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Reading for global citizens:
A contextual analysis of international children's literature in translation

by

[redacted]

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ABSTRACT

The purpose of this paper was to assess the extent to which the British translations of Tove Jansson's *Moominsummer Madness* and Kenji Miyazawa's *Milky Way Railroad* conform to British literary norms. Given the number of international children's literary imports to Britain resting at a comparatively small 5.6%, the focus of this research was on the domestication and globalisation strategies that translators use when dealing with cultural references in particular, and the repercussions these choices have on the intercultural development of its child audience. A contextual analysis was conducted on both books between their source texts and subsequent translated texts in order to understand the different strategies used to translate unfamiliar cultural concepts and why these strategies were adopted. The results showed that both translations, although explicitly set in countries outside of Britain, still domesticated and/or globalised a considerable amount of source culture references. Harnessing both the literature collected and our own results, this paper presents an argument that challenges the British expectation for cultural adaptation within our children's literature and the assumptions of a child audience for which the industry justifies its decisions. What we conclude is that by mediating exposure to cultural difference through their literature, children are limited to a homogenous view of the world and its cultures, denying them the opportunity to develop intercultural awareness through this precursory means.

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INTRODUCTION

'"There's a lot of things one can't understand", Moominmamma said to herself.
"But why should everything be exactly as one is used to having it?"'

(Moominsummer Madness by Tove Jansson)

In light of the most recent report from Nielsen Book (2019), it is evidenced that international literature is continuing a much-anticipated upwards trajectory within the UK literary system, and with this increase includes the percentage of translated literature being published for a UK audience. The UK currently remains one of the lowest countries for the percentage of translated literature being published, raising concerns for how this growth in international literature, and its subsequent English-language translations will be considered within an industry that arguably lacks experience in this discipline. Although the report mentioned demonstrates a steady increase in international publications, this number still rests at a comparatively low 5.6% compared to other nations (Italy – 19.7%, Poland – 33.1%, France – 15.9%) and when we narrow our focus specifically to children's literature, this percentage becomes even smaller (Büchler and Trentacosti, 2015)[1].

One of the possible reasons for such a small figure lies in the position of children's literature (CL) within the Britain. Whilst CL can be said to occupy a peripheral position within most literary systems, it may play a larger role in some more than others. Britain has a rich and respectable history regarding CL, meaning that, until more recently, there appeared to be little need nor incentive to increase foreign imports. However, with the rise in awareness surrounding diversity representation, this category of literature is slowly but surely being recognised as an integral part of many progressive literary systems. With publishing houses in Britain facing a push to be increasingly inclusive with the content they are publishing, translated literature needs to be recognised as a unique category which is comprised of the additional and complex aspect that is its translation. This research focuses on CL as it is arguably one of the first insights a child experiences into perspectives other than their own or

[1] The latest figures are from 2012 – the same report measures the UK and Ireland at 3.1%. These figures were used to show the general disparity between figures and should not be used for a current comparison.

of those within their familial group. In amongst its bright colours, friendly characters and compelling narratives, CL often attempts to instil in children some sort of educational message, whether it be the importance of friendship, the value of kindness, or simply inspiring one to be themselves, we acknowledge that CL has the capacity to introduce fundamental social concepts to children, thus, the value of literature from those outside of our own social context, presents an opportunity to introduce concepts to children authentically and prepare them for the increasingly interconnected society that they will be a part of.

I will be presenting a contextual analysis of two international children's texts that have been translated into English and published in Britain. An area of concern which this research aims to address is the steps being taken by the industry to include more international CL. The argument being that merely increasing the quantity of publications will not effectively contribute to one's intercultural awareness and development, these steps need to integrate all aspects of the publishing process, perhaps most importantly, the translation of these books from source to target language. This study pays particular attention to strategies of domestication and globalisation within translation and their effect on the successful communication of cultural concepts for their new audience. The translation of this literature is paramount in communicating these perspectives as authentically and meaningfully as possible, and this discipline should be at the forefront of concern for publishers and translators alike who are looking to increase both the quantity and quality of their international publications.

This research is not aiming to present conclusive data as to the general trend of translation strategies pertaining to translated children's literature in Britain, a sample of two texts is not an adequate sample size to reach any general conclusions of that nature. This research instead aims to contribute to the ongoing discussion of translation strategies being utilised within imported CL by contributing a contextual analysis of two examples of popular international CL in English, and specifically within a British context. This analysis will provide the basis for an integrated theoretical discussion which builds on existing theory in this area.

LITERATURE REVIEW

Theoretical framework

My theoretical framework is greatly influenced by the work of literary professor Peter Hunt, specifically his 1999 publication 'Understanding Children's Literature' which pioneers the academic study of children's literature as a literary discipline, Haidee Kruger's own theoretical framework used for her book 'Postcolonial Polysystems' (2012) in which she integrated an approach to both CL and translation, and Venuti's 1995 publication 'The Translator's Invisibility' in which he outlines the concepts of foreignisation and domestication within translation.

Hunt (2006) puts forward the argument that CL is a valuable educational tool for which the themes and ideologies permeating them influence our social and cultural reality. He highlights the notion that children's books are not only seen in terms of being 'good' or otherwise, instead, he claims that they are considered in terms of what they are 'good *for*', demonstrating that CL is unique in that it is created, and produced with education in mind, whether it be simply to encourage one's imagination or to perpetuate specific social attitudes. Nodelman (2004) reinforced this idea of CL having the capacity to purposefully guide readers into culturally acceptable ideas regarding their own identity (cited in Hunt, 2006), essentially arguing that CL cannot exist in a vacuum - it pulls inspiration from a network of cultural beliefs, values, and customs which craft our idea of a cultural standard, in turn, making any and all literature in this category inherently ideological.

Acting in further support of this framework are a collection of further studies and bodies of research that address the value of CL in supplementing the development of social etiquette and self-awareness, and the subsequent theory that is exposure to global perspectives through this literature can foster positive intercultural insights which support the development of personal, social and cultural agency (Monson, D., Howe, K. and Greenlee, A., 1989; Kirylo, J. and Thirumurthy, V., 2011; Mathis, J., 2015**;** Adam, H., Barratt-Pugh, C. and Haig, Y., 2019).

With this in mind, our theoretical framework is grounded in the theory that CL is largely used as a pedagogical tool to portray, and at least to a certain degree, enforce cultural norms within their given context. If we accept that CL is used to introduce culturally acceptable ideas (such as family dynamics, education, relationships, etc.), we must accept that CL is therefore an opportunity to introduce other concepts present in our society, and ideally, extend them to those outside of our cultural bubble. Translated literature has the potential to provide children with one of the first opportunities for exposure to these outside perspectives, making the translation strategies adopted by translators and by industry standards a critical factor in ensuring these narratives are communicated as authentically as possible. It is this notion for which this research is acting in support of; if CL can introduce unfamiliar cultural concepts to children in ways which contextualises them effectively, we in turn create a literary and educational environment that destigmatises difference, lessens cultural '*othering*', and works to build intercultural bridges amongst our youngest generation.

The literary polysystem and children's literature in Britain

The term *polysystem* is defined by Even-Zohar (1990), within a literary context, as a hierarchical conglomerate that both influences and is influenced by various other sociocultural systems within a given culture (cited in Millán and Bartrina, 2016). In polysystem theory, a piece of literature is not regarded in isolation, but as part of a system that affects not only the different elements within its own system but also those of others. In the case of this research, it is international and translated children's literature for which this theory supports literary influence on societal and cultural norms (Millán and Bartrina, 2016). Even-Zohar (1990) explains that while translated literature may occupy a central or peripheral position, that does not imply that it is wholly one or the other or that it cannot change positions over time.

A report commissioned by the World Intellectual Property Organization (WIPO) in 2020 provides an overview of the global publishing industry from 2018, as most countries do not have a central data collecting agency, the data presented is from three independent data sources in an attempt to provide the most accurate figures.

Table 1: *Total copies sold and sales revenue, 2018*

	Total number of books sold (million)	Distribution (%)			Total sales revenue (USD, million)	Distribution (%)		
		Fiction	Children's	Non-fiction		Fiction	Children's	Non-fiction
Australia	61.2	22.3	44.3	33.4	880.8	22.0	27.8	50.3
Brazil	44.4	26.6	23.3	50.2	510.1	20.8	22.5	56.7
India	21.0	19.7	20.1	60.2	93.6	16.8	17.5	65.6
Ireland	11.8	26.0	37.9	36.1	165.9	24.2	30.1	45.7
Italy	85.6	34.3	29.4	36.3	1,502.3	33.3	25.9	40.7
Mexico*	8.4	16.5	17.1	66.3	90.4	20.5	17.3	62.1
New Zealand	6.2	21.0	43.6	35.4	95.3	22.4	28.2	49.5
South Africa	9.2	19.8	36.7	43.5	118.7	20.4	26.3	53.3
Spain	64.0	26.3	42.4	31.3	1,168.1	26.3	39.4	34.3
U.K.	190.9	26.8	33.2	40.1	2,173.4	22.0	23.6	54.3

(International Publishers Association (IPA), WIPO, 2020)

This table shows total copies sold in the UK as more than double that of Italy, the country with the closest comparable number. However, whilst numbers may be a keen indicator of a literary system's position within the polysystem, it does not necessarily earn a central position through that alone. In order to occupy a central role, the literature must in some way participate in shaping the centre of the polysystem, if literature cannot be said to do this, then it must be regarded as a peripheral system (Even-Zohar, 1990). As Kruger (2012) states, within the English-language context, translations are regarded as supplementary to domestic writings. I would expand on this further for a British context and argue that translations become increasingly peripheral within a country which is already home to a rich and plentiful body of domestic literature.

Pearson (2013) referred to the period between 1950 and 1970 as the 'second golden age' of CL in Britain. The post-war recovery era saw a generation who wanted a better future for their children and new discoveries within the field of child development increased awareness of the importance of one's early years, seeing the standard of CL greatly improve. This growth continued into the 1990s with over 8,000 titles being published each year – marking a record number within children's literary production (Hunt, 2004). Despite the success of the British publishing industry, it continues to fall short regarding its literary imports (Venuti 1998 cited in Lathey, 2020; Nielsen Book, 2019). With numbers such as the ones in the table above, it is not difficult to see why within British literary history, imported literature makes up such a small number of publications. This is not to say there was and remains no need for

it, but that the industry had little incentive to import this literature when there was already such a large amount being produced without the additional expense that came with reproduction of international work. Lathey (2020) succinctly outlines the position of international CL in the UK, specifically, the difficulty this literature faces within an already saturated market. Out of the total percentage of children's books published each year, translated CL is estimated to stand anywhere between just 2% and < 4%, (Lathey, 2020; Donahay 2012; Beauvais 2018 cited in J Van Coillie 2020). Lathey attributes the hesitancy in UK publishing incorporating international literature largely to the issue of translation – be it the additional cost of the translation process, potential low-level sales, or the limited in-house knowledge of other languages.

However, in recent years the British literary industry is facing an increasing demand to accurately represent its demographic. As a multicultural society, this means representing the racial, cultural and linguistic diversity that is present and which has been severely lacking in the history of British CL (CLPE, 2019). By the 1970s attention was being paid to the overwhelmingly white, male, middle-class characterisation of CL (Hunt, 2006), today, despite decades of research and increased awareness, much of this disparity still remains. This is supported by a number of reports commissioned to survey the contemporary environment of the British literary system: A 2018 CLPE report investigating ethnic representation in CL concluded that just 7% of books featured a BAME[2] character, and in only 4% of those was the main character BAME*. A 2017 report by The Observer and Nielsen revealed the extent of gender disparity among the top 100 children's books and found that lead human characters were 50% more likely to be male, and this number increased to 73% amongst non-human characters (Ferguson, 2018), and a 2016 study reported that almost half of all British authors as well as 43% of influential roles within the publishing industry were made up of people from middle-class backgrounds, compared with just 10% of authors and 12% of industry roles made up of those from lower or working-class backgrounds (O'Brien, Laurison, Miles and Friedman, 2016). Although these figures may paint a bleak picture for the current state of British CL, these numbers are in fact evidence of an albeit slow but continuous upwards trajectory.

[2] BAME (Black, Asian and minority ethnic) is the term used in the CLPE study.
In this study, the term POC* will be used.

Decolonising children's literature

Decolonisation seeks to create narratives that reflect changing social attitudes and works to deconstruct existing sociocultural systems that permeate and reinforce colonial norms (Grzegorczyk, 2015). Within the context of CL, decolonial practice will refer to addressing the literary norms that are prevalent within this category of literature, recognising their colonial ties and working to both deconstruct these norms as well as expand and re-contextualise the cultures that have historically been presented through a colonial lens.

Explicit depictions of colonialism are evident in British classics such as A Little Princess (1905) or The Secret Garden (1911), where within their respective historical contexts, a colonial presence simply exists as a reflection of its social reality. However, the colonial presence we will be referring to in this research is a much more subtle and arguably insidious one. The legacy of British colonialism and imperialism still lingers in CL in both the stories themselves as well as who they target. As has been evidenced previously, CL in Britain has often been created by and for a white, middle-class demographic (Ramdarshan Bold, M., 2019; CLPE, 2019) – one who, coincidently, is perhaps the most ignorant to the repercussions of the colonial narrative. Within a more contemporary setting, this statement remains remarkably intact, albeit not as visible as it once was. Bradford (2001) offers a critique of what we now regard as '*postcolonial literature*' in that she states that the term '*postcolonial*' may simply refer to the timeline of events, as opposed to the existence of a purposeful process of decolonial practice, arguing that postcolonial texts maintain the heterogeneity of cultures outside of our own and are contradictory in their simultaneous resistance of and complicitness with colonial ideologies.

The 2019 CLPE report highlighted several issues regarding the representation of people of colour (POC) within UK children's literature. Four of which speak to the ongoing challenges faced by those who attempt to produce accurate results from a data pool which is disguising itself as markedly 'postcolonial' and reflective of its increasingly progressive market. These issues were labelled by the following categories:

'Cover short change'

Books in which POC characters appear on the book cover despite not being present in the literature itself.

'Wallpapering'

POC characters appearing only in the book's illustrations and not in the literature.

'Short-term stay'

POC characters appear briefly in the literature yet are given no character development and are promptly written out of the story.

'Country specific settings without country specific population'

Books set outside of the UK in which the characters are predominantly white despite the existence of an indigenous population.

This report acts as a compelling example for the fallacy that diversity equals decolonisation. Diversity representation is a vague term and, arguably, an easily achievable goal that requires very little effort on the part of the systems that uphold colonial norms (Makhubela, 2018). Many of the books submitted to the CLPE study are in fact evidence of this fallacy in that they are counted towards diversity figures yet do nothing to achieve the goals outlined in decolonial practice or pedagogy. It can be argued that in this sense, diversity is often used as a tool for pacification without actually challenging internal systems that maintain the status quo.

One of the ways decolonial practice aims to target existing norms is by advocating for the inclusion of *external voices*. Within the context of this research, *external voices* refer to the voices of people from the locations and cultures being depicted. This is in contrast to *internal voices* – those within the British literary system who have no connection to the cultures which they attempt to depict. This highlights another issue in measuring decoloniality by the presence of diversity and the importance of *quality* representation as opposed to simply reaching diversity quotas. Nodelman states '*the mere fact of our speaking for what we see as a speechless group merely confirms its continuing silence*' (1992, p. 30). This notion can be seen in the different categories of global literature – *multicultural literature*, which originates within a country and portrays the different cultures which exist within its society,

transcultural literature, which also originates internally but portrays cultures outside of the host country, and *international literature*, which is produced outside of the host country and is subsequently imported (Lakshmanan, 2010). The prevalence of international literature is one method to ensure the presence of external voices, and by extension, authentic intercultural narratives in British children's literature and pedagogy.

Although valuing international literature within a largely homogeneous literary system would be a significant step towards both decolonising and diversifying CL, it brings the new issue of translation to the forefront of the discussion, a role that carries the tremendous responsibility of couriering the meaning, intent, and within the scope of our argument, the cultural context of the source text (ST) successfully to its target text (TT). In doing so, introducing and normalising foreign perspectives and cultures for an audience who are in the process of developing their own social and cultural identities (Marriott, 1998).

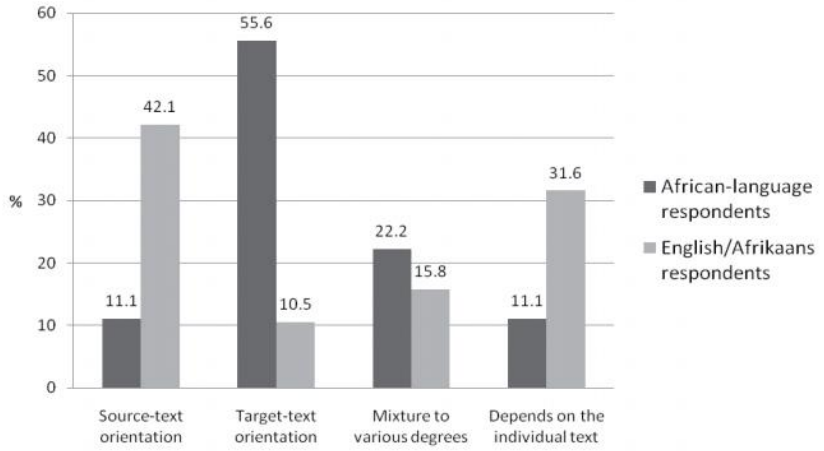
Domestication vs foreignization

It has been well established that translators of CL have historically leaned towards domestication strategies when dealing with cultural concepts (Rudvin and Orlati, 2006), however, CL itself does not simply cater to a single homogenous demographic, the most obvious divider within this category being that of age. Whilst translations of young children's literature typically adopts more domesticating strategies, recent research shows that translations of CL aimed at a slightly older demographic exhibit more ST oriented strategies (Palm Åsman and Pedersen, 2013). This reflects both the belief largely held within the industry that children cannot comprehend unfamiliar cultural concepts, as well as the contemporary shift toward the acceptance of cultural difference within our societies (Lathey, 2006).

Kruger (2012) presents a study that quantifies the opinions of Afrikaans/English and African-language translators regarding ST (foreignisation) and TT (domestication) orientations of translated CL in South Africa. Whilst upon first look at the data, it would suggest that the opinions of the translators were relatively mixed with 32% of respondents preferring a ST approach and 25% choosing a TT approach, however, Kruger notes that due to translated texts in Africa occupying a central position within its literary polysystem, there was a

noticeable dichotomy of opinion between translators who worked with different language pairs.

Figure 1: *Source text or target text orientation: African-language vs Afrikaans/English respondents*



(Kruger, 2012)

42.1% of English/Afrikaans translators believed that a ST orientated approach was more appropriate, with many stating that maintaining loyalty to the ST offers children a glimpse into another world outside of their own, whilst just 11.1% of African-language translators agreed, with the majority favouring a TT orientated approach, citing reasons either based on assumptions of a child's ability to engage or relate to contexts outside of their own or due to the peripheral position of native African literature being what it is, translators domesticate works in order to ensure that children have access to literature that reflects their lived experience.

The inclusion of this particular research paper is to make clear that this study is not arguing for the demise of domestication strategies in translated CL as a whole, Kruger's research presents valuable insight and reason for exactly why these strategies are important, especially within countries and cultures where Eurocentric or Western-centred literature occupies the primary position in the polysystem. However, we can use this research to compare the reasoning between countries such as those within Africa and those within Britain to explore *why* domestication is still an industry norm within a nation that undeniably already has so few avenues for which cultural diversity can be observed.

Lathey (2006) additionally describes the tendency for British translations of CL to follow either an approach of domestication or reductionism, the latter, producing reductive representations of other nationalities and cultures that frequently prescribe specific characteristics and recognisable features to these very *non*-homogenous groups. These portrayals are arguably a result of the assumption that children cannot process the complexity of difference, and therefore must be presented with simplified, if not altogether standardised, depictions of other cultures.

Limitations of a child audience

Children's literature has always been subject to more extensive editing than its adult counterpart, however, translated CL faces an additional level of '*cultural context adaptation'*, a term coined by Göte Klingberg in 1986 to describe the altering of source culture references to support a child's understanding of the TT. Lathey (2016) explores the changes made to translated texts regarding this concept, arguing that these changes are often made under the assumption that unfamiliar cultural artifacts such as names, foods, and practices risk alienating their child audience. Lathey also does not undervalue the role that Britain plays in creating the expectation for target culture adaptation – arguably, a result of the British market providing such little exposure to texts that would contradict and normalise the literary cultural diversity that is commonplace in so many countries.

Cultural context adaptation, which began as a means to pursue ideological purposes, became a mere part of the process of cultural mediation, and maintains its prominent position in the translation process for CL published in Britain (Lathey, 2006). As the role of the translator is perhaps most invisible within CL (Lathey, 2006), changes to the ST often go unnoticed, and therefore unchallenged by its readership. A population that has little knowledge of the content that is being withheld from it understandably creates little demand for its restoration.

O'Sullivan (2011) counters the argument that children are incapable of comprehending culturally foreign concepts in their literature, stating that just because something is alien, does not necessarily mean it will be perceived as a stumbling block to understanding. She expands on this argument with her own data, which suggests that children are much more likely to identify with factors of commonality as opposed to difference and are not typically affected

by instances of unfamiliarity – on the contrary, they appear to be more than capable of developing strategies to assist them in the understanding of these texts. The fantasy adventure genre that continuously dominates UK children's publishing trends (Clark and Picton, 2020) suggests that children are able to comprehend and enjoy fantastical worlds such as those depicted in *The Chronicles of Narnia*, with its '*Boggles*' or *Harry Potter*, with its '*Nargles*' and narratives of racial tensions between mortals and wizards, or even the lessons of corporate greed and classism among the '*Sneetches*' and '*Glunks*' of Dr. Seuss' myriad of tales – yet human cultures outside of our own are considered to be too-far-removed to allow them to exist unaltered.

Nodelman (1992) argues that in denying children opportunities to see these cultural differences at a young age, due to adult intervention based on what we deem appropriate or within their cognitive remit, we make these differences *more* incomprehensible, further cementing the divide between *normal* and *abnormal*, *here* and *there*, *us* and *them*. Regarding certain cultural concepts being deemed too far removed from a child's sociocultural understanding, within a multicultural Britain, this notion becomes even more complex. According to the 2011 census, out of the population of England and Wales, 13.4% were foreign-born, 19.5% identified as something other than White British, and 10.9% marked something other than English as their primary language. The social reality of contemporary Britain means that depiction of 'the foreign' within this multicultural context has become ill-defined and divisive, calling into question the legitimacy of cultural adaptation for the sole purpose of mediating what a child audience is permitted to experience and comprehend.

We have established that CL is often used as a pedagogical tool, and therefore holds a wealth of opportunity for engaging children in cross-cultural narratives. If we can accept that this is in fact the case, then removing, adapting and interjecting target culture norms actively works against the visibility of these cultural contexts introduced to children through their literature, ergo, working against any development of their intercultural understanding that could be achieved through this means. Nodelman (1992) sums up the potentially damaging effect of censoring international CL by arguing that it creates a system whereby children who are limited by adult perceptions of childhood eventually turn into the adults who go on to limit other children.

METHODOLOGY

Abbreviations: EN = English, SE = Swedish, JP = Japanese

Due to the nature of my research questions, adopting a solely quantitative approach would not have allowed me to expand on my data in ways in which I felt was necessary in order to effectively evaluate and comment on the translation strategies being analysed. Whilst quantitative data would provide some value with regard to frequencies of occurrence and providing information about the scale of certain aspects I wished to explore, the obvious drawback to this method is the decontextualization of the data (Artero and Şerban, 2013).

Contextual analysis focuses on the underlying ideological and cultural assumptions of a text (Fürsich, 2009), making it an appropriate method for my own research for which analysis was to be conducted at and above word level. The decision to conduct a contextual analysis of literary texts was motivated by a desire to explore the translation strategies of those translating international literature for a British audience and the decisions made in regard to both their target audience and the assumptions and norms of translating for that audience. By conducting a contextual analysis, I could not only describe what translation strategies were used, but also determine why they may have been chosen depending on the historical and cultural context present within the literature. Assessing the translation of cultural references within these contexts further allowed the analysis of the intentions and ideologies that may have influenced these decisions and their subsequent effect on their audience. This kind of analysis is context-dependant and requires a qualitative approach in order for any discussion pertaining to the data to be regarded as meaningful.

The primary focus of this analysis is on the changing of cultural references from ST to TT – *changing* refers to any kind of deviation from the ST meaning that results in a translation that is less culturally identifiable or relevant to its original target audience. For example, in Japanese the last colour of a traffic light is referred to as ‘青(あお)い’ *lit. blue*, as opposed to what an English-speaking audience would refer to as *green*. This reference would not be included in the data as it is not in reference to a specific cultural artifact, nor would it be recognised as something related to Japan or Japanese language or culture without explication or prior knowledge. Alternatively, if the word ‘fjord’ were to be translated as ‘lake’, this would be

included in the data, as it is a geographic landmark attributed to specific locations and holds information relevant to the source culture.

My text selection ultimately came down to my two primary research questions:

I. With regard to translation strategies that result in deviations from the ST, why are these strategies used and what is the effect of using them?
II. Are there any marked differences between translations from a more familiar, European context and that from a less culturally familiar region?

In order to address these questions, I decided to choose one text originally published in Swedish, and the other in Japanese. There are few reasons for this, one is simply that these are the two languages which I am familiar with and am able to translate from. Another is that these two languages, and by extension their respective cultures, are ideal to address my second research question regarding translation and target culture familiarity. Lastly, European, particularly Scandinavian, literature recently makes up the largest percentage of translated CL being published in Britain, with Japanese being the only non-European language currently being represented in the top five ranking of the UK's source of international CL (Nielsen Book, 2019).

To be able to gather any meaningful data, my chosen texts had to be comparable in a few aspects: target audience, length and culture-specific content. A similar target audience was necessary for the analysis of translation strategies in regard to censorship for a child audience, which, depending on the age of the target demographic, would be subject to considerable change. I chose to work within the 9–12-year-old age classification, also known as chapter books, and limit my choices to books between 130-200 pages, as this would provide sufficient prose for analysis. The last aspect that I wanted to ensure, was that there would be at least one explicit reference to a potentially unfamiliar cultural event within the narratives of both stories. This was so that I could a create a baseline for the understanding of the translation strategies used in order to make sure that I was comparing texts that were not explicitly domesticated for a British audience.

For this research I chose to analyse two works of translated CL that have been published in Britain, both texts being analysed are the latest editions of their respective publications and the editions that are currently in circulation.

The first book is **Moominsummer Maddness** (SE: *Farlig Midsommar*) by Tove Jansson, originally published in 1954. The translation analysed in this study is the 2019 edition translated by Thomas Warburton.

The second book is **Milky Way Railroad** (JP: 銀河鉄道の夜TL: *Ginga Tetsudō no yoru*) by Kenji Miyazawa, originally published posthumously in 1934. The translation analysed in this study is the 2008 edition translated by Joseph Sigrist and D. M. Stroud[3].

Both books include at least one explicit cultural event and a number of more covert cultural references to societal norms in their narrative. Moominsummer Madness is set in Finland in the midst of Midsummer celebrations, and Milky Way Railroad takes place on the night of the Tanabata Festival in Japan.

Qualitative findings are never free from the perspective of the researcher, since bias will exist in datasets along with interpretive methods used to conduct the analysis (Beck, 2018). The texts themselves were chosen with the intent of supporting the theoretical framework, and the subsequent analysis focuses on occurrences of adaptation *only*, and not instances when the translators foreignized references within the texts unless explicitly stated. This is due to the intent of this research being a means to highlight the scope of cultural adaptation and an exploration of the effects of these changes and the potential intercultural opportunities they inhibit.

[3] A previous translation and adaptation by Joseph Sigrist and D. M. Stroud was published in 1996 in which proper names throughout the book were changed to reflect the translators' understanding of both the novel and their target audience, however these changes were met with criticism and were subsequently undone in the 2008 edition.

RESULTS & ANALYSIS

The analysis of each book will be presented in two parts. The first, will present numerical data on how often certain translation strategies were used and what cultural references they were used on. The second delves into the categories of references introduced in the first section and presents this data through a contextual analysis. The analysis of both texts includes a comparison of proper names used in the ST and TT that are separate from the analysis of other cultural references. This is due to the explicit cultural nature of names and the importance of characterisation within storytelling (Sato, 2016). In the case of the two texts chosen, some character names in *Moominsummer Madness* contain instances of play-on words within the source language and one is even a cultural reference in and of itself, whilst the character names in *Milky Way Railroad* play an integral role in communicating the intercultural theme of the story.

The categories used in this research are adapted from Newmark's '*cultural categories*' (1988) and Klingberg's '*categories of cultural context adaptation'* (1986). Due to the nature of this research, some of these categories have been adapted to reflect the prevalence and significance of certain categories specifically within CL.

Cultural categories used in this analysis:

- ***Food/beverages***
  Can present as an explicit expression of national culture.
- ***Flora***
  Has the ability to position the story within a specific geography.
- ***Fauna***
  This category is separate from *flora* due to the commonality of the significance placed on animals within CL.
- ***Religious/ folk references***[4]
  Has the ability to present explicit differences in cultures.

[4] For the purpose of this study, references to *Shintoism* have been categorised as religious references.

- ***Societal norms***[5]
  Has the ability to present explicit differences in society.
- ***Clothing items***
  Presents readers with cultural and societal differences in traditions and norms.
- ***Geography/weather***
  Has the ability to position the story within a specific geography.
- ***Idioms/phrases***
  Can act as an explicit attempt at either foreignization or domestication strategies and has the capacity to introduce new cultural or linguistic concepts and norms.

The translation strategies represented in this research reflect those which are used to deviate from the ST. For this reason, only strategies which lean towards the domestication or globalisation of cultural references are recorded.

Translation strategies analysed:

- ***Domestication/globalisation***
  Instances of changes to cultural references in the ST that result in a culturally familiar reference for a UK audience or an international audience (eg. [In Sweden] fika > afternoon tea).
- ***Neutralisation***
  When a cultural reference is stripped of its cultural signifier within its source context making it unspecific to the source culture in the TT (eg. [In Japan] Cherry blossom > pink flowers).
- ***Addition***
  A cultural reference that is inserted into the TT that was not present in the ST.
- ***Deletion***
  A cultural reference that is present in the ST but is omitted in the TT.
- ***Generalisation***
  When a cultural reference in the ST is made less specific in the TT (eg. Snowy owl > owl).
- ***Specification***
  When a cultural reference in the TT is more specific than it was in the ST (eg. Woodland creature > squirrel).

[5] Any reference to a practice or custom that is considered widespread or the norm of its respective region or culture. Included in this category are any miscellaneous items that are commonplace or specific to its respective region or culture, or beliefs that are not explicitly a product of religion.

Moominsummer Madness

**Some references fall into more than one category of translation strategy.*

Table 2:
Character names SE > EN[6]

Swedish (ST)	**English** (TT)
Muminmamman	Moominmama
Muminpappan	Moominpapa
Mumintrollet	Moomintroll
Snorkfröken	Snork Maiden
Lilla My	Little My
Snusmumriken	Snufkin
Skogsungarna	Woodies
Filifjonkan	Fillyjonk
Mymlan	Mymble
Mymlans dotter	Mymble's daughter
Mårran	The Groke
Misan	Misabel
Homsan	Whomper

The proper names of many of the recurring characters throughout the series maintain their original meaning (Moominmama, Moominpapa, Moomintroll, Little My) whilst some undergo a degree of adaptation (SE: Snusmumriken *lit.* an old bumbling man) and one which keeps the ST name despite it losing its original meaning in the TT (SE: Snorkfröken *lit*. Miss Snooty or snooty young girl). More often, the names of the side characters have undergone greater change (SE: Skogsungarna *lit.* forest cubs, Mårran *lit*. from the Finnish word '*mörkö'* the Scandinavian equivalent of the 'bogeyman', and Homsan *lit.* to rush around carelessly, often with unfortunate results). The other names in the table above have either remained largely similar, having no semantic meaning in either ST or TT (Fillyjonk), or have been adapted slightly to achieve a degree of connotative equivalence (SE: Mymlan *lit.* from the Swedish word '*mumla*' meaning 'to mumble', SE: Misan *lit.* from the Swedish word '*misär*' meaning 'misery').

[6] Moominsummer Madness is not the only book nor the first book in the Moomin Valley series, and the proper names throughout the series have been well established at this point within its English language context. However, for the purpose of this study, an analysis of the translation of proper names within this series will be included as this study is intended to not be a content analysis of the books themselves, but more so a critical analysis of translation strategies using these two books as examples.

Table 3:
Cultural reference changes present

	Domestication /globalisation	Neutralisation	Addition	Deletion	Generalisation	Specification	Total
Food /beverages	**4**	/	/	/	**/**	/	**4**
Flora	**1**	/	/	/	**1**	/	**2**
Fauna	**1**	/	/	/	**1**	**2**	**4**
Religious /folk refs.	/	**1**	**1**	**1**	/	**1**	**4**
Societal norms	**2**	/	/	/	/	/	**2**
Clothing items	**2**	/	/	/	**1**	/	**3**
Geography /weather	**/**	**1**	/	/	**/**	**1**	**2**
Idioms /phrases	**6**	/	**2**	/	/	/	**8**
Total	**16**	**2**	**3**	**1**	**3**	**4**	**29**

Domestication/globalisation was the most frequent strategy used by the translator, and of those references that had undergone these changes most were in regard to idioms/phrases, which experienced the majority of explicit domestication. The other categories were met with relatively similar degrees of change, however, the references to food/beverages were often explicitly domesticated as opposed to references in the other categories which had undergone more subtle cultural adaptation. Deletion was seldom used when dealing with cultural references.

Contextual analysis

The examples presented in this analysis are grouped by translation strategy.

Domestication / globalisation

ST: lingonsylt ***lit.*** *lingonberry jam* **EN:** loganberry jam

SE: vinbärssaft ***lit.*** *red currant juice* **EN:** blackcurrant jam

ST: burk sirap ***lit.*** *jar of syrup* **EN:** tin of treacle

There were multiple instances of domestication strategies being used on food and drink items throughout the text. The '*lingonberry',* a recognisably Swedish berry, even in the UK, has been changed to '*loganberry',* a berry popular in both the UK and the US. The '*red currant juice',* a drink popular with children in Sweden and Finland, was replaced with '*blackcurrant jam',* a common British preserve. Lastly, a '*jar of syrup'* was changed to a '*tin of treacle',* a quintessentially British term.

SE: mygg ***lit.*** *mosquitoes* **EN:** midges

There was just one instance of domesticating any kind of fauna present in the text – '*mosquitoes'* which are common in specific wetland areas around Sweden and Finland, especially in the Summer months, was replaced with '*midges',* an insect that is much more prevalent in Britain.

SE: sensommarmåne ***lit.*** *late summer moon* **EN:** autumn moon

The term '*late summer moon*', referring to a cultural event for those at Nordic latitudes which happens around the month of August was changed to '*autumn moon*' which typically refers to the Autumnal Equinox occurring around September.

SE: fotring ***lit.*** anklet **EN:** necklace

Early in the text '*anklet*', a common piece of jewellery within traditional Sami attire, was adapted to '*necklace*'. This was an odd choice by the translator as an *anklet* is not an unfamiliar piece of jewellery in Britain and this decision also contradicts the character design of *Snork Maiden* as she is famously depicted wearing a golden anklet.

SE: det är nån som skojar med mig ***lit.*** *there is someone joking with me*
EN: somebody's pulling my leg

SE: hon blir alltid till sig för allting ***lit.*** *she always gets upset about everything*
EN: anything makes her fly off the handle

SE: en dans på rosor! ***lit.*** *a floor of roses* **EN:** a bed of roses

SE: slå injäl er ***lit.*** *beat you to death* **EN:** box your ears

Idioms and phrases underwent the most frequent changes out of all categories. '*there is someone joking with me*' was changed to '*somebody's pulling my leg*' and '*she always gets*

upset about everything' to '*anything makes her fly off the handle*', both maintain the meaning of the source language (SL) but are adapted to more colloquial expressions in the target culture. The idiom 'a floor of roses' was adapted to the very similar 'a bed of roses' in order to meet the target language (TL) expectation, and the phrase '*beat you to death*' was changed to '*box your ears'*, a phrase easily recognisable in Britain as well as a potential act of censorship for its new target audience.

Neutralisation

SE: Farlig Midsommar ***lit.*** *Dangerous Midsummer* **EN:** Moominsummer Madness

The title of the book has undergone a substantial amount of cultural adaptation. The original includes the name of the cultural event '*Midsummer*' whilst the English version transforms this by combining it with the characters' name, ultimately stripping the cultural significance from the name, making it unrecognisable as a cultural signifier.

SE: pott ***lit.*** small, deep pools of water **EN:** pond

Given that the Moomins series places a lot of importance, both stylistic and narrative, on the Nordic environment, the choice to adapt the word '*pott*' to '*pond*' misrepresents the setting being portrayed in both the SL and the book's illustrations. *Pott* refers to small, deep pools of water that form in clusters that are prevalent in Finland.

Addition

EN: Cheerio

SE: Jaha själv! ***lit.*** *'Well, yourself'* **EN:** 'Well, yourself, with knobs on,'

Occasionally British colloquialisms were inserted into the text although there was no such equivalent in the original.

SE: strålande ***lit.*** brilliant **EN:** heavenly

As religion was a category used in the analysis, it was significant to include any changes in terminology that resulted in a religious association in the TT – in this case, the term '*brilliant*' was changed to '*heavenly*'.

Deletion

ST: Glad Johanne ***lit.*** a midsummer greeting

Another instance of domesticating Midsummer traditions – Midsummer, although not celebrated is known in Britain, and mentions of 'Midsummer' are left untouched throughout the book, however, references to specific Nordic cultural aspects of the holiday are adapted, or in this case, deleted from the TT.

Generalisation

SE: strandängarna ***lit.*** *wet meadow* **EN:** meadow

SE: vattenspindlar ***lit.*** *water spiders* **EN:** spidery creatures

There were just two instances of generalisation, '*wet meadow*', a type of wetland, was changed to the more general term '*meadow*', and '*water spiders*', a species common in both Northern Europe and Asia was changed to the more obscure '*spidery creatures*'.

Specification

SE: himlen ***lit.*** the sky **EN:** heaven

The term '*himlen*' was used in the ST which literally means *sky* but can also be used to mean *heaven,* however, there is a word in Swedish that specifically means *heaven,* meaning the term in the ST was intended to be ambiguous.

SE: ben ***lit.*** *bone* **EN:** herring bone

SE: sjöfåglarna ***lit.*** the seabirds **EN:** the seagulls

The word 'bone' was changed to 'herring bone', herring being a popular and infamous food item in Sweden, and '*the seabirds*' was adapted to the more common species of seabird, the '*seagull*'.

Milky Way Railroad

**Some references fall into more than one category of translation strategy.*

Table 4:
Character names JP > EN

Japanese (ST)	**Romaji**	**English** (TT)
ジョバンニ	Jyobanni	Giovanni
カムパネルラ	Kamupanerura	Campanella
ジョバンニの母・お母さん	Jyobanni no haha・Okaasan	Giovanni's mother
かおる	Kaoru	Kaoru
タダシ	Tadashi	Tadashi
きくよ	Kikuyo	Kikuyo
ザネリ	Zaneri	Zanelli
ひる先生	Hiru Sensei	the teacher
ザウエル	Zaueru	Pooch
マルソ	Maruso	Masaru
カト	Kato	Kato

The proper names of most of the characters are preserved in the TT, although altered to their English/Italian equivalents. However, some of the side characters appear to be an exception. The teacher (JP: Hiru Sensei), has a proper name in the ST, yet is simply referred to by his profession in the TT, the dog, Pooch (JP: Zaueru), undergoes a complete name change from the original, the ST name 'Zasueru' is likely to be a reference to the German firearm manufacturer *Sauer* due to Miyazawa's documented interest in German language and culture, and Masaru (JP: Maruso), whose name is notably altered from an Italian sounding name to a more Japanese one. This is important as Miyazawa had purposefully chosen to give his characters foreign names to express the insignificance of geographical borders in the afterlife (the Japanese characters all have Italian names and the European children have Japanese names).

Table 5:
Cultural reference changes present

	Domestication /globalisation	Neutralisation	Addition	Deletion	Generalisation	Specification	Total
Food /beverages	**1**	/	/	/	/	**1**	**2**
Flora	**2**	/	/	**1**	**4**	**2**	**9**

Fauna	**2**	**1**	/	/	/	**2**	**5**
Religious /folk refs.	**3**	**2**	**3**	/	**2**	**1**	**11**
Social refs. /norms	**3**	**2**	**1**	**1**	**2**	**3**	**12**
Clothing items	**2**	/	/	**1**	**1**	/	**4**
Geography /weather	**1**	/	/	/	/	**1**	**2**
Idioms /phrases	**3**	/	**1**	/	/	/	**4**
Total	**17**	**5**	**5**	**3**	**9**	**10**	**49**

Domestication/globalisation was, again, a favoured strategy by the translators, and references to *religion/folklore and societal norms* were the categories which had undergone the most frequent changes. Unlike the Swedish translation, there was a much more explicit difference in the frequency of changes depending on the category. *Generalisation* and *specification* were also popular strategies, with *generalisation* being used predominantly to adapt astronomical references and mentions of specific geographical flora, and *specification* most often used in the process of domestication across multiple categories.

Contextual analysis

The examples presented in this analysis are grouped by translation strategy.

Domestication / globalisation

JP: ささぎ **lit.** *Eurasian wren* **EN:** magpies

JP: 蛍鳥賊(ほたるとりぞく)の火(ひ) ***lit.*** *fire of firefly squids* **EN:** fireflies

Domestication/globalisation strategies were spread relatively evenly between all categories. '*Eurasian wren*' was domesticated to the more regional species '*magpies*', and '*fire of firefly squids*', a reference to the bioluminescence of a species of squid that inhabit the waters off the coast of Japan, was changed to the globally recognised '*firefly*'.

JP: 天気輪(てんきりん)の柱(はしら) ***lit.*** *weather wheel/pillar used to communicate with the dead*

EN: The Pillar of Heaven

This term in the ST refers to a stone pillar with a wheel in the centre, often found near cemeteries, these devices are said to be used to communicate with the dead as well as for divination purposes. The TT introduces the concept of *Heaven* where the ST does not.

JP: ケンタウルス ***lit.*** *Centaurus* **EN:** Sagittarius

JP: 狐火(きつねび) **lit.** *fox fire* **EN:** will-o'-the-wisps

The term '*Centaurus*' was replaced with 'Sagittarius' to meet the expectations of the TC. '*Fox fire*' is a type of magic used by Japanese Yōkai called *kitsune,* a primary figure in Japanese folklore, this aspect is completely erased in the TT by replacing the term with '*will-o'-the-wisps*'.

Neutralisation

JP: 星祭(ほしまつり) **lit.** *Star Festival/Tanabata* **EN:** Milky Way Festival

The *Tanabata Festival* is the basis of the story's narrative, and many references throughout allude to aspects of the folklore behind it, nevertheless the one explicit reference to the festival by name was changed to '*Milky Way Festival*', resulting in no explicit reference to this cultural event being present in the TT.

JP: 青天蚕絨(あおてんさんじゅう) **lit.** *blue silkworm velvet* **EN:** green velvet

The 'blue silkworm velvet' holds additional connotations as an extremely rare and expensive fabric in Japan, these connotations are not transferred in the TT's choice of 'green velvet'.

Addition

JP: 天(あま)の川(がわ) ***lit.*** *Milky Way* **EN:** heavenly river

EN: you can bet your boots!

A religious reference was added when adapting the term '*Milky Way*', changing it to '*heavenly river*', and the English expression '*you can bet your boots*' was added to a character's dialogue.

Deletion

JP: 着物(きもの)のひだ ***lit.*** *folds of a kimono*

Whilst the word '*kimono*' can refer to a traditional kimono or clothing in general, this detail regarding the folds marks the distinction in the ST. The TT omitted this detail and proceeded to translate the word '*kimono*' as '*clothes'.*

Generalisation

JP: ひる学校(がっこう) ***lit.*** *day school (as opposed to juku)* **EN:** school

The concept of *juku* (cram school) in Japan is unfamiliar to a British audience, therefore the term was adapted to a more non-specific term, avoiding the need to explicate the concept in the TT.

JP: 釣鐘(つりがね)そうか野(の)ぎくかの花(はな) ***lit.*** *bellflowers or wild chrysanthemums* **EN:** wildflowers

JP: すすき ***lit.*** **(***Japanese) pampas grass* **EN:** marsh grass

A few instances of generalisation occurred with regard to the category of flora. The choice of '*bellflowers or wild chrysanthemums*' in the ST, was specifically used to help set the European context of the scene, the same reasoning applies in the use of the '*Japanese pampas grass*' however, both times, the TT generalised these two terms, resulting in the situational connotations being lost.

Specification

JP: 大熊星(おおくませい) ***lit.*** *Ursa Major* **EN:** Big Dipper

Although the ST mentions 'Ursa Major', the TT specifies the '*Big Dipper*', one of the seven stars that make up *Ursa Major*. As the Big Dipper is the most universally recognised, this may also be adaptation for a child audience.

JP: 人(ひと) ***lit.*** *people* **EN:** men

The ST uses the general term 'people' numerous times throughout the text, for which the TT translates as '*men*', assuming that either almost all characters in this literary universe are male or that the target readership will be.

DISCUSSION

Although both books are examples of international CL that has not been explicitly domesticated for a British audience, it is evident that individual cultural references remain at risk of the influence of domestication strategies that result in a more culturally subtle and *easy* read. The results from this analysis lend support to the argument that translators tend to domesticate intercultural concepts that they deem either inappropriate or too far removed from their target audience's expected cultural understanding. The findings largely corroborate the theories explored throughout the literature review and contribute the unique perspective of both Swedish and Japanese literary and translational contexts.

Both books make no apparent effort to hide that they are translations, **Milky Way Railroad** credits the translators on its cover, and **Moominsummer Madness**, on its title page. Both books also consist of introduction pages, which introduce the authors and provide context for their original work, Jansson's life in Finland is briefly discussed, as is Miyazawa's life in Japan and the many things that inspired his novel. This begs the question, if the British publications had no intention of hiding their international origins, what was the purpose of adapting so many of the literatures' cultural references? If we refer back to our literature review, we outlined a number of reasons cultural context adaptation can be implemented: to censor things considered to be out of the purview of a child audience in the TC, risk of feelings of alienation when confronted with unfamiliar cultural concepts, to meet TC expectations, or simply because certain concepts are deemed too difficult for their child audience to comprehend. Many of the changes made to the references highlighted in the analysis above can be attributed to these reasons, yet as discussed in the literature review, these reasons should always be challenged.

These culturally censored translations deprive British children of the same intercultural awareness that other children around the world receive through their literature. Acknowledging that CL is used as a pedagogical tool, translations that strip the cultural significance of its original context actively prevent children from being exposed to and experiencing narratives outside of their own socio-cultural bubble. This is a disservice to the generations who at present are in the process of developing their own cultural identities, and undoubtedly, in the future, have to adapt to an increasingly interconnected world.

By domesticating aspects within a story that is explicitly set outside of the TC, our literature is failing to authentically portray cultures from the voices of those within them, instead, encouraging children to apply their own cultural norms and expectations onto others. Inserting the Christian concept of *heaven* into a culture that does not recognise it within the scope of their own religion risks creating a homogenous view of the world and its many religious practices, likewise, omitting aspects of cultural importance, such as the phrase '*Glad Johanne*', reinforces the notion that world events are acknowledged and celebrated in the same way as in the TC, simultaneously perpetuating misinformation as well as neglecting the pedagogical opportunity to develop relevant cultural knowledge. Britain is in a unique position, as both a culturally diverse society and a literary powerhouse, to enact institutional change that reflects its own population as well as those it represents through its literature. In demystifying cultures and people outside of the expected norms that are historically prevalent in British CL, we work towards a national reframing of the cultural 'other' (McGillis, 2013), normalising cultural difference and encouraging socio-cultural development and communication.

Recommendations for future research

Whilst my research would suggest that certain categories (those pertaining to religious/folk and societal references) undergo more drastic change within the Japanese example than the Swedish one, this is far too small a sample to conclude any trends within the industry. The question as to whether British translations are more accepting of cultural exchange in their CL if that exchange is with a culture that is somewhat comparable to the norm is one to be

undertaken in future research. A second area I would like to see in future research is an increase in child-centred methods of study that do not just rely solely on adult perceptions of childhood but integrate child responses into primary research. The recommendations presented in this study, if undertaken, would provide a theoretical springboard for the assessment of child comprehension of cultural references in children's literature as well as an evaluation of its pedagogical impact.

CONCLUSION

The objective of this research was to analyse the extent of the domestication of cultural references present in international CL in Britain, and the strategies and reasons for implementing them. The analysis provides evidence that the domestication of unfamiliar cultural concepts remain a prevalent practice amongst translators of CL, with both the Swedish and Japanese examples exhibiting explicit and implicit instances of domestication and/or globalisation in their respective English translations. These results testify to the consequences of building translation theory and practice on outdated assumptions of the capabilities of a child audience. Our review of the literature outlined the potential of translations for both encouraging and reflecting sociocultural change, and within CL specifically, translations arguably play a larger role in contributing to the development and expansion of one's personal cultural identity as well as fostering greater intercultural understanding.

Cultural translation positions the ST often at the mercy of the target culture and is processed in a way that prioritises the norms and expectations of that system, whether explicitly or not. Ultimately, this decision relinquishes much of the pedagogical opportunity that comes with the already limited import of international children's literature to Britain. The tendency to adapt unfamiliar cultural concepts to ones that we find more comfortable for our child readers, not only fails to authentically represent the source cultures they come from and those for whom those cultures represent, it also fails British children, in constructing a homogenous and 'easy-to-understand' view of a world irreflective of their reality. Venuti (2018) describes this most accurately as an '*unequal cultural exchange'*, where children are being deprived of valuable intercultural insights that others around the world receive in plenty. Translation

norms need to be allowed to develop alongside the communities they exist within, in today's multicultural and globally interconnected society, this means reflecting the social reality of which children will grow up in. As the publishing industry continues to strive to meet growing demands for more plentiful and accurate representation, translators must heed this same call if we are to see any valuable changes made in our literature.

Foreignisation is not a *new* strategy in translation theory, although it is gaining more popularity in modern times, however, CL remains a category which is struggling to keep up with this change in practice. The primary reason being children are a difficult audience to target – both logistically and ethically. Children are largely regarded as innocent and heavily susceptible to outside influence, CL being one of the many resources from which children gather information, places those who are responsible for creating and publishing what they read in a position of power. Whilst this explains why CL is not quite as quick on the shift to foreignisation, this also highlights the importance of exactly why it should be.

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APPENDICIES

i. **Table 6:** Data presented in the analysis of Moominsummer Madness

(in chronological order from ST)

Swedish (ST)	**Page no.**	**English** (TT)	**Page no.**
Muminmamman	9	Moominmama	1
Muminpappan	11	Moominpapa	4
Mumintrollet	9	Moomintroll	2
Snorkfröken	14	Snork Maiden	7
Lilla My	10	Little My	3
Snusmumriken	15	Snufkin	10
Skogsungarna	80	Woodies	87
Filifjonkan	57	Fillyjonk	63
Mymlan	13	Mymble	7
Mymlans dotter	9	Mymble's daughter	1
Mårran	16	The Groke	11
Misan	29	Misabel	27
Homsan	29	Whomper	26

ST	***lit.***	**Page no.**	**TT**	**Page no.**
Farlig Midsommar	Dangerous Midsummer	title	Moominsummer Madness	title
dumheter	nonsense	11	fiddlesticks	4
vattenspindlar	water spiders	11	Spidery creatures	4
pott	small, deep body of water	13	pond	7
fotring	anklet	14	necklace	7
sjöfåglarna	The seabirds	15	The seagulls	9
ben	bone	17	herring bone	11
himlen	sky	21	heaven	17
sensommarmåne	late summer moon	25	autumn moon	21
lingonsylt	lingonberry jam	26	loganberry jam	23
burk sirap	jar of syrup	28	tin of treacle	23
Det är nån som skojar med mig	There is someone joking with me	39	Somebody's pulling my leg	39
smörgåsar	sandwiches	44	toast	46
Hon blir alltid till sig för allting	She always gets upset about everything	50	Anything makes her fly off the handle	54
mörtröd	dark red	53	night-black	57
mygg	mosquito	65	midges	73

äppelvin	cider	66	palm wine	74
Jaha själv	Well, yourself	72	Well, yourself, with knobs on,	83
strandängarna	wet meadow	74	meadow	84
strålande	brilliant	75	heavenly	86
Glad Johanne	(Midsummer greeting)	83	(deletion)	96
vill ställa till med flasko	want to cause failure	97	want to get the raspberry	114
släktskapens band	the bonds of kinship	116	blood will out	136
premiären	premiere	119	first night	140
(addition)		119	Cheerio	140
vinbärssaft	red currant juice	120	blackcurrant jam	142
slå injäl er	beat you to death	124	box your ears	146
en dans på rosor	a floor of roses	134	a bed of roses	160
stranden	the beach	136	creek	162

ii. **Table 7:** Data presented in the analysis of Milky Way Railroad

(in chronological order from ST)

Japanese (ST)	**Romaji**	**Page no.**	**English** (TT)	**Page no.**
ジョバンニ	Jyobanni	155	Giovanni	17
カムパネルラ	Kamupanerura	155	Campanella	17
ジョバンニの母・お母さん	Jyobanni no haha・Okaasan	160	Giovanni's mother	27
かおる	Kaoru	197	Kaoru	93
タダシ	Tadashi	192	Tadashi	85
きくよ	Kikuyo	192	Kikuyo	85
ザネリ	Zaneri	155	Zanelli	18
ひる先生	Hiru Sensei	155	the teacher	17
ザウエル	Zaueru	162	Pooch	31
マルソ	Maruso	216	Masaru	139
カト	Kato	217	Kato	140

ST	*lit.*	Page no.	TT	Page no.
天の川(あまがわ)	Milky Way	157	Heavenly river	21
星祭(ほしまつり)	Star Festival /Tanabata	158	Milky Way Festival	23
銀河の祭り(ぎんがのまつり)	Milky Way Festival	158	The festival	24
ケンタウル祭	Centaur Festival	163	Milky Way Festival	33
(Addition)		163	- Oblong, vague, and goblin-like	33
(Addition)		164	gravely	35
ひる学校(がっこう)	day school (as opposed to *juku*)	164	school	35
正座早見(せいざはやみ)	planisphere	164	Chart of the Milky Way	35
そら	sky	165	heavens	35
ケンタウルス	Centaurus	165	Sagittarius	36
魚(さかな)	fish	165	turtles	36
まっ青(あお)なもみ	bright/deep blue/green fir	165	fir	36
樹の枝(きのえだ)	tree branches	165	oak	36
プラタナスの木	Platanus/sycamore trees	165	trees	36
着物(きもの)	kimono	165	clothes	36
天気輪の柱(てんきりんのはしら)	weather wheel/pillar used to communicate with the dead	167	The Pillar of Heaven	43
大熊星(おおくませい)	Ursa Major	168	Big Dipper	43
小さな虫	Small insects	168	fireflies	43
天気輪の柱(てんきりんのはしら)	weather wheel/pillar used to communicate with the dead	168	a pole	44
(Addition)		168	mid-heaven	44
釣鐘(つりがね)そうか野ぎくかの花(の はな)	bellflowers or wild chrysanthemums	168	wildflowers	44
琴の星	Koto star/Lyra	169	Vega	46
蛍烏賊の火(ほたるとりぞくのひ)	fire of firefly squids	169	fireflies	48

あおてんさんじゅう 青天蚕絨	blue silkworm	170	Green velvet	48
すすき	(Japanese) pampas grass	172	marsh grass	51
きもの 着物のひだ	folds of a kimono	175	(Deletion)	57
きつねび 狐火	fox fire	176	will-o'-the-wisps	57
うんどうじょう 運動場	sports field/ playing field	177	football field	60
きんがんきょう 近眼鏡	corrective lenses for myopia	178	spectacles	63
(Addition)		179	you can bet your boots!	64
さぎ	herons	181	snowy herons	68
おかし お菓子	confectionary	183	cake	71
かしや 菓子屋	confectionary shop	183	bakery	71
アルビレオ	Albireo	187	Leo	77
あなた方大したもんですね	you guys are doing great!	189	you're really sitting pretty!	80
けやきの木	Zelkova/elm tree	191	tree	84
ちょう 腸もちぎれるようでした	as if my guts were being torn apart	194	it was heartbreaking	89
どこからともなくの声があがりました	voices came out of nowhere	194	someone began to sing a hymn	89
ききょう 桔梗	Chinese bellflower	195	violet	91
おじさん	Uncle (not familial)	197	(deletion)	93
じゅくしてまっかにひかるまるいみ 熟してまっ赤に光る円い実	round fruit that when ripe, glows red	197	ripe olives	95
ささぎ	Eurasian wren	198	magpies	96
(Addition)		200	What a nuisance and a bother girls were	103
ええ、ええ	(expression of shock)	202	By Jiminy	107
すいせい 彗星	comet	206	shooting star	113
バルドラのはら 野原	A field in Baldora	207	A field in India	115
とうひ 唐檜	spruce tree	209	fir tree	117

やぐら	wooden frame (of a traditional Japanese bridge)	215	framework	138
ひと 人	people	216	men	139