want of exploring new and unknown territories? In an extension to that, where does the process of overtly explicating a text in the translation process leave us? If taken to an extreme the effect will be that very little is left to the readers' imagination.

This brings us to the question that is the title for this thesis: is change necessary? The answer to that question would have to be that it is not easy to say whether intralingual translation is necessary or not, nor has that been the purpose of this thesis. But where in many everyday situations intralingual translations can help us understand things that might not be readily available to us without the proper expertise, such as information booklets in medication packs, it seems less necessary in fiction and literature, especially in a contemporary perspective where there is very often little need to explain situations in a historical context.

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