

TRANSLATABLE STYLE

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Abstract

This article presents a study of literary translation from Swedish into English. The purpose is first to find out if certain stylistic choices made in the source text are transferred into the target text and secondly to discuss the consequences when they are not. The material consists of about 30-page-long extracts from translations into English of 18 specimens of Swedish 20th century fiction. Nine authors and 13 translators are represented. Style in fiction is a wide research area but here the stylistic analysis is focused on formal features of the text. Source and target texts are compared and deviations from a literal translation which are not obviously due to grammar or vocabulary restrictions in English are noted. The result of the investigation shows that sequence and segmentation are frequently subject to change. Clauses and clause elements are moved from initial to final position and the opposite. Short graphic sentences are linked together and long sentences are broken up into short sentence units. The consequences of these changes are discussed. They have an impact on the reader's perception of the text, as for example on salience, i.e. what is made prominent or not, on point of view and on the rhythm and flow of the narrative. It is argued that these deviations detract from the stylistic value inherent in the source text and that they could have been avoided.

Keywords

Literary translation, Swedish/English translation, style in fiction, linguistics and style

1. Introduction

There are different views regarding the possibility or the desirability of copying the style of the original in literary translation. Some argue that a translation should read as if it had originally been written in the target language, while others advocate a more faithful rendering of the language structure of the original. In a recent essay on translations of *Madame Bovary* (1857) into English, Julian Barnes (2012, 153) makes the following claim:

The general trend of translation over the last century and more has been away from smoothness and towards authenticity, away from reorganising interpretativeness which aims for the flow of English prose, towards a close-reading fidelity ... which seeks to echo the original language.

Among researchers in the field of translation studies, Boase-Beier (2006, 44 f.) points out that literary texts "will tend to require" a translation that preserves the style and according to Gutt (1991, 127) stylistic qualities of a text give "clues that guide the audience to the interpretation intended by the communicator". My basic assumption is that the preservation of style is an important part of literary translation.

The purpose of this study is twofold: first to investigate whether certain features of style in works of Swedish fiction are copied in translation into English and secondly to discuss the effects on the interpretation of the text when such stylistic features are not copied. Style is here defined as formal

features of the text in accordance with the model proposed by Leech and Short in their standard work *Style in Fiction* from 1981, issued in a new edition in 2007.³

2. Data and method

I have collected a corpus of approximately 30-page-long extracts from the beginning of 18 specimens of Swedish 20th century fiction and their English translations. Most of them were published as originals and translations from the 1970s onwards. Exceptions are two novels by Stig Dagerman from 1945 and 1948, translated in the 90's and 50's respectively, and *Doktor Glas* by Hjalmar Söderberg from 1905, translated both in the 60's and the 90's. Nine authors and 13 translators are represented. The examples in this article are from 11 of the 18 works and their translations.⁴ The remaining seven are included in the material on which the rough estimate of the relative frequency of the features studied is based.

My point of departure was to compare originals and translations and to note differences in the structure of sentences that could not be explained by grammatical differences between the two languages. Admittedly the more subtle considerations of idiom and natural style made by the native speaker/translator are not taken care of by this method. Still it forms a net that will catch deviations from the style of the original worth discussing. The result of this search was that the most frequent differences coincided with two factors pointed out in Leech and Short's work on style in fiction as particularly important in the construction of a text, namely, sequence and segmentation. (Leech and Short (2007, 170) Sequence refers to the ordering of clause elements and clauses and segmentation refers to the division into segments that necessarily occurs both in the spoken and the written language. In writing, segments are marked by punctuation, that is, the division of a text into graphic sentences by the use of the full stop and segmentation inside the graphic sentence by the use of comma, colon and semicolon.

The following list presents an approximate estimate of the relative frequency of different types of such differences.

- Change of sequence between clauses and between clause elements: 94 examples in 15 texts.
- Change of segmentation 1: Two or more graphic sentences merged into one: 40 examples in 11 texts plus more than 30 in Stig Dagerman's novel *A Burnt Child*.
- Change of segmentation 2: One long graphic sentence divided into several. 30 examples in six texts plus a very large number in three works by Torgny Lindgren.

This result of the close study of the texts in the corpus led to a focussing on these two types of difference between source and target text, i.e. sequence and segmentation. A third important factor in the construction of a text, also mentioned by Leech and Short (2007, 170), is salience, which occurs when a word or a phrase or a clause is given special prominence. Salience is often affected by sequence and segmentation and will therefore be dealt with parallel with those two features.

³ The present paper is a revision of Ruin (2013).

⁴ In the discussion below the following abbreviations will be used in the presentation of examples: BB (*Bränt barn*, Dagerman), DG (*Doktor Glas*, Söderberg), GB (*Guds barmhärtighet*, Ekman), HV (*Händelser vid vatten*, Ekman), LB (*Livläkarens besök*, Enquist), MS (*Merabs skönhet*, Lindgren), MU (*Musikanternas uttåg*, Enquist), NB (*Kapten Nemos bibliotek*, Enquist), O (*Ormen*, Dagerman), OV (*Ormens väg på hälleberget*), Lindgren) and P (*Pölsan*, Lindgren). Since there are two translators of *Doktor Glas* their initials are indicated: PBA (Paul Britten Austin) and RW (Rochelle Wright). Other translated texts are only referred to by page numbers without initials.

In the next section examples from the corpus will be presented and the question to be discussed is whether the translator's decision not to copy the author's stylistic choices changes the interpretation of the text and thus has an impact on the quality of the translation. The discussion of the examples in Section 4 is divided into three subsections: one deals with sequence, i.e. changes of the order between clauses and clause elements, two concern segmentation, i.e. short graphic sentences merged into long ones and the opposite, long sentences turned into short ones. Saliency will be part of the discussion, since many examples show how changes of sequence and segmentation have consequences for what is made prominent and what is relegated to the background. Another stylistic feature that creates saliency is repetition and this will also be exemplified.

3. Discussion

3.1 Sequence – change of order between clauses and clause elements

First I will give examples of changes of the ordering of clauses and then of adverbial phrases. In the first two examples an adverbial clause in the original is moved either from the beginning of the sentence to the end or from the end to the beginning in the translation. In the third example the order between independent main clauses is changed and a main clause is turned into a non-finite clause, which means that a change of segmentation is also involved.⁵

In example (1) the initial position of the non-finite clause "Utan att fråga någon om råd" is changed to final position in the translation. This change of sequence reduces the saliency of the adverbial clause. According to Svartvik and Sager, *Engelsk universitetsgrammatik* (1996, 402), "Tunga adverbial, dvs. prepositionsfraser, nominalfraser och satser har normalt final position. Ibland, särskilt när adverbialet betonas, kan det ha initial position." Biber, Conrad and Leech (2002,399) point out that the beginning of a sentence is another point of focus, besides the typical end-focus. In this particular case it can be argued that saliency is achieved because the adverbial presents new information – "platsen" och "resan" have been mentioned earlier. This is a deviation from the typical information structure where given information is placed before new and thereby the adverbial gains extra prominence.

(1) *Utan att fråga någon om råd* hade hon ansökt om platsen och beslutat sig för resan, (GB:11)

She had applied for the position and made up her mind to go *without consulting anyone*. (7)

In example (2), "Det" in the first main clause links the narrative to the preceding context and this linking disappears when the adverbial clause is moved to initial position. The movement also makes the adverbial more salient in accordance with what was said about example (1). In the original the two main clauses "Det vållade honom sorg, det märkte jag" are in focus and the adverbial clause is added as an afterthought.

(2) Det vållade honom sorg, det märkte jag *fast det var så kallt och mörkt*. (GB:5)

Even though it was cold and dark, I could tell that made him sad. (1)

⁵ In the examples below the relevant parts under discussion are italicized.

In example (3) the change of the sequence of the clauses means that the translator does not respect the order of the presentation of events chosen by the author. Added to the change of segmentation, it produces a distinctly different narrative.

(3) Väine blev mer och mer irriterad när Johan duckade utan att försvara sig. *Han fick inte visa vad han dög till.* (HV:32)

Hoping to show the others what he could do, Väine grew more and more annoyed when Johan ducked without defending himself. (27)

In the following example (4), the translator changes both the sequence and the segmentation of the original but it is the change of sequence that I want to discuss here. A series of events is described in four main clauses, each forming a separate graphic sentence. The translator renders the same content in two graphic sentences. The second main clause is attached to the object of the first in the form of apposition. The two following sentences are coordinated with "and" and change places, which changes the point of view of the narrative. In the source text the reader follows the sequence of events from the perspective of the fictional character "han". "Han" hears the car and recognizes it by the faulty silencer and then it strikes him that the dogs had begun barking earlier and must have heard the car "long before he did". In the translation it is rather an impersonal narrator who makes this comment about the dogs having heard the car earlier.

(4) Nu hörde han Vidarts bil. Det var en Duett med trasig ljuddämpare. *Men hundarna skällde redan. De hade hört den långt före honom.* (HV:19)

Then he heard Vidart's car, a Duett with a faulty silencer. The dogs had heard it long before he did and were already barking. (15)

In my corpus there are many examples of changes being made in the target text of the position of adverbial phrases in the source text. The consequences are similar to those already discussed concerning adverbial clauses. When initial adverbials are moved to final position as in (5) and from final to initial position as in (6), the former move reduces and the latter increases the salience of the clause element.

(5) *Tätt tätt intill hennes läppar höll han biten med klippsockret.* (NB:13)

He held the lump of sugar-loaf close, close to her lips. (9)

(6) *Musiken kunde höras vinternätter när det var kallt, då sjöng det i den hemlighetsfulla värld som han och jag skapat åt oss:* (NB:21)

On cold winter nights you could hear the music, when the secret world he and I had created would be singing: (17)

The following example (7) shows how the initial position of an adverbial can make the narrative more dramatic. The sentence is part of a passage in which the narrator voice "han" recalls the memory of a sequence of events. By placing the adverbial "på långt håll" first, the author makes the reader see through the eyes of the narrator far off and with him discover the small shouting crowd of people approaching "from a long way away".

(7) *Och på långt håll hade han sett den lilla folkhopen och hört ropen.* (MU:25)

He had seen the small crowd of people and heard the shouts from a long way away. (16-17)

Sometimes the initial adverbial can serve as a link to the preceding sentence as in (8), a link that is missing in the translation when the adverbial is moved to the end.

- (8) Kvar lämnades ett rike utan betydliga ekar. I detta förödda landskap säger han sig växa upp. (LB:8)
 Until what remained was a kingdom with no mature oaks. Guldberg tells of growing up in this devastated landscape. (9)

In Kerstin Ekman's *Händelser vid vatten* there is an example (9) of how the author can make use of the initial position of the adverbial to highlight an important element in a story.

In the source text the adverbial "när som helst" has initial position twice in this piece of narrative. After the sentence "När som helst kunde Johan framkalla synen", there is a detailed description of what "synen", the sight, consists of and it ends with the sentence "När som helst kunde han framkalla det." In the translation different time adverbials are used to translate "när som helst" and both are placed in final position. Both the initial position of the adverbials and the repetition of the main verb and the adverbial phrase in the source text produce salience and thereby emphasize how important this memory is to Johan. By neglecting to copy these stylistic features, the target text does not convey the strength of feeling expressed in the source text.

- (9) När som helst kunde Johan framkalla synen. En lång karl. Orange hellyhansen och slitna svarta skinnbyxor. - - - Han rufsade honom i håret. Tog i honom. När som helst kunde han framkalla det. Men han var sparsam med att göra det. (HV:18)
 Johan was able to call up that sight at any given moment. A tall man. Orange sweatshirt and worn black leather trousers. - - - The man ruffled his hair and touched him. He could visualize that scene at any time. But he was thrifty about doing so. (14)

Another interesting example of the importance of the position at the beginning of a sentence is found in the translation of Hjalmar Söderberg's *Doktor Glas*. In example (10) the initial position of the adverbial in the source text both adds to the cohesion of the text by referring to the theme, which is love, and provides salience, as pointed out above. There are two English translations of *Doktor Glas*. In the first, done by Paul Britten Austen, the adverbial is moved from the front to the end of the sentence. In the second translation, by Rochelle Wright, the adverbial becomes the subject, keeping the front position and filling the same function of highlighting the notion of "the longing for love". A literal translation is not possible, since the position of the adverbial in the source text is dependent on the Swedish VS word order.

- (10) Ur människornas längtan efter kärlek har ju hela den sidan av kulturen spirat upp, som inte direkt syftar till hungerns stillande eller försvar mot fienden. Vårt skönhetsinne har ingen annan källa. All konst, all dikt, all musik har druckit ur den. (DG:12)
 Does not all that side of our culture not directly designed to still hunger, or defend us against our enemies, spring from mankind's longing for love? Our love of beauty knows no other source. All art, all poetry, all music has drunk at it. (PBA:20)
 The longing for love has inspired all human culture that rises above the level of basic survival. Our sense of beauty has no other wellspring. All art, all literature, all music has drunk from it. (RW:5)

With this presentation of examples I have tried to show how the translator's changes of the sequence of clauses and phrases in various ways make the target text different from the source text. Text elements may be made more or less salient than in the original, connecting links between graphic sentences may disappear and both the sequence of events and the narrative perspective may be shifted.

3.2. Segmentation – two or more sentences merged into one

In many of the works of fiction that I have examined there are examples of two or more graphic sentences being merged into one. This can be done in many different ways. A full stop can be exchanged for a comma, "and" or "but" can be inserted, an independent main clause can be turned into a subordinate clause by the addition of a relative pronoun or a conjunction and an independent clause with a finite verb can be changed into a non-finite construction. The examples (11) – (17) in this section show the impact on style that may be produced by such changes.

Example (11) is a typical example of Kerstin Ekman's style in the novel *Händelser vid vatten*. Each one of the three short sentences has its own weight. Leech and Short put it this way: "If a text is broken down into a series of minimal sentences, the result is that each clause stands on its own feet, and is accorded equal importance with the others." (2007, 175) In the translation the three sentences are merged into one. The meaning content of the source and target texts are similar but the three units lose their distinctness in the translation by their loss of autonomy.

(11) Genom fönstret kände Johan att gräset luktade starkt. Det luktade björklöv också.
Torsten hade lövat bron. (HV:22)

Through the window, Johan could smell the grass as well as the birch leaves from the branches Torsten had put on the steps. (18)

In the following example (12) from the same novel, the short graphic sentences create a rhythm that strengthens the impression of breathless haste conveyed by the narrative.. In the long English sentence with the present participles linked by commas the staccato rhythm of the original is replaced by an even flow.

(12) Så fort motorljudet dött bort sprang Johan ner. Han tänkte inte. Han bara sprang nerför trapporna och ut. (HV:22)

As soon as the sound of engines had died away, without thinking, Johan ran down, simply racing down the stairs and out. (18)

In example (13) a 16-year-old boy is trying to recall a memory. The three short sentences create the impression that it is difficult for him to trace his way back to what happened many years ago. In the translation, consisting of one single sentence, the idea of a painstaking search is lost.

(13) (Nu kom de där tankarna. ----) Han fick dem en gång när han åkte skidor med henne. Då var han nog elva tolv år. I varje fall så gammal att han klarade Björnfjäll. (HV:18)

He had had those thoughts once he was out skiing with her, when he was about eleven or twelve, old enough anyhow to manage Bear Mountain. (14)

In the novel *Bränt barn* by Stig Dagerman short graphic sentences are an even more dominant stylistic feature than in Kerstin Ekman's *Händelser vid vatten*, which is evident from the frequency count

presented in section 2. The translator has a tendency to merge these short sentences into longer ones, but it is not done consistently. In example (14) three sentences in the source text become one, but this sentence is immediately followed by seven very short graphic sentences faithfully transferred from the original.

- (14) Han tycker inte om präster. Han tycker bara att det är vackert med en präst. Så han svarar buttert att hon levde som fattigt folk. (BB:15-16)
 He doesn't like parsons, just thinks it's nice to have one, so he answers sullenly that she lived as poor people do. (18-19)

In the following example (15) three successive sentences are introduced by the adverb "då". The repetition of the same adverb clearly marks these sentences as being autonomous units in an anaphoric pattern. Nevertheless the translator breaks up the structure of the sentences by twice exchanging a full stop for a comma and thereby turning four graphic sentences into two. Besides, "då" is left untranslated in two out of three cases.

Repetition can be a means of producing salience but it can also create a sense of monotony. Which is which in a particular text is a matter of judgement.

- (15) Ty det var värst de första dagarna. Då immade hela rutan efter en kort stund. Då fick han hugga tag i sin hand och dra den mot fickan för att den inte skulle slita sig lös och krossa rutan. Då fick han bita i sina läppar för att munnen inte skulle fara upp och skrika. (BB:12)
 For the first days were the worst, *then* the whole pane had clouded over after a while. He had to grab hold of his hand and pull it down into his pocket so that it wouldn't tear itself loose and break the glass, he had to bite his lips together so that his mouth wouldn't fly open and scream. (15)

The following examples (16) and (17) are typical of Dagerman's style in *Bränt barn*. The translator chooses not to follow the segmentation of the original. The full stop is replaced by comma, "and" is inserted. In (16) the third main clause is turned into a non-finite clause, in (17) one of the main clauses becomes a subordinate clause introduced by a conjunction. The restructuring of the sequence of clause elements is unavoidable due to restrictions of grammar but the segmentation, that is, the division into three sentences, could very well have been kept.

- (16) Gatan som de far på är kall och hård. Längs trottoarerna går vindens hårda kvast. En hatt för den med sig, en ny svart hatt. (BB:16)
 The street they are driving along is cold and hard, and the wind's broom sweeps the pavements, taking a hat with it, a new black hat. (19)
- (17) Hon tycker om den som tycker att hon är vacker. Det är många som tycker att hon är vacker. Därför tycker hon om många. (BB:27)
 She likes anyone who thinks she is pretty, and as there are many who think she is pretty, there are many she likes. (32)

In many of the 18 translated texts examined, there are examples of two or more graphic sentences in the source text being merged into one. The large number of examples in *Händelser vid vatten* and

Bränt barn is explained by the fact that short graphic sentences are a prominent stylistic feature in both novels. This is no doubt a conscious stylistic choice by the authors in order to achieve specific effects. In the other novels by the same authors included in my material, Dagerman's *Ormen* and Ekman's *Häxringarna* and *Guds barmhärtighet*, this feature is not found with the same frequency. An analysis of the function of the excessive use of this sentence structure is beyond the scope of this article but apparently the translators have decided against copying it consistently.

In a discussion of the importance of respecting the sentence length of the source text in literary translation, it is interesting to adopt the perspective of a Swedish translator of, for example, Faulkner, Hemingway or Virginia Woolf. It remains to be investigated but random checks show a close adherence to the authors' choice of sentence structure in spite of frequent normbreaking usage.

3.3 Segmentation – one long graphic sentence divided into several

A "long graphic sentence" refers here to a sentence consisting of more than one main clause or of one or many main clauses with one or many subordinate clauses. Here I will present examples of different types of long sentences that the translators divide into several and I will discuss the impact of this change of segmentation on the reader's experience of the text.

The long sentence can be used to create a sense of flow in thinking or speech. In example (18) the main character in Hjalmar Söderberg's novel *Doktor Glas* reflects on his diary writing and in (19) the nervous volubility of the clergyman Gregorius is rendered in a long meandering sentence. The two translators of *Doktor Glas* into English, Paul Britten Austin (1963) and Rochelle Wright (1998) choose different strategies. The former divides the long sentences, the latter retains the sentence structure of the original.

(18) Jag sitter vid mitt öppna fönster nu och skriver detta – för vem? För ingen vän och för ingen väninna, knappt för mig själv ens, ty jag läser icke i dag vad jag skrev i går och kommer icke att läsa detta i morgon. (DG:8)

Now I sit at my open window, writing – for whom? Not for any friend or mistress. Scarcely for myself, even. I do not read today what I wrote yesterday; nor shall I read this tomorrow. (PBA:16)

Now I'm sitting at my open window writing this – for whom? Not for a friend or a woman, scarcely for myself, since I don't read today what I wrote yesterday and I won't read this tomorrow. (RW:3)

(19) Men han hade mycket mera att tala om, viktiga saker: det är ju en rentav onaturlig värme, och det är dumt att det skall byggas ett stort riksdagshus på den lilla holmen där, och min hustru är förresten inte riktigt kry. (DG:6)

But there was a lot more than this he wanted to talk about. Important things: It's quite simply unnatural, this heat. And: It's stupid, building great big parliament buildings on that little island. And: My wife isn't really well, either, if it comes to that. (PBA:14)

But he had a good deal more to say, important things like this heat is quite extraordinary, and it's stupid to build a big house of parliament on that little island, and as a matter of fact, my wife isn't really well, either. (RW:2)

The long sentence can also create a poetic value in its slow uninterrupted rhythm. The same content broken up into short sentences gives another impression. Such an example occurs in *Doktor Glas* (20).

As in (18) and (19) it is Paul Britten Austin who deviates from the original, while Rochelle Wright retains the long sentence.

(20) Det kommer en sval, jämn luftström från öster, töcknet lyfter, seglar långsamt bort och blir en lång slöja av rött stoft bort i väster. (DG:5)

From the east comes a steady cool breeze. The heat-wave lifts and drifting slowly off, turns to a long veil of red, away westward. (PBA:13)

A cool, steady breeze blows in from the east, the cloud lifts, wafts slowly away and becomes a long, red veil off to the west. (RW:1)

In Stig Dagerman's novel *Ormen* there is an example of how a long sentence can mirror a metaphor. In the text it says "och hela tiden löpte det som ett segt streck mellan hennes och Bills ögon" and then the narrative continues in one single sentence, describing how she moves away until "strecket", the line, is cut off when she answers the phone and says "Hejsan Åke." The long sentence reinforces the metaphor of the unbroken line. It begins when the telephone rings and ends only when Wera answers and so underlines the intensity of the flirtation between Bill and the girl who works in the café where he and his girlfriend Irène are having a date. The translation divides the long sentence into three and so misses these effects.

(21) Men sen skrällde telefonen en ilsken signal i rummet innanför och Wera gav plats för Irène i spegeln och makade sig slött innanför disken och hela tiden när hon gick löpte det som ett segt streck mellan hennes och Bill's ögon och hon smög sig runt dörrposten in i telefonrummet så släpigt och så vänslande, att strecket inte skars av av dörrpostens bett utan sträckte sig ända fram till telefonen och kapades först när han hörde hennes tobakshesa och lite släpiga röst säga: Hejsan Åke. (O:27)

Then the telephone screeched angrily in the adjacent room and Vera gave way to Irène in the mirror. She made her way casually behind the bar, and all the time there was a sort of unbroken line linking her eyes and Bill's. She slunk around the door jamb and into the room where the telephone was in such an abandoned and sensuous way that the line wasn't bitten off by the door jamb but stretched itself as far as the telephone and didn't snap until he heard her smoky and somewhat drawling voice say: 'Hi there, Åke!' (32-33)

A similar example of the function of the long sentence is found in the novel *Pölsan* by Torgny Lindgren. In example (22) a series of elements work together to form one memorable experience and the description of the crucial moment of this experience in one single sentence conveys the strength of the feeling involved. This example also shows the effect of variation between short and long sentences. The text begins with the short sentence "Men en gång såg han en motorcyklist." This short sentence presents what is going to follow and at the end all is summed up by "Den synen var oförglömlig". The first sentence is followed by two more short sentences describing the situation, a warm day in August by the country road. After that follows in one sentence what the narrator saw. The translation changes the first short sentence into a longer one by integrating the content of the second sentence. By dividing the long sentence describing what the narrator saw into two, the target text also loses the contrast between the long sentence and the short sentence at the end summing up "the sight".

(22) Men en gång såg han en motorcyklist. Det var en het dag i augusti, nere vid landsvägen. Värmen hade strömmat upp genom älvdalen. Motorcyklisten höll munnen öppen mot vinden,

hans hår fladdrade över nacken, det var omöjligt att veta vart han var på väg, det såg ut som om han skrattade åt den milda blåsten som han hade emot sig och som strömmade genom honom. Den synen var oförglömlig. (P:38)

But once, on a hot August day, he saw a motorcyclist down on the main road. The heat had been streaming up the river valley. The motorcyclist had his mouth open to the wind, his hair was billowing out behind him. It was impossible to guess where he was going, and it looked as if he were laughing at the warm breeze /omission/ rippling through him. It was an unforgettable sight. (41-42)

The long sentence beginning "Motorcyklisten höll munnen öppen ..." consists of four main clauses linked only by commas. This is a stylistic feature that is frequent in those of Torgny Lindgren's novels that I have examined. In other writers represented in my corpus this type of sentence also occurs but only occasionally. It is interesting to note that it is also used in English fiction. Leech and Short (2007, 201-f.) use the term 'inferred linkage' and give examples from E.M. Forster's novel *A Passage to India*. "The sides of the tunnel are left rough, they impinge as an afterthought upon the internal perfection." This is brought up in *Style in Fiction* in connection with a survey of different types of linkage, that is, ways of making the text cohesive by the use of conjunctions, adverbs and anaphoric devices. Leech and Short maintain that modern writers of fiction often avoid linking words and instead rely on inferred linkage, a kind of implied linking without overt signals. What is interesting from the point of view of this article is that this type of sentence structure apparently is acceptable in English as well as in Swedish fiction. The reason why translators tend to avoid using it is probably because it is not acceptable according to traditional norms of grammar either in Swedish or in English.

The three texts by Torgny Lindgren that I have examined are extracts both from the collection of short stories *Merabs skönhet*, translated by Mary Sandbach and from the novels *Ormens väg på hälleberget* and *Pölsan*, both translated by Tom Geddes. In the following two examples, (23) and (24), the translators alter the sentence structure by exchanging the commas between main clauses for a full stop or a colon.

(23) Och sedan hon gjort fårosten så vart hon kvar där, hon kunde inte förmå sig att gå hem till skraddar Molin och säga: Otto Holmberg i Finnträsk har legat åtvad mig, han var som ett vilddjur, jag skulle bara göra fårosten åt honom, han spelade dragspelet för mig, han var som en glupande ulv, han tappade besinningen och förståndet. (MS:15)

And after she had made the sheep's-milk cheese the next morning she stayed there. She could not bring herself to go home to Tailor Molin and say: "Otto Holmberg in Finnträsk has lain with me; he was like a wild animal. I was only going to make the sheep's-milk cheese for him. He played the accordion for me. He was like a ravenous wolf. He quite lost his head. (13)

(24) Han hade nu ett sursår däri benet och satt ini kammarn bakom handeln, det var i förfallstiden och det rann görjvattnet ur kängskorna på mor, hon hade ock fått som en ingivelse att hon skulle säga att hon säkert visste att dem, hon och Ol Karlsa, att dem hade ställt det så att dem väntade smått ilag, hon var grådu och åt saltkornen direkt ur säcken. (OV:20)

He had running sores on one leg now and sat in the parlor behind the shop. It was the beginning of spring and there was muddy water pouring from Mother's boots. She'd also had in mind to say that they, she and Ol Karlsa, had brought it on themselves to be expecting a little'un together. She had a craving and was eating salt straight from the sack. (18)

Torgny Lindgren's translators do not consistently replace commas by full stops in this type of long sentences. There are examples where they both follow the original and insert full stops and semicolons in the same sentence as in (25). There are other ways of changing the sentence structure, as in (26) where two of four main clauses are turned into non-finite clauses with present participles as main verbs.

(25) Han ville icke säga att han oppå inga villkor ville hava vanskaptkostymerna, han ville vara präktigt och oförargerligt och gudaktigt klädd, han brukade låta sy kostymerna i Norsjö, han hade ju råd och nämndeman var han, hans klädnad skulle vara kraft och heder. (MS:10)

On no account was he going to say that he didn't want a badly made suit, he wanted to be finely, inoffensively, and piously dressed. He had his suits made in Norsjö, he could afford it and he was a jurymen; the clothes he wore had to display power and dignity. (11)

(26) På försommaren nittonhundraförtytta hade han kommit till överläraren inne i samhället, han sökte en tjänst som folkskollärare, han var den våren utexaminerad från seminariet i Umeå, han överlämnade såväl prästbetyg som friskintyg. (OV:31)

In the summer of 1948 he had gone into town to see the Principal, having just qualified from the teacher training college in Umeå and seeking a post as grade school teacher. He could provide a health certificate as well as proof of residence. (35)

Sentences consisting of main clauses linked by commas occur in other writers than Torgny Lindgren and there are examples of different changes made by translators, for instance in Stig Dagerman's novel *Ormen*. In example (27) a young girl is lying in bed ready to get up. "svepningen" refers to her bedsheets. The long sentence describes her observations and thoughts. The second of the three main clauses becomes a relative clause, a comma is exchanged for a semicolon before the third clause and before the last clause "and" is inserted. The flow of thoughts expressed in the source text is thereby lost in the translation.

(27) Svepningen gled av benen, de hade inte hunnit bli solbrända än, de var vita som vaxljus, hon tänkte på kyrkan. (O:11)

The shroud slid away from her legs, which hadn't had time to get sunburnt yet; they were as white as candles, and made her think of church again. (16)

The examples of how translators divide and in other ways change long sentences show that these changes affect the reader's perception of the text. The unbroken flow of a fictional character's speech or thoughts disappears. Similarly other effects produced by the long sentence can be lost, such as heightened drama, intensity of feeling and poetic qualities.

4. Conclusion

In this investigation of style in the translation of Swedish fiction into English I have focused on three stylistic features that are often translatable between source and target language: sequence, segmentation and salience. In my discussion of examples I have tried to show that when a translation involves changes of sequence and segmentation, which in their turn affect salience, this can have a decisive impact on the interpretation of the text. The author's choice of both the sequence of clauses and clause elements and of the length of sentences carries meaning. When translators do not copy these choices, elements of meaning will consequently be lost. Returning to the quote from Gutt in the introduction of

this article (1991, 127), stylistic qualities of texts are clues to the interpretation intended by the author and therefore generally worth preserving, provided that they do not clash with restrictions in the target language.

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