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A Comparative Analysis of Translator Style in the Translation of Jo Nesbø's Harry Hole Series

Master's thesis in Lektor program English

Supervisor: Annjo Klungervik Greenall

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Abstract

The overall aim of this thesis is to compare two literary translators' styles in translations from Norwegian to English, with a focus on culture-specific items, fixed expressions, and dialect. This has been done through analyzing items from the source text and the corresponding translations in the target text, identifying the procedures used by the translator. These procedures have then been categorized as either domesticating or foreignizing to be able to compare across the main categories. The translations that have been studied are *Police* and *The Thirst*, translated by Don Bartlett and Neil Smith respectively, which are translations of the novels *Politi* and *Tørst* written by Jo Nesbø. Each target text (TT) is analyzed on its own before the TTs are compared, looking for the similarities and differences between the translators' choices. An interview with Neil Smith has also been carried out to get a clearer view on how the translations of Don Bartlett has impacted his translations, and what other factors have affected his style in this particular translation. What this study shows is that when it comes to the over-all translational strategies both translators have gone for domestication, bringing the translations closer to the target audience. Where the translators differ are on the lower levels of translations. This can be seen in the procedures chosen, especially for culture-specific items. These differences are what can be ascribed to the style of the translators.

Keywords: *translation, Jo Nesbø, style, culture-specific items, fixed expressions, dialect*

Samandrag

Det overordna målet med denne oppgåva er å samanlikne to litterære omsetjarar sine stilar i omsetjing frå norsk til engelsk med fokus på kulturspesifikke gjenstandar, faste uttrykk og dialekt. Dette er gjort gjennom å analysere element frå kjeldeteksten og dei tilsvarande omsetjingane i målteksten, og identifisere prosedyrane som vert brukte av omsetjaren. Desse prosedyrane er så kategorisert som enten domestiserande eller framandgjerande for å kunne samanlikne på tvers av hovudkategoriane. Omsetjingane som er analyserte er *Police* og *The Thirst*, omsetje av Don Bartlett og Neil Smith, som er omsetjingar av romanane *Politi* og *Tørst* skrive av Jo Nesbø. Kvar måltekst (TT) vert analyserte for seg før dei vert samanlikna med kvarandre for å sjå etter likskapar og skilnader mellom omsetjarane sine val. Det er også gjennomført eit intervju med Neil Smith for å få eit klarare syn på korleis omsetjingane til Don Bartlett har påverka omsetjingane hans, og kva andre faktorar som har påverka stilen hans i denne spesifikke omsetjinga. Det denne studien viser er at når det gjeld dei overordna omsetjingsstrategiane, har begge omsetjarane gått for domestisering, noko som bringer omsetjingane nærare målgruppa. Skilnadane mellom omsetjarane kan sjåast på dei lågare nivåa av omsetjingar. Dette kan ein sjå i prosedyrane som er valde, spesielt for kulturspesifikke gjenstandar. Desse skilnadane er det som kan tilskrivast stilen til omsetjarane.

Nøkkelord: *omsetjing, Jo Nesbø, stil, kulturspesifikke element, faste uttrykk, dialekt*

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1 Introduction

1.1 Background and research questions

In early translation studies, there was a focus on what was a good translation or staying as close to the source text as possible (Toury, 2012, p. 11). This was also the case when studying style. What was studied was not the style of the translator, but rather the style of the target text compared to the style of the source, and deciding whether the translation was a good translation staying close to the source (Baker, 2000, pp. 242-244). Now, there is generally a focus on describing what translators actually do (Toury, 2012, p. 11). A turn towards a more descriptive way of studying translation opens up for the possibility to study translator style without a focus on what is a good translation. Baker (2000, p. 244) points out that it is impossible for a translator to translate a text without leaving some sort of print on it. This print is what comprise the style of the translator.

As far as I can see, there has not been done much research on translator style on translations from Norwegian into English leaving a gap that the present thesis aims to fill. Most studies focus on several translators and several of their translations like Saldanha (2011) and Baker (2000), or on a specific work of literature and two different translations of this specific work like Halim (2020), Mastropierro (2018), and Nokele and Moropa (2016). Studying translations of source texts by different authors can lead to differences due to difference in author style, while studying translations of the same source text can lead to differences due to change in style over time because the translations are not made close in time. To avoid differences due to author style and change over time, I have chosen to analyze two translations of books in the same series written only four years apart. This study will focus on Don Bartlett and Neil Smith who have translated the Harry Hole series written by Jo Nesbø. Don Bartlett has translated the first ten and Neil Smith has taken over and translated the last three. The aim of this study is to answer the questions: how does the style of the two translators differ, and how are the choices made by the second translator impacted by the first translator?

1.2 Approach

To answer these questions, two novels from the crime fiction series about Harry Hole by Jo Nesbø are studied, namely *Politi* (2013) and *Tørst* (2017b). These novels have been translated into *Police* (2014) by Don Bartlett and *The Thirst* (2017a) by Neil Smith. Both translators are from Britain and have a lot of experience translating literary works from the Scandinavian

languages into English. Most research on translator style is done using a corpus-based method. In contrast, I use a manual method of analysis and study the translations mainly qualitatively. The translations are studied using a comparative analysis where the target texts (TTs) are compared with the source texts and with each other to compare the difference in translator style.

The aspects that are studied to compare the translators' styles are culture-specific items, fixed expressions, and dialect. These items are chosen because they are items that may be hard to translate, and that do not have a one-to-one correspondence in the source language and target language. Translators usually have more than one choice when translating these items. Because there is more than one choice in procedure, the choices a translator makes is not given, and one translator may choose a different procedure than another translator. For this reason, these kinds of items are easily comparable, and the patterns of choices may tell us something about the style of the translator.

In addition to analyzing the two translations, I have interviewed Neil Smith. This interview has been done to find out how, if at all, the translations of the previous translator has impacted Neil Smith's choices in translation and if there are other factors that have impacted his translations. I also wanted to hear what Neil Smith's views are on translator style and how he would describe his own style.

1.3 Structure of the thesis

In the next chapter I start by introducing the concept of translator style and what scholars have said about how this should be studied before moving on to present theory about the categories culture-specific items, fixed expressions, and dialect. Following this, I present some empirical studies of translator style. The method is then outlined, followed by an analysis where each translation is studied on its own before the two TTs are compared to assess their differences and similarities. Finally, the results are discussed, holding them up against the theory that has been presented and relevant information gathered in the interview with Neil Smith.

2 Theoretical background

This is a descriptive translation study which means looking at translations descriptively, describing which strategies and procedures have been used and why, and not prescriptively, deciding whether it is a good translation (Toury, 2012, p. 11). First, I will define translator style and present what Baker (2000), Saldanha (2011), and Wang and Li (2019) suggest should be the focus when studying translator style, following up with what culture-specific items, fixed expressions, and dialect are. Lastly, I will present some empirical studies of translator style.

2.1 Translator style

The translator of a text is tied to the source text, meaning that the style of the translator is affected in some way by the style of the author (Munday, 2008). Even if this is the case, there will be differences between two translations by two different translators, they will not be lexically identical (Munday, 2008). This points to the existence of style of the translator, which Saldanha (2011) defines as,

a 'way of translating' which is felt to be recognizable across a range of translations by the same translator, distinguishes the translator's work from that of others, constitutes a coherent pattern of choice, is 'motivated', in the sense that it has a discernable function or functions, and cannot be explained purely with reference to the author or source-text style, or as the result of linguistic constraints. (p. 31)

Baker (2000, p. 244) states that translator style is the thumb-print of the translator on the translated text which is expressed both through linguistic and non-linguistic features.

The target text is influenced both by the author of the source text and the translator, and what constitutes the style of the translator are the choices made when translating a text (Wang & Li, 2019, p. 156). "As a text producer", Wang and Li (2019) state, "the author or the translator builds their style through choices of words and structures, similar to an architect cultivating their style of building with bricks and patterns according to their taste and purpose" (p. 156). The translator might want to stay as close to the author's style as possible, keeping the sense of the source text, but there will still be a trace of the translator's style in the target text (Wang & Li, 2019, p. 156).

In earlier studies of translation there was a focus on what a good translation was, which involved staying close to the source text (Baker, 2000, p. 242). This would mean that the style of the translation was to be determined by the style of the author, and not by the style of the translator. This was a typical view of what the translator's job was, reproducing the source text into another language, but as Baker (2000) points out "[...] it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's fingerprints on it" (p. 244).

When it comes to translation there is a need to balance between the style of the source text and the needs of the target language and culture (Wang & Li, 2019, p. 159). The translator's style will be impacted by the style of the author, and it can therefore be difficult to distinguish what is the style of the translator and what is the style of the author (Wang & Li, 2019, p. 159). Even if it can be hard to distinguish the style of the translator and the style of the author, Wang and Li (2019, p. 156) point out that a translation is not just a re-make of the source text, but also a product of the style of the translator. The style of the translator comes from what the translator has encountered earlier when it comes to the choice of word-forms, and this can be both conscious and subconscious, meaning that translators may not be aware of their own style (Munday, 2008).

The problem, according to Wang and Li (2019, p. 157), is not whether there is something called translator style, but how to find that individual style. The only thing that is clear, is that the study of translator style needs to be descriptive and not prescriptive, because the point is not to find a style that is better than others, but to see what distinguishes the different styles (Wang & Li, 2019, p. 157).

When studying a translator's style, the focus should be on patterns of choices, and not just a single instance of one specific choice (Baker, 2000, p. 245). This could be seen in the consistent use of a specific strategy, a manner of expression typical for that translator, or even in the choice of material to translate (Baker, 2000, p. 245). Because there is no fixed methodology for finding the style of the translator, there is a need to first look for patterns in the translations, and then compare that to the style of the source text to isolate what is actually part of the translator's style, and what is just a reflection of the style of the source text (Baker, 2000, pp. 246, 248, 255).

Saldanha (2011, pp. 28-32) builds on Baker's (2000) study about translator style, but points out the importance of looking at more than one translation by one translator to be able to say that the choices made are actually due to translator style, and also looking at the source text to make sure the difference in style is not due to differences in author style. Ideally, when studying the style of a translator, one should look at more than one translation, preferably of source texts from different authors and of different genres and styles (Saldanha, 2011, p. 33). It is also beneficial to look at more than one translator at a time. This is to make sure that the style of the translator is not just a product of the specific source text, and that it is distinct from other translators' styles (Saldanha, 2011, p. 33). In this study I look at two translations made by two different translators. When comparing translators' styles, what Wang and Li (2019, p. 159) suggest, is to look at more than one translation of the same source text, and that is translated at approximately the same time but by different translators. This avoids differences in author style, and changes in translational norms over time (Wang & Li, 2019, p. 159). In this study, I do not look at different translations of the same source text, but rather books written by the same author, and that are part of the same series. This is done to keep the author's style as constant as possible.

2.2 Culture-specific items

As mentioned, Baker (2000, p. 245) points out that what should be studied to find a translator's style, are patterns of choices, which can be seen in e.g., consistent use of a specific strategy. Culture-specific items (CSIs) are terms that are not easily translated between languages (Aixelá, 1996, p. 57), and the way translators choose to handle these items may vary. For this reason, it is interesting to look at CSIs when looking at translator style.

Nakin and Kock (2016) use Newmark's definition of culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as a means of expression" (p. 117). This means that each language is characterized by different CSIs (Nakin & Kock, 2016, p. 117). What is seen as a CSI is not universal, but depends on the source text and language, and the target language of the translation (Aixelá, 1996, p. 57). If the target language and the source language share some of the items, they will not be seen as CSIs in that target language but may be seen as CSIs in other languages. There are no languages that are

completely “word-for-word interchangeable” (Nakin & Kock, 2016, p. 117) when it comes to culturally specific items, even if there might be some shared items between two languages.

Aixelá (1996, p. 59) divides CSIs into two categories, namely, proper nouns and common expressions. Proper nouns are names of characters, streets and places, while common expressions are other cultural items apart from proper nouns (Aixelá, 1996, p. 59). Baker (1992) points out that idioms and fixed expressions, like single words, may be culture specific. Fixed expressions can refer to culture-specific items, and there may not be a similar expression in the target language which can make them hard to translate (Baker, 1992, p. 68). Even if there are similar expressions in both languages, the expressions might have slightly different connotations or the expression might be used in its literal and idiomatic meaning at the same time in the source text (Baker, 1992, pp. 68-71).

2.2.1 Fixed expressions

In my study of translator style, the translations of fixed expressions are also considered. Fixed expressions are “frozen patterns of language which allow little or no variation in form” (Baker, 1992, p. 63). In the analysis of fixed expressions, the procedures coined by Vinay and Darbelnet (1995) are used. These procedures are not specific to fixed expressions, but I find them to be sufficient in this kind of analysis. The procedures are divided into direct and oblique translations where direct translations try to keep the translation as close as possible to the source text, while oblique translations are used when a more literal translation is not possible (Vinay & Darbelnet, 1995, p. 31). Direct and oblique translations are again divided into seven different procedures where three are direct and four are oblique. The procedures are borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation (Vinay & Darbelnet, 1995, pp. 31-39).

Because the procedures suggested by Vinay and Darbelnet (1995) are not specifically meant for fixed expressions, not all of the procedures are as relevant for this analysis as others. The procedures that are most relevant to my analysis of fixed expressions are borrowing, calque, literal translation, equivalence, and modulation. All the procedures are defined in the methods chapter. In the same way as with culture-specific items, there are several possible procedures that a translator can choose when translating fixed expressions. This means that there is no

given way for a translator to handle these items, and there might be differences between two translators' choices of procedures pointing to their differences in style.

2.2.2 Dialect

Another aspect of translation that is considered in this study of translator style is dialect. Dialects are also culture-specific, and when it is used in a text it “position[s] the character within a certain community or group and within a specific cultural and linguistic tradition” (Perteghella, 2002, p. 45). Dialects are subdivisions of the language they are part of, and are either specific to a social group or to a geographical area (Perteghella, 2002, p. 45). As Szymańska (2017) points out, dialect in literature is often used for a reason. Dialects have “regional and local connotations” (Perteghella, 2002, p. 45) and the readers of the source text might have certain associations to different variations of language (Szymańska, 2017, p. 63). Because different languages and different cultures have different associations to dialects, translators may find it difficult to find a dialect in the target language that parallels the dialect of the source text (Perteghella, 2002, pp. 45-46). Reading dialects is also harder, the texts are more comprehensible for a larger group of people using a standard variation (Szymańska, 2017, p. 64).

Because it may be difficult to find a dialect that parallels the one in the source language, translators often use what Szymańska (2017, p. 63) has chosen to call naturalization, and Perteghella (2002, p. 46) has called standardization, meaning dialects are translated into a standard variety. This choice helps avoid connotations that people have to certain dialects in their own language, but it also leads to losing “some of the musicality and colorfulness of the source dialogue” (Perteghella, 2002, p. 51). Even if it comes with losses, the choice of this procedure can be made because “many translators feel that finding a target language dialect that parallels that of the source language on a geographical, social, and political scale comes with its problems” (Perteghella, 2002, p. 46) in that it can give a feeling that the text comes from the context of the audience, and that a dialect can come with certain connotations.

Perteghella (2002) has studied the translation of dialects for plays and identified five procedures. These five procedures are dialect compilation, pseudo-dialect translation, parallel dialect translation, dialect localization, and standardization (Perteghella, 2002, pp. 50-51). Because there are different ways of handling the translation of dialect, translators may differ

in their choices, which makes this interesting to study when it comes to style. The procedures are defined in the methods chapter and used in my analysis of the translation of dialect in the novels.

2.3 Empirical studies of translator style

As presented in the previous section, CSIs, fixed expressions, and dialect are the focus in the study of translator style in this thesis. CSIs are items that have been used in the study of translator style previously, like Halim (2020) and Masubelele (2015), while I have not seen any studies that use fixed expressions and dialect as a departure point for studying style. Most of the empirical studies on translator style have used a corpus-based quantitative method. As Baker (2000) points out, finding “patterns of choice rather than individual choices” (p. 246) is made easier using a corpus-based method that is somewhat automatic.

Nokele and Moropa (2016) and Mastropierro (2018), as well as Baker (2000) and Saldanha (2011), have all used a corpus-based analysis for their studies of translator style, all comparing the style of two translators. Mastropierro (2018) and Nokele and Moropa (2016) have all chosen to look at two translations of the same source text, while Baker (2000) and Saldanha (2011) have looked at several translations made by two translators to find these translators’ consistent style. Mastropierro (2018) points out that to minimize the differences due to variables such as “ST, original author, source language, and period of translation” (p. 242), he has studied two translations of *At the Mountains of Madness* by H.P. Lovecraft, both translated at the beginning of the 1990s. To compare the style of the two translators, Mastropierro (2018) looked at key clusters that are “repeated sequences of words” (p. 240). Specifically, he looked at the use of euphonic *-d*, locative clitics, and distal demonstratives (Mastropierro, 2018, p. 243). What Mastropierro (2018, p. 255) found was that when it came to euphonic *-d* and the use of locative clitics, the two translators had opposing tendencies where one used *ed* and *ad* and the locative clitic *vi* while the other translator used *e* and *a* and clitic *ci*. There are no semantic differences between the two variants, but the use of euphonic *-d* and the clitic *vi* are less used and more marked which gives the text a more dated feeling (Mastropierro, 2018, p. 255). Mastropierro (2018, p. 255) argues that because these varieties do not differ semantically the choices made point to the style of the translators.

Nokele and Moropa (2016) studied two translations of Nelson Mandela's *Long Walk to Freedom* into isiXhosa and isiZulu. They looked at the translators' use of italics, loan words and expansions and contractions (Nokele & Moropa, 2016, p. 1). Loan words are used for places, months, and legal/political items (Nokele & Moropa, 2016, p. 7), which are part of what is defined as culture-specific items. To assess the style of the translators, Nokele and Moropa (2016) have counted the number of instances of these items in each translation. They found that the translators utilized different strategies, one staying closer to the source while the other moved closer to the audience. One translator has chosen to expand certain sentences to explain items that are foreign, while the other has contracted sentences to make them easier to read (Nokele & Moropa, 2016, p. 10). The translations that are studied are in different languages, and it is pointed out that the translators have kept "the function of the translation and the target reader" at the back of their minds when translating (Nokele & Moropa, 2016, p. 12).

Baker (2000, pp. 248-249) looks at Peter Bush's and Peter Clark's translations of different literary works, focusing on type/token ratio, sentence length, variation across texts, and frequency and patterning of *say*. What Baker (2000, pp. 250-251) found was that Peter Clark has both a lower overall type/token ratio and sentence length, and argues that this could be due to the fact that these are translations of Arabic texts which could be more challenging content wise than the Spanish and Portuguese texts translated by Peter Bush. When it came to the reporting verb *say*, Peter Clarke uses this more in his translations (Baker, 2000, p. 251). The equivalent in Arabic is also much used in Arabic writing which could explain this tendency (Baker, 2000, p. 251).

Saldanha (2011, pp. 36-45) has looked at several translations by Peter Bush and Margaret Jull Costa who have both translated from Spanish and Portuguese and their use of emphatic italics, foreign words, and the use and omission of the connective *that* after *say* and *tell*. Jull Costa had more instances of emphatic italics, less use of foreign words and where they were used they were explained, and more instances of *that* where it was optional (Saldanha, 2011, pp. 36-45). Saldanha (2011, p. 45) points out that all these choices made by Jull Acosta makes the translations easier to understand, while the choices made by Bush show the opposite tendency. Jull Costa might have a wish to make the translations more accessible while Bush does not necessarily prioritize this in his translations (Saldanha, 2011, p. 45).

In combination with looking at the translations, Saldanha (2011, p. 46) also looked at the source texts to make sure that the differences in style that were found were not due to the style of the author but rather stylistic choices made by the translators. In contrast to Saldanha (2011), Baker (2000, p. 255) points out that she does not compare the translations with the source texts which makes it difficult to see which differences are due to the source text and which can be said to be part of the translator's style.

Nokele and Moropa (2016) point out that there are strengths and weaknesses to both a corpus-based analysis and a manual analysis. A corpus-based analysis is much less time consuming than analyzing translations manually if you have the document available, but it takes a lot of time to put the text into a program if there is no searchable corpus available beforehand (Nokele & Moropa, 2016, p. 5). If you do a manual analysis you might find something that you were not really looking for, while in a corpus-based analysis you usually search for specific items in the text (Nokele & Moropa, 2016, p. 7). "When statistical figures are used to represent entities containing a variety of styles, opposite characteristics in these styles tend to cancel each other out" (Pekkanen, 2007, p. 3). Looking closer at the elements of analysis can help avoid this (Pekkanen, 2007, p. 3).

Even if most studies about translator style are corpus-based, there are others who have used a manual qualitative method of analysis. Halim (2020) has used a mixed method in the study of translator style in two translations by two different translators of Arthur Conan Doyle's *A Scandal in Bohemia* into Indonesian. Using a mixed method allowed her to both look at sentence length and type/token ratio using the corpus-based method and at more specific translational procedures, namely procedures used in the translation of CSIs and formality by using a manual method (Halim, 2020, p. 208). The manual method consisted of comparing the two translations focusing on elements that could be problematic in translation and how the translators had dealt with those items (Halim, 2020, p. 205). What Halim (2020, p. 213) found was that both when it came to sentence length, and the translation of CSIs and formality, one of the translators chose a strategy to keep the translation close to the source text, while the other chose to use a strategy that brought it closer to the target audience. While she finds these differences in translation, she points out that there are certain limitations to her study, namely that there is more than 20 years between the publication of the two translations, and they were published by different publishers (Halim, 2020, pp. 203-204). These are limitations because it

could mean that some of the differences in style may be due to differing agendas from the publishers, and that language use can change over time.

In her study of translator style, Pekkanen (2007) looks at four different translations by four different translators, of four texts by two authors. These texts are also made at about the same time. The fact that the source texts are written by only two authors and at approximately the same time helps eliminate some of the differences in style due to the author's style, and the style of the time (Pekkanen, 2007, p. 6). When looking at translator style, Pekkanen (2007) focuses on shifts related to syntactic issues, and especially the shifts that are optional, counting these shifts manually. "Shift is a change that takes place in the process of carrying over source text meanings into the target language and is thus a central concept in the study of translations" (Pekkanen, 2007, p. 3), with optional shifts being the changes that are not necessary, but is a choice made by the translator for some reason (Pekkanen, 2007, p. 6). Pekkanen (2007, pp. 9-10) found that there is both a difference in the number of optional shifts made by the translators, and in the type of shifts chosen, pointing to the translators' stylistic choices.

In contrast to the previous studies, Masubelele (2015) has used a purely qualitative, manual method of analysis to look at translator style. Masubelele (2015) has chosen to study only one translator and one translation, namely the translation of the short story *Uthingo Iwenkosazana* by D.B.Z. Ntuli into *The Rainbow* by C.S.Z. Ntuli from isiZulu into English. The focus of this study was to find patterns in the translation of culture-specific items, sentence structure and the use of descriptive terms like adjectives and adverbs (Masubelele, 2015, pp. 48-53) to describe the style of the translator. The novel that Masubelele (2015, p. 48) has studied is written in a language and is based on a culture that is very far from the English culture and language, which means there are many culture-specific items that can be problematic in translation. Masubelele (2015, p. 54) found that the translator has chosen to avoid and change the culture-specific concepts that can confuse the reader into more familiar concepts. The translator has not strictly followed the author's choices in translation, which points to the fact that the translator has a style of his own.

One study on translator style from Norwegian into English has been made by Greenall and Warholm (2018). In this study they have looked at translator style of two first-language translators and one second-language translator in translating Erlend Loe's books. What they found was that the two first-language translators chose a more domesticating strategy than the

second-language translator. Greenall and Warholm (2018) argue that this could be due to the translators' backgrounds both linguistically and culturally as well as their different degrees of experience in translation and the degree of intervention from the editors (Greenall & Warholm, 2018).

Like Masubelele (2015) and Halim (2020) I will also look at how the translators have handled culture-specific items using a manual method of analysis. My study will also compare the style of two translators and one translation made by each like Halim (2020), but in contrast the translations I am analyzing are of two different novels translated close in time. I will also like Greenall and Warholm (2018) look at translation from Norwegian into English, but both translators I am studying are first-language translators.

3 Method

3.1 Data

The research material consists of two crime novels by Jo Nesbø, *Politi* and *Tørst*, and their translations into English, *Police* and *The Thirst* translated by Don Bartlett and Neil Smith respectively. Both novels take place in Oslo, Norway, and follow the main character Harry Hole who is an investigator in the Oslo Police. In *Politi* the police try to solve the murders of several police officers happening in different areas of Oslo. *Tørst* is about someone who kills women using a set of iron dentures and drinking their blood like a vampire. In *Tørst* the crimes happen in the center of Oslo. Because the novels take place in Oslo, they are full of references to places in Oslo, and include aspects that are typical to the Norwegian culture. There are also many references to the police system in Norway. *Politi* and *Tørst* are book number 10 and 11 in the series consisting of 14 books. *Politi* is the last one translated by Don Bartlett, who has translated 10 of the novels, while *Tørst* is the first translated by Neil Smith, who has translated three of the novels in the series this far as well as the fourth which will be out in May 2023. I have chosen these books because they are written and translated closest in time of the books in the series, and they are translated by two different translators. This enables me to compare the two translators' styles without too much variation in author style and style of the time.

Both translators are from Britain, and currently reside there. Don Bartlett has translated several Norwegian novels into English, as well as many Danish novels ("Don Bartlett," 2020), and he is a highly regarded translator. In 2016, he received the Royal Norwegian Order of Merit in rank of Knight, class 1 for his translations of Norwegian literature ("Translator of the Month: Don Bartlett," 2016). Don Bartlett has translated most of the books in the series about Harry Hole, namely 10 of the 13 novels that have been translated this far. Neil Smith has translated the last three of the novels in the series. He has previously translated mostly Swedish books, including Liza Marklund's novels, and has been called "one of the world's best literary translators" in a Dead Good Books interview (Smith, 2012). As Baker (2000, p. 258) points out, the choices that the translator has made must be seen in the context of who they are, their position and their knowledge of the source language and culture. The fact that these two translators have much the same status and the same experience of translating Scandinavian novels limits differences in style due to this.

For this study, I have used a manual method of data collection. Using a manual method of analysis enables me to find instances of specific categories instead of looking up instances of specific items which can be done using a digital automatic method. As pointed out by Nokele and Moropa (2016), if there is no searchable corpus available beforehand it is also very time consuming to put the texts into a program which is another reason a manual method of analysis has been used. This was done by looking for culture-specific items, fixed expressions, and instances of dialect in each of the novels, starting by looking at the source text before identifying the corresponding translations. To yield as reliable a result as possible, I started from the first page and moved forward selecting all the items I could identify in each of the texts. Because I am comparing the number of each procedure used by each translator, I have identified the same number of procedures for each of the novels meaning there are not necessarily the same number of items for each of the books.

3.2 Type of study

This study will be a quantified qualitative study which combines elements of both quantitative and qualitative methods, focusing on the qualitative aspects of looking at single items and analyzing these, and utilizing quantitative representations to simplify the analysis and make the results more comparable (Hamann & Suckert, 2018). As Zanettin and Rundle (2022) point out, quantitative and qualitative data should be seen as “overlapping and complementary” (p. 312), and qualitative data can be converted to quantitative data, counting instances of a feature of interest.

3.2.1 Qualitative

“Qualitative data comprise any nonnumerical data format, including text and images, audio and video recordings, and field notes” (Zanettin & Rundle, 2022, p. 314). My study will in most part be a qualitative study, looking at specific elements of translation in the two target texts I am studying. This will be done through comparing the target texts with the source texts finding instances of the specific elements and then categorizing them depending on the procedure the translator has chosen for the translation. Qualitative studies can show what is possible (Williams & Chesterman, 2014, p. 64), like in this study, I will look at which choices are possible through looking at how two different translators have dealt with certain elements of translation.

3.2.2 Quantitative

After identifying and categorizing my data, I will count the instances of domestication and foreignization used by each of the translators. In addition to this, the instances of each specific translation procedure within these larger categories will be counted. These numbers will be represented in figures following the analysis of each category. This comprises the quantitative part of my study, which in contrast to qualitative data is “numerical representation of facts” (Zanettin & Rundle, 2022, p. 312). The aim of a quantitative study can be to see how much of a given phenomenon or feature there is (Williams & Chesterman, 2014, pp. 64-65), which in my study will be used to see if there is a difference between the two translators and their choices in overall procedures.

3.3 Analytical procedure

3.3.1 ST – TT comparison

The analysis of this data will be a comparative analysis. This means that the translated texts will be compared with the source text (Williams & Chesterman, 2014, p. 49). When doing a study like this it is important to not look at all aspects of the translation and source text, but to choose some specific aspects that will be the focus of the study (Williams & Chesterman, 2014, p. 6). In my study, this will be the aspects culture-specific items, fixed expressions, and dialect. These kinds of elements are interesting to study because there are several procedures a translator can choose to use when translating them, meaning that translators may choose different ways of translating the same item. As Aixelá (1996, p. 57) points out, CSIs are those items that are not easily translated from one language to another, and the way translators choose to handle these kinds of elements may vary. Fixed expressions can contain culture-specific items or there might not be a similar expression in the target language necessitating the use of different procedures of translation (Baker, 1992, p. 68). Dialects are also specific to a language and it can be difficult to find a dialect in the target language that fits with the connotations of the source dialect (Perteghella, 2002, p. 46). In addition to comparing the source text with the target text, I will compare the choices that the two translators have made to see what comprises their style. This will be done both by counting the instances of foreignization and domestication and their choices of procedures within these two categories, and by looking more closely at specific items.

3.3.2 Categories for analysis

After identifying the items for analysis, they will be categorized depending on the kind of procedure used, these procedures will be defined below. Following this categorization, the translations will be identified as either domesticating or foreignizing enabling me to compare the translations across the over-all categories of CSIs, fixed expressions, and dialect.

3.3.2.1 Culture-specific items

As mentioned earlier, culture-specific items are terms like proper nouns and common expressions (Aixelá, 1996, pp. 57-59). The CSIs I have identified will be sub-categorized into geographical items, buildings/structures, institutions, cultural concepts, and names/nick names. These categories are based on the categories suggested by Aixelá (1996): proper nouns, “objects, institutions, habits and opinions restricted to each culture” (p. 59), but are changed slightly to fit better with my analysis. The CSIs will be analyzed using Aixelá’s (1996) procedures. These procedures are divided into two different groups depending on what the overall aim of the translation is. The two groups are called *conservation* and *substitution* where the procedures that are grouped under conservation aim to keep the translation close to the source text, while the substitution procedures aim to bring the translation closer to the target culture (Aixelá, 1996, p. 61).

Conservation is divided into *repetition*, *orthographic adaptation*, *linguistic translation*, *extratextual gloss* and *intratextual gloss* (Aixelá, 1996, pp. 61-62). Repetition means keeping as much of the original reference as possible (Aixelá, 1996, p. 61), e.g., translating *Kripos* into *Kripos*. The translation is the same as the source text. Orthographic adaptation is used when the source text is written in a different alphabet than the one the target audience uses, this includes procedures like transcription and transliteration (Aixelá, 1996, p. 61). Linguistic translation means translation into something that is close to the source but has been changed to increase comprehensibility in the target language while still giving a sense of it being part of the cultural system of the source text (Aixelá, 1996, pp. 61-62), e.g., *same* into *Sami*. Extratextual gloss means adding a description of a word or concept outside the text by adding e.g. a footnote, endnote or glossary (Aixelá, 1996, p. 62). Intratextual gloss is the same as an extratextual gloss except it is kept as part of the main text (Aixelá, 1996, p. 62).

The procedures that are grouped as substitution are *synonymy*, *limited universalization*, *absolute universalization*, *naturalization*, *deletion*, and *autonomous creation* (Aixelá, 1996, pp. 63-64). Synonymy means translation into “some kind of synonym or parallel reference to avoid repeating the CSI” (Aixelá, 1996, p. 63), e.g., *totning* into *someone from Toten*, where both mean the same thing. Limited universalization involves changing an item that is seen as too obscure into something else that is more familiar, usually something that is still part of the source culture (Aixelá, 1996, p. 63), e.g., *turnips* into *blomkål* [cauliflower]. Absolute universalization is used when the translator cannot find a translation that is similar and chooses to translate the item into something more general (Aixelá, 1996, p. 63), e.g., *Deichmanske bibliotek* into *Public Library*. Naturalization means changing the cultural item into something specific to the target culture (Aixelá, 1996, p. 63), e.g., *kjøttkaker* into *rissoles*. Deletion is the omission of a CSI because it is seen as too obscure or not relevant enough for the comprehension of the text (Aixelá, 1996, p. 64). If the translator feels that the text is missing something, he/she can use autonomous creation and add a cultural reference where the source text does not contain one (Aixelá, 1996, p. 64).

3.3.2.2 Fixed expressions

When looking at the translation of fixed expressions, “frozen patterns of language which allow little or no variation in form” (Baker, 1992, p. 63), I will use the categories suggested by Vinay and Darbelnet (1995), because these categories cover all kinds of translation of fixed expressions needed in this kind of study. They have identified seven different procedures put into two main strategies, namely *direct* and *oblique* translation. Direct translation are those procedures that are used when a close to literal translation is possible, where the “overall impression is the same for the two messages” (Vinay & Darbelnet, 1995, p. 31). Oblique translation procedures on the other hand are used when “certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis” because of differences in the two languages (Vinay & Darbelnet, 1995, p. 31). Three of the procedures they have identified are direct, and four are oblique. *Borrowing*, *calque*, and *literal translation* are direct while *transposition*, *modulation*, *equivalence*, and *adaptation* are oblique. The procedures that are most relevant for fixed expressions are literal translation, equivalence, and modulation. Literal translation and equivalence render a fixed expression in the target language but in different ways while modulation gives an expression that is not a fixed expression in the target language. The procedures will now be defined and exemplified using fixed expressions.

Borrowing involves using words from the source language that are not easily translated into the target language without changing the meaning (Vinay & Darbelnet, 1995, pp. 31-32), e.g., *på krona* into *down to the last krone* where the term *krona* is borrowed from the source language. Calque is a kind of borrowing where the expression is translated literally element by element (Vinay & Darbelnet, 1995, p. 32) where the translated expression is not a fixed expression in the target language, e.g. *som å skyte spurv med kanon* into *like shooting sparrows with a cannon*. Literal translation is defined as translating the source text word by word but making it “grammatically and idiomatically appropriate” for the target language (Vinay & Darbelnet, 1995, pp. 33-34) where the translation is a fixed expression in the target language, e.g., *en løs kanon* into *a loose cannon*.

Transposition is defined as translating by “replacing one word class with another without changing the meaning of the message” (Vinay & Darbelnet, 1995, p. 36). Modulation can be used when the literal translation renders something that is unsuitable or unidiomatic in the target language (Vinay & Darbelnet, 1995, p. 36). I will use this for when the translators have translated a fixed expression into something that is not a fixed expression in the target language, or when the fixed expression is not used according to the definition of the fixed expression, e.g., *med lave skuldre* into *when they were relaxed*. Equivalence involves translation into a fixed expression that gives the same meaning and is most often used for fixed expressions and idioms (Vinay & Darbelnet, 1995, p. 38), e.g., *spill for galleriet* into *playing to the gallery*. The last procedure is adaptation where the situation that is described in the source language is unknown in the target language culture and is therefore changed into a situation that would be the equivalent in the target culture (Vinay & Darbelnet, 1995, p. 39). One example that is mentioned by Vinay and Darbelnet (1995, p. 39) is the translation of *cricket* from English into *Tour de France* in French to refer to a popular sport.

3.3.2.3 Dialect

Dialect is “a regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties and constituting together with them a single language” (Merriam-Webster, 2023). For the analysis of dialect I will use the five procedures proposed by Perteghella (2002). These five procedures are *dialect compilation*, *pseudo-dialect translation*, *parallel dialect translation*, *dialect localization*, and *standardization* (Perteghella,

2002, pp. 50-51). Perteghella (2002, p. 46) uses these procedures for the translation of dialect in plays and looks at both the translation of the written script and the adaptation to the stage. The difficulty of translating dialect is not only found in the translation of plays, but in the translation of literature in general, and even if these procedures are proposed for the translation of plays they are used to identify the translation in written language (Perteghella, 2002, pp. 45-46). For this reason, I find these procedures useful in my analysis of dialect in this study.

Dialect compilation involves translating a dialect into a mix of different dialects (Perteghella, 2002, p. 50). Pseudo-dialect translation means to make up a dialect using nonstandard language and a mix of aspects from different dialects from the target culture (Perteghella, 2002, p. 50). In parallel dialect translation the translator chooses to translate a dialect into a specific dialect that has similar connotations (Perteghella, 2002, p. 50). A translator can also choose “to localize a dialect or slang into another specific to the target-language frame” (Perteghella, 2002, p. 50) using the procedure of dialect localization. This procedure often also involves changing proper names and other cultural references to something more familiar to the target audience. The last procedure is standardization. This means changing a dialect into standard language (Perteghella, 2002, p. 51).

3.3.2.4 Foreignization/Domestication

To be able to generalize the findings, the translations are put into the categories *domestication* and *foreignization* discussed by Venuti (2008, p. 15). A domesticating practice of translation involves “bringing the author back home”, making the text more relatable and easier to read for the target audience (Venuti, 2008, p. 15). A foreignizing practice on the other hand involves “sending the reader abroad”, keeping more of the culture from the source text in the translation (Venuti, 2008, p. 15).

There is not a one-to-one correspondence between the procedures presented for each of the categories and foreignization and domestication, but some of the procedures are mostly domesticating while others are mostly foreignizing. One example of a procedure that can sometimes be domesticating and sometimes foreignizing is intratextual gloss. In the translation of *Politihøyskolen* into *PHS, the police training college*. Here, the addition of *PHS* is foreignizing. *PHS* is an abbreviation of *Politihøyskolen* that has been used earlier in the source text. The procedures that are most often domesticating are the ones categorized as substitution

by Aixelá (1996), literal translation, transposition, modulation, equivalence, and adaptation coined by Vinay and Darbelnet (1995), and dialect compilation, pseudo-dialect translation, parallel dialect translation, and dialect localization proposed by Perteghella (2002). Conservation, borrowing, calque and standardization are mostly foreignizing.

3.4 The interview

As secondary data, I have conducted an e-mail interview with Neil Smith who translated the last of the books in the series. This is a short interview asking about his view on translator style, and how his translations have been affected by the former translations of books in the same series. I chose to do this interview to get a clearer indication to what is part of Neil Smiths style of translation and which choices have been affected by other external factors like the former translator and the publishers. As Tjora (2018) points out, this kind of interview is good if you are interviewing someone within a very specific topic that they are interested in, and you avoid having to transcribe the interview afterwards (pp. 172-173) which is beneficial with the time limitation in writing a thesis like this. One of the downsides to doing an e-mail interview as opposed to a face to face interview, is that it usually generates shorter and less in-depth answers (Tjora, 2018, p. 173).

Because the two translators I am studying are not anonymous, it is not possible to do an anonymous interview. There is no sensitive information given in the interviews, and the questions are only about the process of the specific translations. The complete interview is presented as an appendix, with a short summary in the analysis chapter. This interview has been approved by Sikt (formerly NSD, Norwegian Center for Research Data) which is the Norwegian Agency for Shared Services in Education and Research.

3.5 Strengths and limitations of the study

My study has been a mixed methods study, studying the translations qualitatively, but counting instances of the different procedures quantitatively. According to Williams and Chesterman (2014),

Roughly speaking, the goal of qualitative research is to describe the quality of something in some enlightening way. More strictly, qualitative research can lead to conclusions about what is possible, what can happen, or what can happen at least sometimes; it does not allow conclusions about what is probable, general, or universal. (p. 64)

Even if a quantitative research allows for a generalization of the results, Pekkanen (2007) points out that opposite characteristics in style can cancel each other out (p. 3). This could point to the fact that there are no major differences in the number of specific strategies and procedures chosen by Don Bartlett and Neil Smith. Looking closer at the elements of analysis can help avoid this cancellation of opposite characteristics (Pekkanen, 2007, p. 3), and differences in style can be found even if there are no over-all differences in strategies. The differences that I found were through the qualitative analysis of the different items, looking more closely at specific items.

Nokele and Moropa (2016) point out that if there is a searchable corpus available this is less time-consuming than using a manual method of analysis, but that it takes a lot of time to put a text into a program to make it searchable if there is no such document available (p. 5). Because it is very time consuming to make a document like this, it was more beneficial for me to use a manual method of analysis. Using a manual method of analysis also allowed me to study aspects of the novels that are not easily searchable. A corpus-based method could have been used in addition to the manual method I have used to look for specific items throughout the books, but because this would have been more time-consuming this has not been done.

In this study, two different translators have been studied, but only one translation by each of them. For this reason, it is not possible to generalize the findings, and say that this is a consistent pattern in their style of translation. The two translations that have been studied are also of two different novels in the same series which eliminates differences in the author's style, but it also brings with it some limitations because the second translator might be impacted by the work of the first. As Saldanha (2011, p. 33) points out, to make sure that what you find is actually part of the translators style, and not just a product of the source text, it is beneficial to look at more than one translation of different source texts by different authors, and looking at two different translators.

In Halim's study, she has looked at two translations of the same novel. These novels were written with more than 20 years between them. Halim (2020) points out that this is a disadvantage to her study because some of the differences that she has found might be due to the styles changing over time, and not necessarily due to differences in translator style. This is something Pekkanen (2007) has avoided by choosing translations that have been made closer

in time. In my study as well, there is only a 4-year time span with *Politi* written in 2013 and translated in 2014, and *Tørst* written and translated in 2017. This could point to the differences I have identified are actually part of the translators' style and are not a product of the author's style or the changing of style over time.

4 Analysis

My analysis is divided into two parts. In the first part I analyze each of the novels individually, identifying the specific items and what kind of procedures the translators have chosen. The items I analyze are culture-specific items, using Aixelá's (1996) procedures, fixed expressions, using the procedures termed by Vinay and Darbelnet (1995), and dialect, using Perteghella's (2002) procedures. These items will then be categorized as either foreignizing or domesticating as defined by Venuti (2008). Following this analysis, I will compare the two translations, looking for differences and similarities in the translators' choices of procedures, both when it comes to foreignization and domestication, and on the lower levels looking at the specific procedures.

4.1 Identifying coupled pairs and their shifts

This part of the analysis is divided into two parts, looking at the two novels individually. For each novel, I have made a table for each of the elements that I will identify, namely culture-specific items, fixed expressions, and dialect. In each table, the first column shows the source text item (ST), the second shows the target text item (TT), the third column shows the procedure, and the last column shows whether I have identified it as foreignizing or domesticating. In the tables containing culture-specific items I have also added a column to the left that categorizes the items further. The complete tables can be found in Appendix 1. The tables below contain a collection of the items and are numbered according to the complete tables. I have provided at least one item from each of the procedures and from each of the sub-categories of CSIs. Some of the STs are also provided with a word-for-word literal translation in square brackets. Following each of the tables, I explain my choice of procedure for the examples shown here. This is then followed by figures showing the number of each procedure identified.

4.1.1 *Police*

Table 1: Culture-specific items in *Police*

Categories	ST	TT	Procedure(s)	Foreignization/ Domestication
Geographical items	(1) Hausmanns gate (p. 8) [Hausmanns street]	Hausmanns gate (p. 2)	Repetition	Foreignization
	(3) Oslogryta (p. 9) [The Oslo pot]	the Oslo Cauldron (p. 7)	Repetition + Linguistic translation	Foreignization + Foreignization
	(5) Ullern (p. 9)	Ullern Ridge (p. 7)	Repetition + Intratextual gloss	Foreignization + Domestication
Buildings/ structures	(30) Oslo Rådhus (p. 8) [Oslo Council house]	Oslo City Hall (p.3)	Repetition + Naturalization	Foreignization + Domestication
	(33) Postbygget (p. 36) [The Post building]	the Post Office building (p. 40)	Absolute universalization	Domestication
	(39) Tryvannsanlegget (p. 47) [The Tryvann facility]	-	Deletion	Domestication
Institutions	(56) Jernbaneverket (p. 61) [The railway work]	Norwegian Rail (p. 69)	Synonymy	Domestication
Cultural concepts	(64) Heming-rampen (p. 45) [the Heming-rascals]	Heming skateboarders (p. 52)	Repetition + naturalization	Foreignization + Domestication
Names/ nick names	(72) Aamodt (p. 44)	Kjetil André Aamodt (p. 51)	Intratextual gloss + Repetition	Foreignization + foreignization

In (1), *Hausmanns gate* has been translated using the procedure repetition, keeping the item as it is in the source text. This is the same for most of the other geographical items in the book. Even if *gate* has a different meaning for most people in English than in Norwegian, the translator has chosen to keep this in his translation as well. This is a foreignizing strategy, keeping the setting in Norway.

Even if most of the geographical items have been repeated in the translation, there are some exceptions. An example of this can be seen in (3) where *Oslogryta* has been translated into *the Oslo Cauldron*. The translator has kept part of the source text but used linguistic translation in some of it. The translator has kept *Oslo* in the translation but translated *gryta* into *cauldron*. I see this as foreignization. The translator has kept the setting through keeping *Oslo* as part of the translation, and *Cauldron* does not seem to be a city feature in English but is more used for e.g., volcanoes.

Another example where the translator has not only gone for repetition is (5). Here, the translator has used repetition and intratextual gloss. *Ullern* has been repeated adding *Ridge*, explaining what kind of place *Ullern* is. Most Norwegians, or at least those who live in Oslo, know that *Ullern* is a ridge, while this is something most others do not know. *Ullern* is also a district in the western part of Oslo which this intratextual gloss does not explain. I see this as a mix of a foreignizing and domesticating strategy because the setting is kept in Oslo keeping *Ullern* as part of the translation, but adding *ridge* is more domesticating because in Norwegian usually only *Ullern* is used to describe this place, pointing to the district, and not the formation.

For a few of the items that exist in some form in Britain as well as in Norway, the translator has used naturalization as a procedure. One example of this is (30) where *Rådhus* has been translated to *City Hall*. *Rådhus* and *City Hall* are almost the same thing, but because the political system in Norway and England are slightly different, the two concepts will be slightly different. When looking up the translation of *Oslo Rådhus*, the translation *Oslo City Hall* is the official translation. Because most concepts that are connected to the government and other institutions differ from country to country, I have categorized this as naturalization, which is a domesticating strategy. This is also the case for some of the items connected to institutions where the translator has used the items from British culture that are most closely related to the items from the Norwegian culture.

In (33) the translator has used the procedure absolute universalization, translating *Postbygget* to *The Post Office building*. *Postbygget*, or *Postgirobygget* [The Postal order building] which it is mostly known as, is a well-known building in Oslo. The translation *The Post Office building* does not necessarily point to that specific building, but rather any Post Office building. This translation brings it away from the source culture, making it a domesticating strategy.

For (39) the translator has chosen deletion, removing *Tryvannsanlegget* completely. This could be because the context made it superfluous, or because the translator did not find a good translation for it. The entire chapter takes place at the ski center in Tryvann, which has already been mentioned a few times. The name *Tryvannsanlegget* has not been explicitly mentioned, but because the context makes it clear where the setting is located, it might not seem necessary to include. This is a domesticating strategy because it ignores part of the source text.

(56), *Jernbaneverket* → *Norwegian Rail*, I have identified as synonymy. The reason for this is that the two terms mean the same thing, but the English version specifies that it is the Norwegian *Jernbaneverk*, and not just any *Jernbaneverk*. For the Norwegian reader this is not necessary to point out. I have identified this as a domesticating strategy because it makes it easier to understand for the target audience even if it keeps the cultural reference from the source text.

In (64) it seems like the translator might have misunderstood the term *rampen* because of an association with skateboard ramps. *Rampen* would be something like *the rascals* in English, while the translator has chosen the term *skateboarders*. Even if this might be a misunderstanding, it could also be a stylistic choice from the translator. The term *rascals* might be seen as a bit outdated. The term *skateboarders* could be chosen because skateboarders might be associated with rebels. I have identified this as naturalization because *skateboarders* could be a more widely used term in English than *rascals*.

In the source text, several Norwegian alpinists have been mentioned. One of them is Kjetil André Aamodt. Only the surname (72) *Aamodt* is used in the source text. This has been translated into *Kjetil André Aamodt*. Most Norwegian readers know who *Aamodt* is without the first name being explicitly mentioned, at least when it is clear from the context that the name refers to an alpinist. For a foreign reader, this might not be as clear, and they might not

know who *Aamodt* is. I have identified this as an intratextual gloss where the first name and middle name have been added to make it explicit who *Aamodt* refers to.

Figure 1 below shows how many instances of each procedure has been identified in the translation of CSIs in *Police*. As can be seen from the figure, there are most instances of repetition, almost 50%, in the translation of CSIs in this novel. There are a lot of geographical items in the text, which the translator has for the most part chosen to repeat. This is also the case for many of the items I have categorized as buildings/structures.

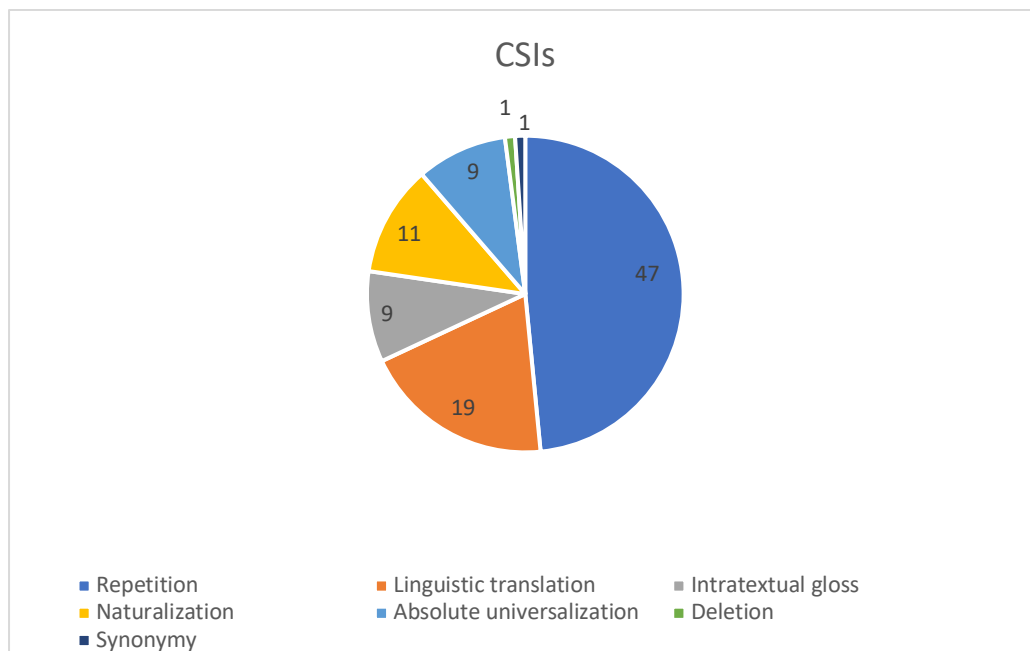


Figure 1: Procedures used in the translation of CSIs in *Police* translated by Don Bartlett

Table 2: Fixed expressions in *Police*

ST	TT	Procedure	Foreignization/ Domestication
(1) spill for galleriet (p. 28) [play for the gallery]	playing to the gallery (p. 30)	Equivalence	Domestication
(4) i sitt eget bilde (p. 27) [in its own picture]	into the inspector's image (p. 28)	Modulation	Domestication
(6) vær og vind (p. 33) [weather and wind]	weather and wind (p. 37)	Calque	Foreignization

(7) en løs kanon (p. 37) [a loose cannon]	a loose cannon (p. 42)	Literal translation	Domestication
(9) rett og rimelig (p. 39) [right and reasonable]	right and proper (p. 44)	Modulation	Domestication

(1) *spill for galleriet* has been translated into *playing to the gallery*. I have identified this as equivalence. The translator has used a close to literal translation but changed the noun *spill* to the verb *playing* making it into an already existing fixed expression in English that has the same meaning as the Norwegian expression.

I have identified (4), *i sitt eget bilde* → *into the inspector's image*, as modulation. The expression *i sitt eget bilde* is a Biblical expression that can also be found in English in the form *in His image*. Here the translator has chosen to change the expression a bit to fit into the context where the expression is used in connection with Harry Hole who is an inspector. The English translation therefore gives the same meaning as the use of the Norwegian expression in this context, but it does not render a complete fixed expression in English, which is why I have identified this as modulation.

Expression (6), *vær og vind* → *weather and wind*, I see as calque. Here the translator has translated the expression word by word, and the result is not a fixed expression that is used in English. In Norwegian this would usually mean something like “no matter the weather”. In this context it points to a change in the weather, and using the same expression just translated into English renders the same meaning. It would have been sufficient to just use the word *weather* in this context, but the translator has chosen to keep the Norwegian fixed expression, making this a foreignizing strategy.

The translator has used literal translation for the expression in (7), *en løs kanon* → *a loose cannon*. The expression is translated word for word and the translation is a fixed expression in English that gives the same meaning as the Norwegian expression. This is a domesticating strategy because even if the fixed expression is translated word by word, it transforms into an existing fixed expression in English.

I have identified (9), *rett og rimelig* → *right and proper*, as modulation. The Norwegian expression means something like *fair and square*, while the English translation is used to

justify an action (Mike, 2004). In both the Norwegian source and in the English translation the expressions give the same meaning, that it is only right that one of the characters be the one to do something. Because *right and proper* is not used in the true meaning of the fixed expression in this context, I have identified this as modulation. The expression is used more like a regular expression than a fixed expression.

Figure 2 below shows how many instances of each procedure the translator has used in his translation of fixed expressions in *Police*. I have identified most instances of equivalence in the translation of fixed expressions. This means that for the most part, the translator has chosen to translate the Norwegian fixed expressions into a fixed expression in English that gives the same meaning as the source.

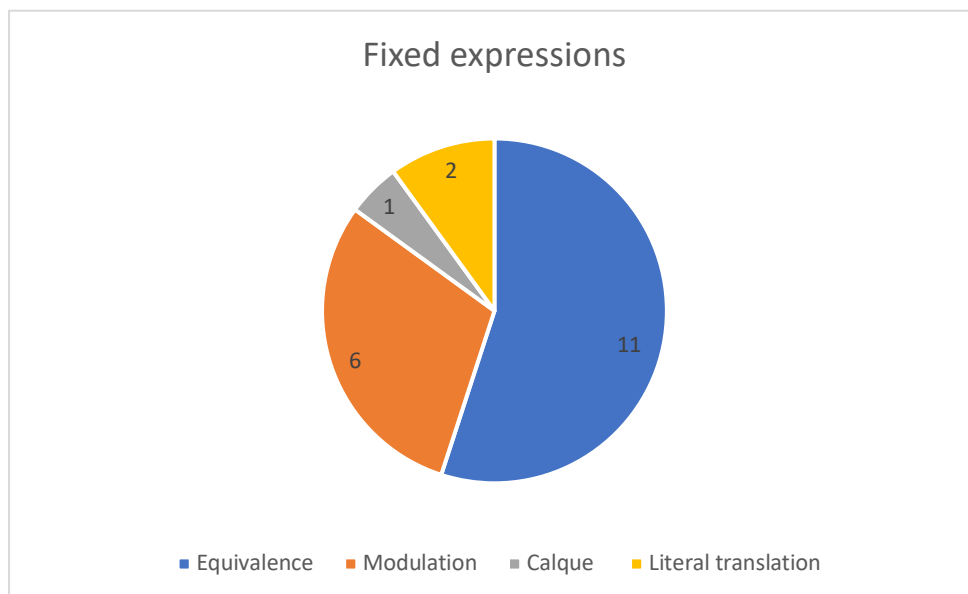


Figure 2: Procedures used in the translation of fixed expressions in *Police* translated by Don Bartlett

Table 3: Dialect in *Police*

ST	TT	Procedure	Foreignization/Domestication
(1) itte godt å vite å lenge (p. 21) [not good to know how long]	you never know how long (p. 21)	Standardization	Domestication
(2) hvem er sjæf? (p. 19) [who is boss?]	who's the boss here? (p. 19)	Standardization	Domestication
(3) du har itte kaffe? (p. 21) [you have not coffee?]	no coffee? (p. 21)	Standardization	Domestication
(4) da'n itte kom hemmat (p. 21) [when he not came home again]	when he didn't come back (p. 22)	Standardization	Domestication
(5) dom fant'n (p. 21) [they found him]	they found him (p. 22)	Standardization	Domestication
(6) itte så langt (p. 52) [not so far]	not so far (p. 61)	Standardization	Domestication
(7) sjølsagt (p. 52) [of course]	of course (p. 61)	Standardization	Domestication

For the translation of dialect in this novel, Don Bartlett has chosen to go for standardization. There is no use of dialect in the English translation. This is a domesticating strategy because it shows no sign of the source culture, but still it does not bring in dialects that are found in the target culture.

4.1.2 *The Thirst*

Table 4: Culture-specific items in *The Thirst*

Categories	ST	TT	Procedure	Foreignization/ Domestication
Geographical items	(1) Grünerløkka (p. 9) [The Grüner loop]	Grünerløkka (p. 7)	Repetition	Foreignization
	(28) Dovrevidda (p. 105) [The Dovre expanse]	the Dovre Plateau (p. 124)	Repetition + linguistic translation	Foreignization + domestication
Buildings/ structures	(40) Deichmanske bibliotek (p.75) [Deichmanske library]	Public Library (p. 88)	Absolute universalization	Domestication
	(41) Restaurant Schrøder (p. 105)	Schrøder's Restaurant (p. 123)	Repetition	Domestication
Institutions	(45) Spesialetterforsker (p. 22) [Special investigator]	Detective Inspector (p. 23)	Naturalization	Domestication
	(48) Voldsavsnittet (p. 22) [The violence section]	Crime Squad (p. 24)	Absolute universalization	Domestication
	(72) Vekter (p. 141)	Caretaker (p. 166)	Naturalization	Domestication
Cultural concepts	(75) totning (p. 31)	someone from Toten (p. 34)	Synonymy	Domestication
	(76) same (p. 41) [Sami]	Sami heritage (p. 45)	Linguistic translation + intratextual gloss	Foreignizing + domestication
Names/ nick names	(86) Sniken (p. 108) [The sneak]	The Creep (p. 128)	Naturalization	Domestication

When it comes to geographical items, the translator has mostly chosen the procedure repetition. This can be seen in example (1) with *Grünerløkka*. The only exception of the items I have identified is (28) *Dovrevidda* that has been translated using a mix of repetition and linguistic translation, *The Dovre Plateau*. For all the geographical items the translator has gone for a purely foreignizing strategy keeping the setting in Norway, while for item (28) the translator has chosen a foreignizing strategy in keeping *Dovre* as part of the translation, while the linguistic translation is a domesticating strategy.

(40), *Deichmanske bibliotek – Public Library*, I have identified as absolute universalization. Here, the item *Deichmanske bibliotek* which is a well-known, specific, library in Oslo has been translated into the general term *Public Library* which could be any library. This is a domesticating strategy, bringing the translation away from Oslo.

In (41) the translator has used repetition for his translation but has chosen to change the order of the elements, so instead of *Restaurant Schrøder* it is called *Schrøder's Restaurant* in the English translation. I see this as repetition because each part of the item has been kept the same as the source, but the grammar has been changed. I see this as the most fitting of Aixelá's procedures, even if the translation is not strictly a repetition. The order of the words has been changed making it sound less Norwegian, bringing the translation away from the source. This can be seen as a domesticating strategy even if repetition is usually seen as a foreignizing strategy.

For (45), the translator has chosen naturalization, translating *spesialletterforsker* into *Detective Inspector*. I have identified this as naturalization because when it comes to institutions there is often no one to one correspondence between two countries. The roles may be similar, but not exactly the same. This is a domesticating strategy giving a sense that it is part of the British police system.

(48) I have identified as absolute universalization. The reason for this is that I see *crime* as a more general term than *vold* which is literally translated into *violence*. I therefore see *Crime Squad* as more general than *Voldsavsnittet*. *Violent Crimes Squad* and *Violent Crimes Unit* also seem to be much used translations for this division. This translation is domesticating, bringing it away from the Norwegian police system.

For the term *veker* in (72), the translator has used the procedure naturalization when translating it into *caretaker*. A translation that would be closer to the meaning of *veker* is a *security guard*. Here the translator has chosen a translation that gives a slightly different meaning, but it is still a similar job in that both the *veker* and the *caretaker* are in some way in charge of watching over a building. In British, it seems there is a slight overlap between the two terms *security guard* and *caretaker*, which is why I have identified this as naturalization. The exact meaning of the term *veker* is not a very important part of the plot and is just something one of the characters in the book mentions as being his job. The shift we get in the translation does not make a difference to the story as a whole.

When translating the term in (75), *totning*, the translator has chosen synonymy, translating it into *someone from Toten*. This means the exact same thing, but in using this translation instead of repetition, the term has been given an explanation, showing that this is a person that comes from a specific area of Norway, making it more comprehensible for the target audience. This is a domesticating strategy because in Norwegian it is more usual to use the term *totning* than saying *someone from Toten*.

In (76), *same – Sami heritage*, the translator has used two procedures, literal translation turning *same* into *Sami* and adding an intratextual gloss *heritage*. I see this as part foreignizing, part domesticating. The reason I see this as part foreignizing is that *Sami* is a specific group of people that live in the north of Norway, Finland, and Sweden, and not in England, while adding *heritage* is a more domesticating strategy. I see this as domestication because in Norwegian it would be seen as superfluous adding *heritage*. The word *same* in itself points to the fact that the person is of *Sami heritage*.

The nick name (86) *Sniken* has been translated into the term *The Creep*. The direct translation of *Sniken* would be *The Sneak*. I have identified this translation as naturalization because this seems to be a more used nick name for someone who follows people around.

Figure 3 below shows the number of each procedure used in the translation of CSIs in *The Thirst*. This figure shows that more than 50% of the CSIs I have identified are translated using repetition. Most of the translations that I have identified as repetition are translations of geographical items, which are all at least partly translated using repetition.

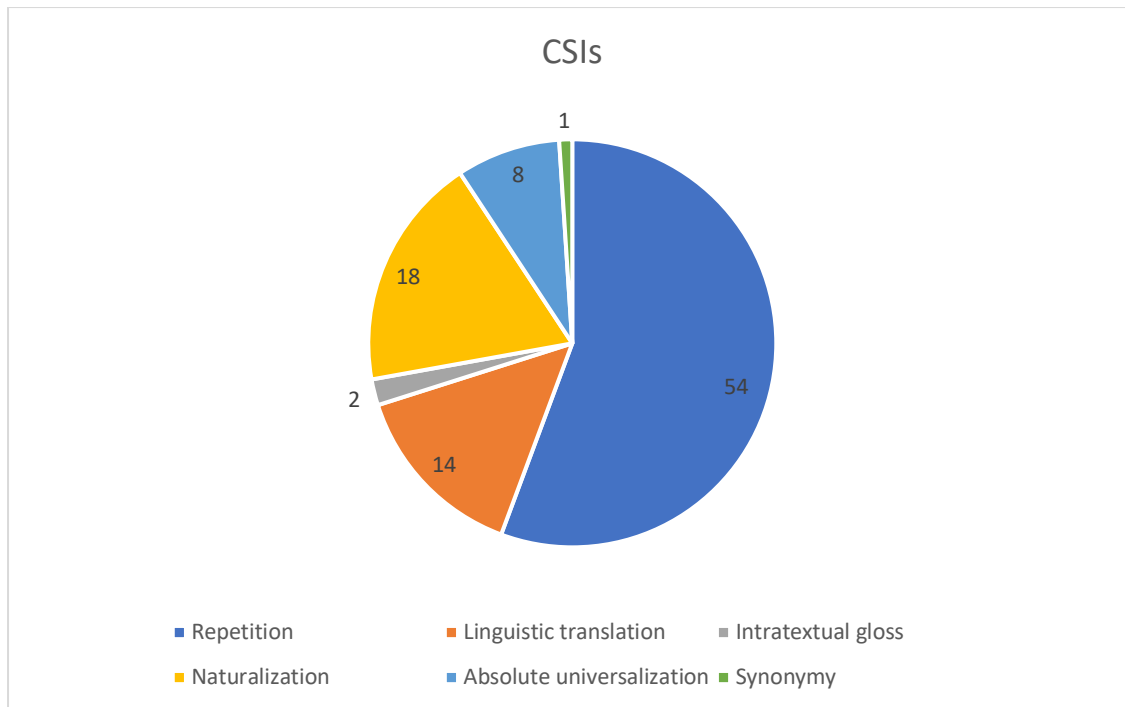


Figure 3: Procedures used in the translation of CSIs in *The Thirst* translated by Neil Smith

Table 5: Fixed expressions in *The Thirst*

ST	TT	Procedure	Foreignization/ Domestication
(3) med lave skuldre (p. 12) [with low shoulders]	when they were relaxed (p. 11)	Modulation	Domestication
(4) skjebnens lune (p. 12) [fates whims]	quirks of fate (p.11)	Equivalence	Domestication
(5) som å skyte spurv med kanon (p. 82) [like to shoot sparrow with cannon]	like shooting sparrows with a cannon (p. 97-98)	Calque	Foreignization
(7) det blotte øyet (p. 28) [the naked eye]	the naked eye (p. 30)	Literal translation	Domestication
(11) på krona (p. 19) [on the crown]	down to the last krone (p. 19)	Equivalence + borrowing	Domestication + Foreignization

(3) *med lave skuldre* → *when they were relaxed* I have identified as modulation. The Norwegian fixed expression means to do something without stressing, which is rendered in the English translation. The English translation is not a fixed expression but a regular expression

that gives the same meaning as the fixed expression in Norwegian which is why I have identified it as modulation.

I have identified (4), *skjebnens lune* → *quirks of fate*, as equivalence. Here, the translation is a fixed expression in English that gives the same meaning as the fixed expression that is used in the source text. The fixed expression is not translated word by word and is therefore not a literal translation but equivalence. This is a domesticating strategy.

The fixed expression (5) *som å skyte spurv med kanon* has been translated using calque into *like shooting sparrows with a cannon*. This is not a fixed expression in English, but it still makes sense in that shooting something small with something big is a waste. Looking up the expression in English shows articles that explain the use of this expression in Norwegian and German. Because this is not a fixed expression in English and is a bit unidiomatic, I have identified this as calque which is a foreignizing strategy.

In (11), *på krona* → *down to the last krone*, the translator has used the two procedures equivalence and borrowing. The expression *down to the last penny* would be the equivalent to *på krona* in English, but the translator has chosen to borrow the word *krona* keeping some of the source expression and source culture.

Figure 4 below shows how many instances of each procedure has been identified in the translation of fixed expressions in *The Thirst*. Most of the fixed expressions in this novel have been translated into an existing fixed expression in the target language using equivalence.

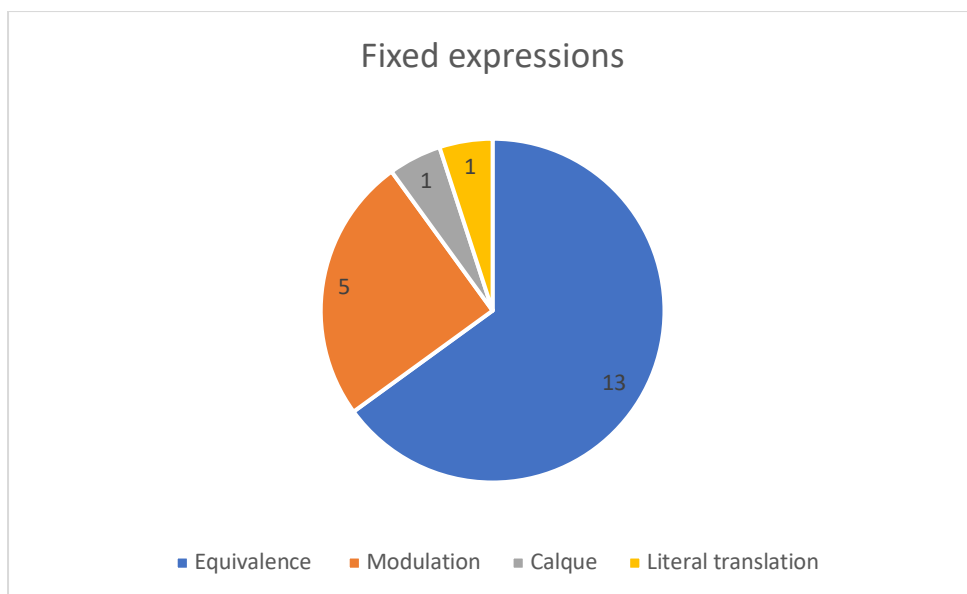


Figure 4: Procedures used in the translation of fixed expressions in *The Thirst* translated by Neil Smith

Table 6: Dialect in *The Thirst*

ST	TT	Procedure	Foreignization/ Domestication
(1) je tulla (p. 28) [I joked]	I was joking (p. 31)	Standardization	Domestication
(2) det er itte stort å si(p. 29) [it is not much to say]	there's not much to say (p. 32)	Standardization	Domestication
(3) hu var nok itte (p. 29) [she was probably not]	she doesn't seem to have been (p. 32)	Standardization	Domestication
(4) vi har finni (p. 29) [we have found]	we've found (p. 32)	Standardization	Domestication
(5) je mente itte det (p. 30) [I meant not that]	I didn't mean it like that (p. 33)	Standardization	Domestication
(6) det er itte så lett å se (p. 30) [that is not so easy to see]	it's not very easy to see (p. 33)	Standardization	Domestication
(7) dom danner et mønster (p. 30) [they form a pattern]	they form a pattern (p. 33)	Standardization	Domestication

For all instances of dialect in the novel, Neil Smith has chosen to use standardization. This is a domesticating strategy.

4.2 Comparison

Figures 5, 6 and 7 in the following sections show a comparison of the procedures used in each of the novels that have been studied.

4.2.1 Foreignization/Domestication

Figure 5 shows the number of translations in each novel that I have identified as foreignizing or domesticating. These numbers are based on the total of all the items identified in the novels. What this figure shows is that both translators have used a majority of domesticating strategies in their translations across the three categories CSIs, fixed expressions and dialects. Looking at only foreignization, Don Bartlett has used more instances of foreignization than Neil Smith, namely 57 instances and 56 instances respectively. Neil Smith has used more domestication than Don Bartlett, with 69 instances vs 68 instances.

The differences in the choices of foreignization and domestication are not significant and does not indicate any stylistic differences at this overarching level. Figures 6 and 7 show more closely the different choices made by each of the translators when it comes to the different procedures. Figure 6 shows a comparison in choice of procedures when it comes to CSIs, while Figure 7 shows the procedures chosen in the translation of fixed expressions. Because both translators have chosen standardization for all instances of dialect in the novels, I have not presented this in a figure on its own.

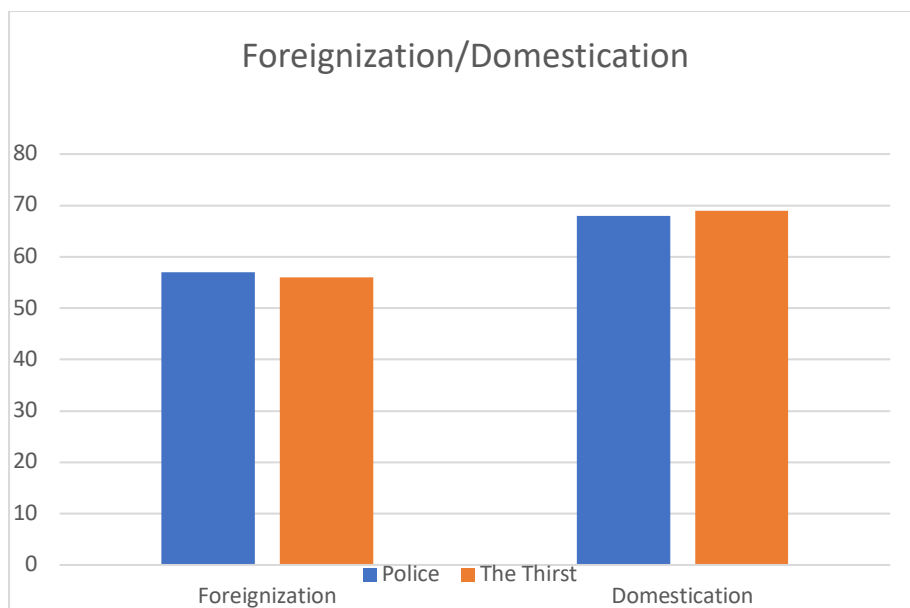


Figure 5: Foreignization/domestication in *Police* and *The Thirst*

4.2.2 Culture-specific items

Figure 6 below shows that the translators have not used the same number of each of the procedures in translating CSIs. Neil Smith has used more repetition and naturalization than Don Bartlett, while Don Bartlett has used more linguistic translation and intratextual gloss than Neil Smith. In all the data taken together, Don Bartlett has more instances where he has used two different procedures for translating one item than Neil Smith has. This is often done by adding an intratextual gloss that explains the item in some way, or by part repetition, part linguistic translation. An example of this can be seen in item (5), *Ullern*, where he has added the description *ridge* to show what kind of geographical item this is. For the most part, this procedure has been used for geographical items and buildings/structures, while Neil Smith has mostly gone for repetition in his translations of these categories. One example of a geographical item where Neil Smith has used strictly repetition is (11) *Bentsebrua*. In comparison, Don Bartlett has translated the name of another bridge using a combination of repetition and linguistic translation translating (40) *Puddefjordsbroen* into *Puddefjord Bridge*.

Because the translations I am studying are of two different novels, the exact items that have been translated are mostly not the same, but because they are part of a series there are some similarities. Especially looking at the items within the category *institutions*, some of the items have been found in both novels. For many of these items, the translators have gone for the same strategies, but not always. For example, when it comes to the translation of *Politihøyskolen*

Don Bartlett has translated this into both *Police College* and *PHS, the police training college* in his translation, while Neil Smith has used the same translation *Police College* for all instances of this item. Another example of an item that can be found in both novels and that has been translated using different procedures by the two translators is *videregående*. For this item, Don Bartlett has gone for absolute universalization, translating it into the more general term *school*, while Neil Smith has gone for naturalization, translating it into *high school*. The item *Rettsmedisinsk* has also been translated using different strategies, Neil Smith has used naturalization, translating it into *the National Forensics Lab*, while Don Bartlett has used absolute universalization translating it into both *the Institute* and *Pathology*. All these items are part of the category I have called *institutions*.

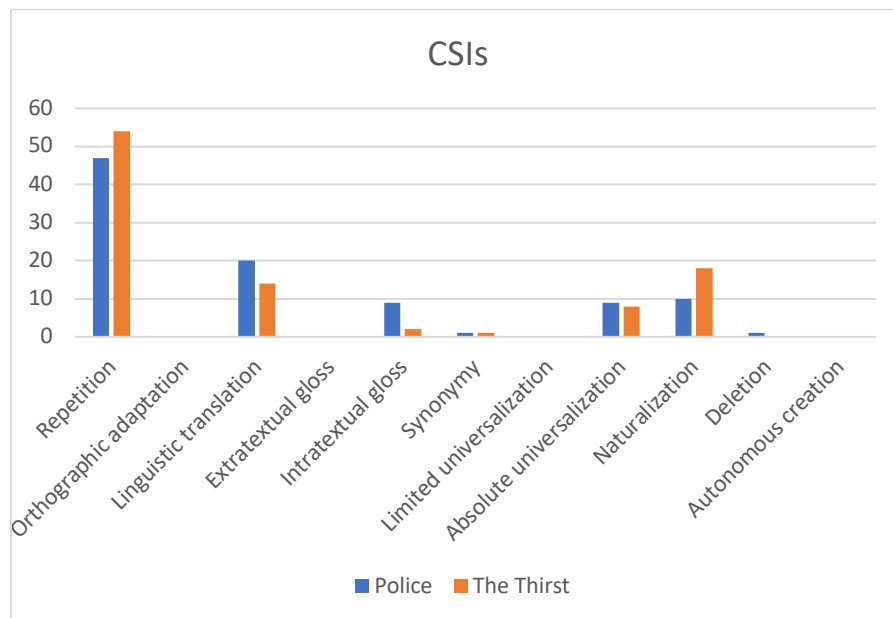


Figure 6: CSIs in *Police* and *The Thirst*

Figure 6 shows the procedures used in translating CSIs in each of the novels. In *Police* there are 47 instances of repetition, 19 of linguistic translation, 9 of intratextual gloss, one of synonymy, 9 of absolute universalization, 11 of naturalization and one of deletion. In *The Thirst* there are 54 instances of repetition, 14 of linguistic translation, 2 of intratextual gloss, one of synonymy, 8 of absolute universalization and 18 of naturalization.

4.2.3 Fixed expressions

When it comes to fixed expressions, that are presented in Figure 7, the two translators have used quite similar procedures in translation. Both have used mostly modulation and equivalence, Don Bartlett has one more instance of modulation than Neil Smith, while Neil Smith has one more instance of equivalence than Don Bartlett. The only difference that can be seen in this figure is that Don Bartlett has one more translation where he has used literal translation than Neil Smith, while Neil Smith has used borrowing as part of his translation of one of the fixed expressions, in combination with equivalence.

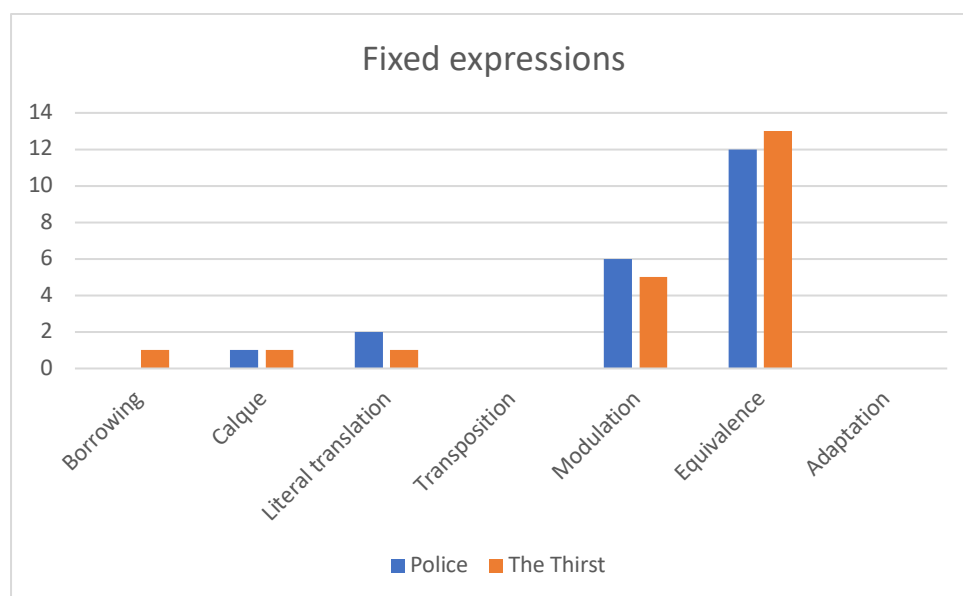


Figure 7: Fixed expressions in *Police* and *The Thirst*

Figure 7 shows the different procedures for fixed expressions that I have identified and the number of each procedure in each of the novels. The figure shows that none of the two translators have used adaptation or transposition. In *Police* there is one instance of calque, 2 of literal translation, 6 of modulation and 12 of equivalence. In *The Thirst* there is one instance of borrowing, one of calque, one of literal translation, 5 of modulation and 13 of equivalence.

4.3 Summary of points from the interview

As a supplement to my discussion, I have chosen to do an e-mail interview with one of the translators. Neil Smith was the second of two translators who translated books in the Harry Hole series. As he mentions, he has mostly translated from Swedish, and Jo Nesbø is a commercially important author, making the deadlines short, which makes these novels hard to

translate. Picking up a series like this after another translator has translated most of the books also comes with its problems. The books came with a set of notes on how recurring characters and organizations should be translated, and if the items were not mentioned, he would look at the former translations to see how the previous translator had handled the same items. This made him a bit less free in his choices. When it comes to the question about translator style, he points out that he thinks that translators do have a style of their own that can be seen if studied closely. His goal is that whoever reads his translations will not be reminded that they are in fact translations. “I aspire to invisibility!” (See Appendix 2).

5 Discussion

The goal of this study was to compare the style of Don Bartlett and Neil Smith who have both translated novels in the book series about Harry Hole written by Jo Nesbø, from Norwegian into English. To look at the translators' style I have studied culture-specific items, fixed expressions, and dialect, identifying the different procedures used by the translators in translating these items. To make the comparison across the categories easier, I have also identified the overall strategies used as either domesticating or foreignizing.

5.1 Foreignization/Domestication

Looking at foreignization and domestication in the translations that have been made shows that both translators have gone for a slightly domesticating strategy. As Baker (2000, p. 245) points out, style can be seen in the pattern of choices a translator makes, and not just by single instances. The fact that both translators have used a majority of domesticating strategies could then point to their styles of translation being slightly domesticating. In the interview Neil Smith pointed out that his aim is for the reader of the translation to not feel like they are reading a translation. Using mostly domesticating strategies could make it read more like an original.

Both in Britain and America the norm has traditionally been to make translations read as fluently as possible, making it read like the original rather than a translation (Venuti, 2008, p. 1). What is seen as fluent is a translation that is easily accessible for the target audience, is domesticated, and does not sound foreign (Venuti, 2008, p. 5). It should give the readers access to the thoughts of the original in an unobstructed way (Venuti, 2008, p. 5). Because domestication is the norm in translation into English and both translators are British this could explain why these translations are slightly domesticated.

In crime fiction in general there is also a tendency towards choosing a domesticating strategy in translation (Maher & Bassnett, 2022, p. 59). Crime fiction often involves many culture-specific elements like institutions, policing procedures, allusions or contemporary references as well as "significant stylistic features" (p. 56) that poses problems for translators of these kinds of novels (Maher & Bassnett, 2022, pp. 56-59). The novels that have been studied here are crime fiction novels, which could also be an explanation for the two translators to opt for a domesticating strategy.

In addition to the norms of translation into English and of crime fiction, Neil Smith points out in the interview that because Jo Nesbø is an important author to the publishers the books come with a set of notes on how recurring characters and organizations should be translated. Neil Smith does not state whether these notes are influenced by the choices that Don Bartlett has made in the previous translations or whether they both received the same notes before translating. If it is the case that both translators received these notes before translation, this points to the fact that the translators have not been completely free in their translations which would lead to them making similar choices.

As previously mentioned, Neil Smith picked up the series after Don Bartlett had already translated ten of the books in the series. In addition to notes from the publishers, Neil Smith had access to searchable PDFs of both the source texts and the previous translations. For the instances of culture-specific items where the translators had freedom from the publishers, Neil Smith had a bit less freedom because he was the second of two translators of the series. Poucke (2020) studied how a previous translation of a literary work can affect a retranslation of that same work. This study shows that the “retranslator” (Poucke, 2020, p. 22) is impacted by the previous translation, and that there is a “constant percentage of lexical overlap” (Poucke, 2020, p. 22) between the two translations when several translations and retractions have been studied. Even if the novels I have studied are not retractions, there are some similarities. In a retranslation the same source text is translated again meaning that every item that is to be translated is the same. The novels I have analyzed do not have all the same items, but because they are part of a series there are some items that can be found in both novels. Both when it comes to retractions and when one translator takes over the translation of a series after another translator, the second translator can use the previous translation(s) as inspiration.

5.2 Culture-specific items

When it comes to culture-specific items, there are also many similarities. The British and Norwegian culture are not very different, and many of the items that can be found in the source text are items that are familiar or have an official translation in the target language. In these novels there are also a lot of names for the organizations within the police system in Norway. For many of these translations there are official translations, or the publishers have given a translation for them. For this reason, many of the shifts involving the culture-specific items in these novels are in a way not optional which leads to similarities in the translations. Halim

(2020) and Masubelele (2015) have also looked at culture-specific items in their studies of translator style. In contrast to this study, they have looked at translations where the source culture and target culture are very different. In Masubelele's (2015) study, she found that the translator often avoided the culture-specific items that were difficult to translate, while Halim (2020) found that one translator opted for a more domesticating translation while the other chose a foreignizing strategy.

As mentioned, the novels came with notes from the publishers that at least Neil Smith had to follow. The items that were listed in these notes were recurring characters and organizations which are part of culture-specific items. The fact that Neil Smith was the second of two translators also enabled him to use the previous translations as inspiration on how to translate items that were not listed in the notes. Even if there are many similarities in the translations of culture-specific items as well as in the over-all translation strategies discussed in the previous section, there are differences that could be ascribed to the style of Don Bartlett and Neil Smith.

One difference is that Don Bartlett has more instances where he uses two different procedures compared to Neil Smith. This is most often seen in the use of repetition in combination with linguistic translation or intratextual gloss, or the use of linguistic translation in combination with intratextual gloss. An example of this is the translation of (40) *Puddeffordsbroen* into *Puddefford Bridge* where *Puddefford* is repeated and *broen* is translated into *Bridge* using linguistic translation. In contrast to this, Neil Smith has translated the item (11) *Bentsebrua* into *Bentsebrua* using repetition instead of using linguistic translation on *brua* into *Bridge*. Where Don Bartlett has chosen to add an intratextual gloss, or partially use linguistic translation this is done in a way that gives the reader of the translation a slight description of the kind of place the source text refers to. Masubelele (2015) has also looked at culture-specific items in addition to looking at the use of descriptive terms, and specifically the use of adverbs and adjectives. What Masubelele (2015) found was that the translator has used a lot of descriptive terms in his translation that are not part of the source text resulting in the "descriptive richness of the text" (p. 52), explaining terms that might be unknown to the target audience. The use of intratextual gloss and linguistic translation brings this same kind of description for the target audience while still keeping part of the source, and the fact that Don Bartlett has used more of this than Neil Smith can point to this being part of his style of translation.

Looking at specific items, there are some items that can be found in both novels. Out of these, there are also some items that are mentioned several times in the novels. Don Bartlett has used different translations at different places in the novel for some items that are mentioned several times, while Neil Smith has gone for the same translation for every item. One example of this is the translation of *Politihøyskolen*. Don Bartlett has translated this using naturalization into *Police College* and using intratextual gloss in addition to naturalization into *PHS, the police training college* in his translations, while Neil Smith has translated this using naturalization into *Police College* for all instances of this item. The fact that the translators have made different choices when it comes to these items that can be found in both novels gives a clear indication that this could be part of their style.

5.3 Fixed expressions

In the translations of fixed expressions both translators have mostly used the translation procedure equivalence, translating into a fixed expression from the target language with the same meaning as the fixed expression in the source language, and modulation, translating the fixed expression into something that is not a fixed expression in the target language but that still gives the same meaning. As mentioned, Neil Smith points out that he aims for a translation that does not read as a translation. These two procedures, together with literal translation, are the ones that give the most domesticating translation of the procedures that have been used.

The differences that can be seen in the translation of fixed expressions are that Don Bartlett has one more instance of literal translation, and Neil Smith has gone for borrowing in part of his translation of one fixed expression while Don Bartlett has not used borrowing as a procedure. This does not really point to any difference in style, because translator style can be seen in the pattern of choices made by each individual translator, and not just in instances of a specific choice (Baker, 2000, p. 245). Fixed expressions are in a way culture-specific because they can contain culture-specific items, or there may not be similar expressions in the target language (Baker, 1992, p. 68). This can explain the choice of modulation in the translations, changing the fixed expressions into regular expressions helps avoid the culture-specific items and leaves out fixed expressions that do not have similar expressions in the target language. It can also help explain the choice of equivalence as the procedure that is mostly used for idioms where a fixed expression in the source text is translated into an existing fixed expression in the target language (Vinay & Darbelnet, 1995, p. 38).

5.4 Dialect

When it comes to dialect, both translators have gone for standardization for all instances of this in the novels. As Perteghella (2002, p. 51) points out, this is the most common choice in the translation of dialect. The reason for this can be that dialects give different connotations in different languages (Perteghella, 2002, p. 46), and it can be hard to find one in the target culture that matches the one from the source culture. It can also be harder to read a text that uses dialect, so using standardization can make the text more accessible for more people (Szymańska, 2017, p. 64). This translation is English which will be available for a large group of people from different cultures, using a British dialect could then cause problems for readers that are not British.

As mentioned, Venuti (2008). points to the fact that translators of texts into English aim for a fluent translation that reads as an original. One of the aspects that are mentioned as being done to keep the fluency of a translated text, is to use standard language instead of colloquial or “slangy” language (Venuti, 2008, p. 4). This being the norm in translation into English could point to this not being a stylistic choice of Don Bartlett and Neil Smith, but rather a choice they have made to make the translation fluent as is the norm in Britain.

6 Conclusion

The aim of this study was to answer the questions: how does the style of the two translators differ, and how are the choices made by the second translator impacted by the first translator? This has been done through comparing Don Bartlett and Neil Smith's choices of procedures in the translation of culture-specific items, fixed expressions, and dialect in two novels, as well as a short interview with Neil Smith. Don Bartlett and Neil Smith have both translated several books in the series about Harry Hole written by Jo Nesbø. The translations that have been the focus of this study were *Politi* translated into *Police* by Don Bartlett, and *Tørst* translated into *The Thirst* by Neil Smith. These books are book 10 and 11 in the series. To study the translators' styles, I identified the different items from the source text and compared it to the corresponding translation, identifying what kind of procedure has been used and whether that is a foreignizing or domesticating strategy.

6.1 Findings

What I discovered through this analysis was that on the level of over-all strategies, both translators aimed for a domesticating translation. Both translations that were studied were of novels in the same series written by Jo Nesbø. Because Jo Nesbø is an important author for the publishers there was a pressure to get the translations out as soon as possible, and at least Neil Smith got a set of notes on how specific items should be translated. Neil Smith was also the second of two translators in the series, picking up the series after Don Bartlett had already translated ten of the books. The fact that Neil Smith had notes from the publishers and the previous translations to look at when translating the novels, he was not completely free in his choices. There is also a norm both in the translations of crime fiction in general, and in the translation into English to aim for domestication in translation.

While there were no great differences on the level of overall strategy choices, there were differences in their choices of procedures. The differences on the level of procedures are the differences that can be ascribed to stylistic differences. Don Bartlett used more intratextual gloss and linguistic translation in combination with repetition for geographical items and buildings/structures while Neil Smith mostly used repetition for these items. There were also instances where the two translators had to translate the same items and that occurred several times in each of the novels. For some of these items, Don Bartlett chose different procedures at different instances while Neil Smith used the same translation for each instance of the

recurring items. The fact that these items are the same in both source texts, points to these different choices being part of the translators' style.

6.2 Further research

Due to constraints of time and space, some restrictions have been made. Only one translation has been studied by each of the translators, and it has not been possible to analyze the complete novels using a qualitative method. For further research it would be interesting to analyze more of the novels to see whether the differences I have found in the translations are consistent throughout, giving clearer evidence of translator style. One option for further research is also to combine this manual analysis with a corpus-based analysis. Using a corpus could enable me to look up specific items that I have identified in the analysis to see if they are present in both novels and to then be able to compare the choices made by each translator for these items.

To be able to point out more clearly what is the style of each of the translators studied, it could also be interesting to study several of their translations. When looking at one translation from each translator, it is not possible to generalize. The stylistic choices might be specific to the novel in question and not to the translator. Looking at several translations that are not connected to the same book series could then give a clearer indication to what is actually due to the translator's style, and not the specific book. In this specific study, the differences that were found were mostly on the level of procedures chosen for specific items. It could be interesting to see if these differences are consistent throughout the novels, and if these differences can be found in studying several of their translations.

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Appendices

Appendix 1: Complete tables for analysis

Appendix 2: Interview with Neil Smith

Appendix 3: Relevance to my teaching practice

Appendix 1

Complete tables for analysis

Culture-specific items in *Police*

Categories	ST	TT	Procedure	Foreignization/Domestication
Geographical items	(1) Hausmanns gate (p. 8)	Hausmanns gate (p. 2)	Repetition	Foreignization
	(2) Holmenkollveien (p. 7)	Holmenkollveien (p. 1)	Repetition	Foreignization
	(3) Oslogryta (p. 9)	the Oslo Cauldron (p. 7)	Repetition + Linguistic translation	Foreignization + Domestication
	(4) Oslofjorden (p. 9)	Oslo Fjord (p. 7)	Repetition + Linguistic translation	Foreignization + Domestication
	(5) Ullern (p. 9)	Ullern Ridge (p. 7)	Repetition + Intratextual gloss	Foreignization + Domestication
	(6) Stensparken (p. 9)	Stensparken (p. 7)	Repetition	Foreignization
	(7) Maridalsvannet (p. 9)	Lake Maridal (p. 8)	Linguistic translation + repetition	Domestication + Foreignization
	(8) Maridalen (p. 18)	Maridalen (p. 18)	Repetition	Foreignization
	(9) Ullevålseterveien (p. 19)	Ullevålseterveien (p. 19)	Repetition	Foreignization
	(10) Østlandet (p. 21)	Østland (p. 21)	Repetition	Foreignization

	(11) Bryn (p. 11)	Bryn (p. 9)	Repetition	Foreignization
	(12) Økern (p. 22)	Økern (p. 23)	Repetition	Foreignization
	(13) Sporveisgata (p. 24)	Sporveisgata (p. 25)	Repetition	Foreignization
	(14) Grønland (p. 36)	Grønland (p. 40)	Repetition	Foreignization
	(15) Kvadraturen (p. 36)	Kvadraturen (p. 41)	Repetition	Foreignization
	(16) Enebakk (p. 42)	Enebakk (p. 48)	Repetition	Foreignization
	(17) Tryvannskleiva (p. 44)	Tryvannskleiva (p. 51)	Repetition	Foreignization
	(18) Tryvann (p. 47)	Lake Tryvann (p. 54)	Intratextual gloss + repetition	Domestication + foreignization
	(19) Aurtjern (p. 47)	Lake Aurtjern (p. 54)	Intratextual gloss + repetition	Domestication + Foreignization
	(20) Nedre Eiker (p. 53)	Nedre Eiker (p. 61)	Repetition	Foreignization
	(21) Krokstadelva (p. 53)	Krokstadelva (p. 61)	Repetition	Foreignization
	(22) Brugata (p. 59)	Brugata (p. 67)	Repetition	Foreignization
	(23) Manglerud (p. 61)	Manglerud (p. 70)	Repetition	Foreignization

	(24) Ustaoset (p. 66)	Ustaoset (p. 75)	Repetition	Foreignization
	(25) Bryggen (p. 80)	Bryggen (p.93)	Repetition	Foreignization
	(26) Møhlenpris (p.80)	Møhlenpris (p. 93)	Repetition	Foreignization
	(27) Askøy (p. 80)	The island of Askøy (p.93)	Intratextual gloss + repetition	Domestication + Foreignization
	(28) Laksevågside (p. 83)	The Laksevåg side (p. 96)	Repetition + linguistic translation	Foreignization + Domestication
	(29) Snarliveien (p. 89)	Snarliveien (p. 104)	Repetition	Foreignization
Buildings/ structures	(30) Oslo Rådhus (p. 8)	Oslo City Hall (p.3)	Repetition + Naturalization	Foreignization + Domestication
	(31) Ullevaal Stadion (p.10)	Ullevål Stadium	Repetition + linguistic translation	Foreignization + Domestication
	(32) Rikshospitalet (p. 15)	The Rikshospital (p. 14)	Linguistic translation	Foreignization
	(33) Postbygget (p. 36)	the Post Office building (p. 40)	Absolute universalization	Domestication
	(34) Operaen	the Opera House	Linguistic translation + intratextual gloss	Domestication + domestication
	(35) Akershus festning (p. 39)	Akershus Fortress (p. 44)	Repetition + linguistic translation	Foreignization + domestication

	(36) Kleivaheisen (p. 45)	Kleiva lift (p. 51)	Repetition + linguistic translation	Foreignization + domestication
	(37) Tryvannstårnet (p. 45)	Tryvann Tower (p. 52)	Repetition + linguistic translation	Foreignization + domestication
	(38) Wyllerløypa (p. 47)	The Wyller slalom course (p. 54)	Repetition + intratextual gloss	Foreignization + domestication
	(39) Tryvannsanlegget (p. 47)	-	Deletion	Domestication
	(40) Puddefjordsbroen (p. 83)	Puddefjord Bridge (p. 96)	Repetition + linguistic translation	Foreignization + domestication
	(41) Otta Hotell (p. 87)	The Otta Hotel (p. 102)	Repetition + linguistic translation	Foreignization + domestication
Institutions	(42) sosialbyråden (p.8)	the Councillor for Social Affairs (p.2)	Naturalization	Domestication
	(43) Kripos (p. 11)	Kripos (p. 9)	Repetition	Foreignization
	(44) politihøyskolestudent (p. 14)	police trainee (p. 13)	Naturalization	Domestication
	(45) Politihøyskolen (p. 61)	Police College (p. 69)	Naturalization	Domestication
	(46) Sentrum politistasjon (p. 64)	The City Centre Police Station (p. 73)	Linguistic translation	Foreignization

	(47) PHS-studerter (p. 64)	PHS students (p. 73)	Repetition + linguistic translation	Foreignization + domestication
	(48) Politihøyskolen (p. 26)	PHS, the police training college (p. 28)	intratextual gloss + linguistic translation	Foreignization + domestication
	(49) Ila (p. 85)	Ila (p. 99)	Repetition	Foreignization
	(50) Voldsavsnittet (p. 26)	Crime Squad (p. 28)	Linguistic translation	Foreignization
	(51) førstebetjent (p. 27)	Inspector (p. 29)	Naturalization	Domestication
	(52) Orgkrim (p. 28)	Orgkrim (p. 30)	Repetition	Foreignization
	(53) videregående (p. 38)	school (p. 43)	Absolute universalization	Domestication
	(54) Rettsmedisinsk (p. 53)	Pathology (p. 61)	Absolute universalization	Domestication
	(55) Krimtekniske (p. 53)	Krimteknisk (p. 61)	Repetition	Foreignization
	(56) Jernbaneverket (p. 61)	Norwegian Rail (p. 69)	Synonymy	Domestication
	(57) Krigsskolen (p. 65)	the military academy (p. 75)	Naturalization	Domestication

	(58) Strasakregisteret (p. 78)	the police central registration system (p. 91)	Absolute universalization	Domestication
	(59) Strafferegisteret (p. 80)	the police registration system (p. 92)	Absolute universalization	Domestication
	(60) Folkeregisteret (p. 80)	the national register (p. 92)	Naturalization	Domestication
	(61) Krimvakta (p. 82)	the first floor (p. 96)	Absolute universalization	Domestication
	(62) Rettsmedisinsk (p. 85)	the Institute (p. 99)	Absolute universalization	Domestication
Cultural concepts	(63) oljeeventyret (p. 9)	the oil adventure (p. 7)	Linguistic translation	Foreignization
	(64) Heming- rampen (p. 45)	Heming skateboarders (p. 52)	Repetition + naturalization	Foreignization + Domestication
	(65) Milo (p. 62)	Milo (p. 71)	Repetition	Foreignization
	(66) mangleruderne (p. 40)	Mangleruders (p. 45)	Linguistic translation	Foreignization
	(67) arbeiderpartipoli tikk (p. 40)	Socialist Party politics (p. 46)	Naturalization	Domestication
	(68) kjøttkaker (p. 44)	rissoles (p. 51)	Naturalization	Domestication

	(69) tohundrelappen (p. 63)	200-krone note (p. 72)	Linguistic translation	Foreignization
	(70) bløtkake (p. 11)	layer cake (p. 9)	Absolute universalization	Domestication
Names/ nick names	(71) Aksel Lund Svindal (p. 44)	Aksel Lund Svindal (p. 51)	Repetition	Foreignization
	(72) Aamodt (p. 44)	Kjetil André Aamodt (p. 51)	Intratextual gloss + Repetition	Foreignization + foreignization
	(73) Kjrus (p. 44)	Lasse Kjrus (p. 51)	Intratextual gloss + Repetition	Foreignization + foreignization
	(74) gullet (p. 84)	this young lady (p. 97)	Absolute universalization	Domestication
	(75) vittigperer (p. 47)	jokers (p. 54)	Naturalization	Domestication

Fixed expressions in *Police*

ST	TT	Procedure	Foreignization/ Domestication
(1) spill for galleriet (p. 28)	playing to the gallery (p. 30)	Equivalence	Domestication
(2) i ensom majestet (p. 15)	in isolated majesty (p. 14)	Equivalence	Domestication
(3) sette tennene i (p. 26)	get his teeth into (p. 27)	Equivalence	Domestication
(4) i sitt eget bilde (p. 27)	into the inspector's image (p. 28)	Modulation	Domestication
(5) alt som kunne krype og gå (p. 29)	every available (p. 31)	Modulation	Domestication
(6) vær og vind (p. 33)	weather and wind (p. 37)	Calque	Foreignization

(7) en løs kanon (p. 37)	a loose cannon (p. 42)	Literal translation	Domestication
(8) rett og slett (p. 39)	truly (p. 44)	Modulation	Domestication
(9) rett og rimelig (p. 39)	right and proper (p. 44)	Modulation	Domestication
(10) hodestups forelsket (p. 40)	head over heels in love (p. 45)	Equivalence	Domestication
(11) blod og gørr (p. 48)	blood and guts (p. 54)	Equivalence	Domestication
(12) av og til (p. 61)	on occasion (p. 70)	Equivalence	Domestication
(13) å tenke utenfor boksen (p. 65)	Thinking outside the box (p. 74)	Equivalence	Domestication
(14) badet i solskinn (p. 76)	bathed in sunshine (p. 88)	Literal translation	Domestication
(15) opp og i mente (p. 78)	ad nauseam (p. 90)	Equivalence	Domestication
(16) prinser på hvite hester (p. 84)	a prince on a white charger (p. 98)	Equivalence	Domestication
(17) sprite opp dagen (p. 88)	spice up the day (p. 102)	Equivalence	Domestication
(18) tusenkronerspørsmålet (p. 90)	the sixty-four thousand dollar question (p. 105)	Equivalence	Domestication
(19) som aldri har gjort en flue fortred (p. 91)	who'd never hurt a fly (p. 106)	Equivalence	Domestication
(20) ve og vel (p. 94)	welfare (p.109)	Modulation	Domestication
(21) tar rotta på dem (p. 95)	doing them in (p. 110)	Equivalence	Domestication

Dialects in *Police*

ST	TT	Procedure	Foreignization/Domestication
(1) itte godt å vite å lenge (p. 21)	you never know how long (p. 21)	Standardization	Domestication

(2) hvem er sjæf? (p. 19)	who's the boss here? (p. 19)	Standardization	Domestication
(3) du har itte kaffe? (p. 21)	no coffee? (p. 21)	Standardization	Domestication
(4) da'n itte kom hemmat (p. 21)	when he didn't come back (p. 22)	Standardization	Domestication
(5) dom fant'n (p. 21)	they found him (p. 22)	Standardization	Domestication
(6) itte så langt (p. 52)	not so far (p. 61)	Standardization	Domestication
(7) sjølsagt (p. 52)	of course (p. 61)	Standardization	Domestication

Culture-specific items in *The Thirst*

Categories	ST	TT	Procedure	Foreignization/ Domestication
Geographical items	(1) Grünerløkka (p. 9)	Grünerløkka (p. 7)	Repetition	Foreignization
	(2) Thorvald Meyers gate (p. 12)	Thorvald Meyers gate (p. 11)	Repetition	Foreignization
	(3) Sofienberggata (p. 13)	Sofienberggata (p. 12)	Repetition	Foreignization
	(4) Schleppegrells gate (p. 13)	Schleppegrells gate (p. 12)	Repetition	Foreignization
	(5) Romsdalsgata (p. 13)	Romsdalsgata (p. 12)	Repetition	Foreignization
	(6) Dælnenga (p. 13)	Dælnenga (p. 13)	Repetition	Foreignization
	(7) Kjelsås (p. 17)	Kjelsås (p. 17)	Repetition	Foreignization

	(8) Bryn (p. 24)	Bryn (p. 25)	Repetition	Foreignization
	(9) Manglerud (p. 26)	Manglerud (p. 28)	Repetition	Foreignization
	(10) Youngstorget (p. 49)	Youngstorget (p. 55)	Repetition	Foreignization
	(11) Bentsebrua (p. 49)	Bentsebrua (p. 55)	Repetition	Foreignization
	(12) Myrens verksted (p. 49)	Myrens Verksted (p. 55)	Repetition	Foreignization
	(13) Markveien (p. 59)	Markveien (p. 68)	Repetition	Foreignization
	(14) Frogner (p. 59)	Frogner (p. 68)	Repetition	Foreignization
	(15) Solli plass (p. 60)	Solli plass (p. 69)	Repetition	Foreignization
	(16) Lier (p. 61)	Lier (p. 70)	Repetition	Foreignization
	(17) Gyldenløves gate (p. 62)	Gyldenløves gate (p. 71)	Repetition	Foreignization
	(18) Høyenhall (p. 67)	Høyenhall (p.77)	Repetition	Foreignization
	(19) Holmenkollen (p. 67)	Holmenkollen (p.77)	Repetition	Foreignization
	(20) Nedre Eiker (p. 68)	Nedre Eiker (p. 79)	Repetition	Foreignization
	(21) Besserud (p. 72)	Besserud (p. 83)	Repetition	Foreignization
	(22) Holmenkollveien (p. 72)	Holmenkollveien (p. 83)	Repetition	Foreignization
	(23) Hemsedal (p. 72)	Hemsedal (p. 84)	Repetition	Foreignization

	(24) Sørlandet (p. 72)	Sørlandet (p. 84)	Repetition	Foreignization
	(25) Grini (p. 92)	Grini (p. 109)	Repetition	Foreignization
	(26) Nesøya (p. 92)	Nesøya (p. 109)	Repetition	Foreignization
	(27) Sandviken (p. 93)	Sandviken (p. 109)	Repetition	Foreignization
	(28) Dovrevidda (p. 105)	the Dovre Plateau (p. 124)	Repetition + linguistic translation	Foreignization + domestication
	(29) Tøyen (p. 109)	Tøyen (p. 128)	Repetition	Foreignization
	(30) Åneby (p. 114)	Åneby (p. 135)	Repetition	Foreignization
	(31) Skreia (p. 114)	Skreia (p.134)	Repetition	Foreignization
	(32) Nittedal (p. 114)	Nittedal (p. 135)	Repetition	Foreignization
	(33) Jøssingveien (p. 116)	Jøssingveien (p. 138)	Repetition	Foreignization
	(34) Tryvann (p. 119)	Tryvann (p. 140)	Repetition	Foreignization
	(35) Badstugata (p. 121)	Badstugata (p. 142)	Repetition	Foreignization
	(36) Tøyen (p. 130)	Tøyen (p. 154)	Repetition	Foreignization
Buildings/ structures	(37) Jealousy Bar (p. 9)	the Jealousy Bar (p. 7)	Repetition	Foreignization
	(38) Parolesalen (p. 34)	Parole Hall (p. 37)	Linguistic translation	Domestication

	(39) Munchmuseet (p. 75)	Munch Museum (p. 88)	Repetition + linguistic translation	Foreignization + domestication
	(40) Deichmanske bibliotek (p.75)	Public Library (p. 88)	Absolute universalization	Domestication
	(41) Restaurant Schrøder (p. 105)	Schrøder's Restaurant (p. 123)	Repetition	Domestication
	(42) Åneby Pizza & Grill (p. 115)	Åneby Pizza & Grill (p. 136)	Repetition	Foreignization
	(43) Dicky (p. 133)	Dicky's (p. 156)	Repetition	Domestication
Institutions	(44) bistandsadvokat (p. 15)	a lawyer (p. 14)	Absolute universalization	Domestication
	(45) Spesialetterforsker (p. 22)	Detective Inspector (p. 23)	Naturalization	Domestication
	(46) betjent 1 (p. 22)	Constable (p. 23)	Naturalization	Domestication
	(47) politimester (p. 22)	Police Chief (p. 24)	Naturalization	Domestication
	(48) Voldsavsnittet (p. 22)	Crime Squad (p. 24)	Absolute universalization	Domestication
	(49) PHS (p. 23)	Police College (p. 24)	Naturalization	Domestication
	(50) betjent 2 med etterforsningsopp gaver (p. 23)	Detective constable (p. 24)	Naturalization	Domestication
	(51) Økokrim (p. 23)	Financial Crime (p. 25)	Linguistic translation	Domestication

	(52) krimtekniker (p. 24)	work in Forensics (p. 25)	Naturalization	Domestication
	(53) krimteknisk (p. 27)	Criminal Forensics Unit (p. 29)	Linguistic translation	Domestication
	(54) rettsmedisiner (p. 27)	forensics medical officer (p.30)	Linguistic translation	Domestication
	(55) Hollumsen & Skiri (p. 32)	Hollumsen & Skiri (p. 35)	Repetition	Foreignization
	(56) Politihøyskolen (p. 24)	Police College (p. 25)	Linguistic translation	Domestication
	(57) videregående (p. 26)	high school (p. 28)	Naturalization	Domestication
	(58) Rettsmedisinsk (p. 30)	the National Forensics Lab (p. 33)	Naturalization	Domestication
	(59) Kripos (p. 37)	Kripos (p. 41)	Repetition	Foreignization
	(60) justisminister (p. 38)	Justice Minister (p. 41)	Linguistic translation	Foreignization
	(61) tingretten (p. 48)	the court (p. 53)	Absolute universalization	Domestication
	(62) Telenor (p. 49)	Telenor (p. 55)	Repetition	Foreignization
	(63) Krimteknisk (p. 98)	Krimteknisk (p. 115)	Repetition	Foreignization
	(64) VG (p. 35)	<i>VG</i> (p. 38)	Repetition	Foreignization
	(65) Aftenposten (p. 72)	the copy of <i>Aftenposten</i> (p. 84)	Intratextual gloss + repetition	Domestication+ foreignization

	(66) Aftenposten (p. 73)	the newspaper (p. 85)	Absolute universalization	Domestication
	(67) Ila fengsel og forvaringsanstalt (p. 116)	Ila Prison and Detention Centre (p. 138)	Repetition + Linguistic translation	Foreignization + domestication
	(68) åstedgruppa (p. 124)	crime-scene investigators (p.146)	Naturalization	Domestication
	(69) etterforsker (p. 125)	detective (p. 148)	Naturalization	Domestication
	(70) taktisk etterforskning (p. 132)	our own tactical analysts (p. 156)	Naturalization	Domestication
	(71) Politihuset (p. 134)	Police Headquarters (p. 154)	Naturalization	Domestication
	(72) Vekter (p. 141)	Caretaker (p. 166)	Naturalization	Domestication
Cultural concepts	(73) halvliteren (p. 9)	beer (p. 7)	Absolute universalization	Domestication
	(74) totendialekten (p. 28)	Toten dialect (p. 31)	Repetition + linguistic translation	Foreignization + domestication
	(75) totning (p. 31)	someone from Toten (p. 34)	Synonymy	Domestication
	(76) same (p. 41)	Sami heritage (p. 45)	Linguistic translation + intratextual gloss	Domestication + domestication
	(77) bergensdialekt (p. 55)	A Bergen accent (p. 63)	Repetition + linguistic translation	Foreignization + Domestication

	(78) østkantgutt (p. 72)	Came from the east of the city (p. 84)	Absolute universalization	Domestication
	(79) holmenkollfrue (p. 72)	Holmenkollen wife (p. 84)	Repetition + linguistic translation	Foreignization + domestication
	(80) ni mål (p. 92)	Almost a hectare (p. 109)	Naturalization	Domestication
	(81) det knappe målet (p. 92)	A smaller plot (p. 109)	Absolute universalization	Domestication
	(82) to mil (p. 105)	Twenty kilometers (p. 124)	Naturalization	Domestication
	(83) millionkronerskla ssen (p. 121)	that cost a million kroner (p. 143)	Naturalization + repetition	Domestication + foreignization
	(84) tran (p. 128)	cod liver oil (p. 152)	Naturalization	Domestication
Names/ nick names	(85) Tresko (p. 105)	Tresko (p. 124)	Repetition	Foreignization
	(86) Sniken (p. 108)	The Creep (p. 128)	Naturalization	Domestication
	(87) Politislakteren (p 38)	'Cop killer' (p. 42)	Linguistic translation	Domestication
	(88) fru Syvertsen (p. 120)	fru Syvertsen (p. 142)	Repetition	Foreignization

Fixed expressions in *The Thirst*

ST	TT	Procedure	Foreignization/ Domestication
(1) kaste kortene (p. 11)	give up (p. 9)	Equivalence	Domestication
(2) lev vel (p. 11)	have a good life (p. 10)	Modulation	Domestication

(3) med lave skuldre (p. 12)	when they were relaxed (p. 11)	Modulation	Domestication
(4) skjebnens lune (p. 12)	quirks of fate (p.11)	Equivalence	Domestication
(5) som å skyte spurv med kanon (p. 82)	like shooting sparrows with a cannon (p. 97-98)	Calque	Foreignization
(6) satt oss i et dårlig lys (p. 27)	made us look bad (p. 29)	Equivalence	Domestication
(7) det blotte øyet (p. 28)	the naked eye (p. 30)	Literal translation	Domestication
(8) [uten] å ta til motmæle (p. 29)	without responding (p. 32)	Modulation	Domestication
(9) snodde seg unna (p. 29)	wriggled out of them (p. 32)	Equivalence	Domestication
(10) skrekkblandet fryd (p. 33)	'horrified delight' (p. 36)	Equivalence	Domestication
(11) på krona (p. 19)	down to the last krone (p. 19)	Equivalence + borrowing	Domestication + Foreignization
(12) rettferdighetens kvern maler (p. 35)	the wheels of justice were turning (p. 39)	Equivalence	Domestication
(13) i kampens hete (p. 38)	in the heat of battle (p. 42)	Equivalence	Domestication
(14) på sett og vis (p. 38)	in some ways (p. 42)	Equivalence	Domestication
(15) riper i lakken (p. 38)	scratches on his paintwork (p. 42)	Modulation	Domestication
(16) et hestehode foran (p. 40)	cross the line ahead (p. 44)	Modulation	Domestication
(17) av den gamle skolen (p. 41)	old-school (p. 46)	Equivalence	Domestication
(18) med andre ord (p. 46)	in other words (p. 51)	Equivalence	Domestication
(19) var myntet på (p. 47)	was directed at (p. 53)	Equivalence	Domestication
(20) kors på halsen, ti kniver i hjertet (p. 65)	cross my heart, hope to die (p. 75)	Equivalence	Domestication

Dialect in *The Thirst*

ST	TT	Procedure	Foreignization/ Domestication
(1) je tulla (p. 28)	I was joking (p. 31)	Standardization	Domestication
(2) det er itte stort å si(p. 29)	there's not much to say (p. 32)	Standardization	Domestication
(3) hu var nok itte (p. 29)	she doesn't seem to have been (p. 32)	Standardization	Domestication
(4) vi har finni (p. 29)	we've found (p. 32)	Standardization	Domestication
(5) je mente itte det (p. 30)	I didn't mean it like that (p. 33)	Standardization	Domestication
(6) det er itte så lett å se (p. 30)	it's not very easy to see (p. 33)	Standardization	Domestication
(7) dom danner et mønster (p. 30)	they form a pattern (p. 33)	Standardization	Domestication

Appendix 2

Interview with Neil Smith

What was the most difficult part of translating the Jo Nesbø novels?

My answer to this is disappointingly prosaic, I'm afraid. I primarily translate from Swedish, so venturing into Norwegian is always a bit nerve-wracking. And because Nesbø is an important author commercially, the deadlines tend to be very tight. Picking up a series that was already well-established also raised a few issues, of course.

I am looking at three different items of translation in the Jo Nesbø novels, namely, culture specific items as defined by Aixelá, fixed expressions and dialect. What kinds of aids/tools have you used in working with these elements?

It's impossible to overstate the importance of the internet, of course. And having Norwegian friends who don't mind being pestered about particular expressions or dialectal phrases was a huge help. With dialect, I find it easier to concentrate on register rather than trying to identify a comparable dialectal form in English: generic urban slang works better than anything that's geographically anchored, for instance.

Is there a difference in how you approach a series like this in contrast to single books when you translate?

Obviously you're aware that you aren't starting with a completely blank canvas when you agree to translate a book that's part of a series. That's always more of a challenge, particularly if you aren't solely responsible for establishing the conventions and are sharing the work with another translator, or picking up a series halfway through, as was the case with the Harry Hole books.

Because Jo Nesbø is such an important writer for his publishers, they have a set of well-established notes indicating how certain recurring characters and organisations should be dealt with. Obviously there will still be things that aren't covered in those, so having access to searchable PDFs of both the Norwegian texts of all the previous books and their English translations means that you can search out and identify how particular things have been translated before. It's a laborious process, but you don't usually have to do it too many times in each book. As far as I can recall, there was perhaps just one choice made by the previous translator where I would have opted for a different translation, but that really was just a matter of personal preference rather than accuracy.

Similarly, occasionally you also find yourself having to use an official translation for a public body or government organisation when you'd much rather use a less stilted alternative.

You are one of two translators who have translated the books in Jo Nesbø's series about Harry Hole. How, if at all, have the former translations impacted the choices you have made in your translations?

See my response to the last question.

Do you think translators can have different styles when they translate? (Style = particular choices that they make which are typical of them as translators and that can, across a number of works, be recognizable)

I'm sure a particularly observant reader would be able to spot the differences in style between different translators – little things, such as the placement of adverbs, word order, which aspects of a sentence to emphasise, and so on. I'm not sure those are things a casual reader would necessarily pick up on, but any semantic analysis would doubtless come up with some pretty clear differences.

If so, how would you describe your own style?

The one thing I strive for in every translation is for readers not to be reminded that they're reading a translation. I hope my translations are colloquial, almost conversational – I read most of them out loud to myself to check the rhythm and make sure that dialogue sounds like something people would actually say. I aspire to invisibility!

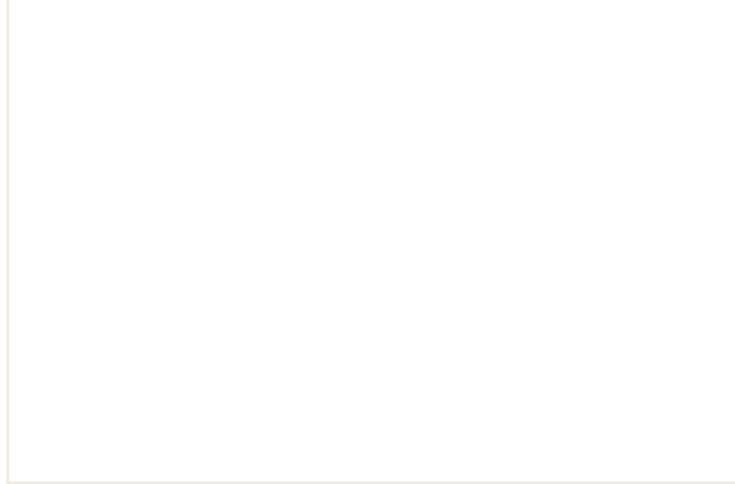
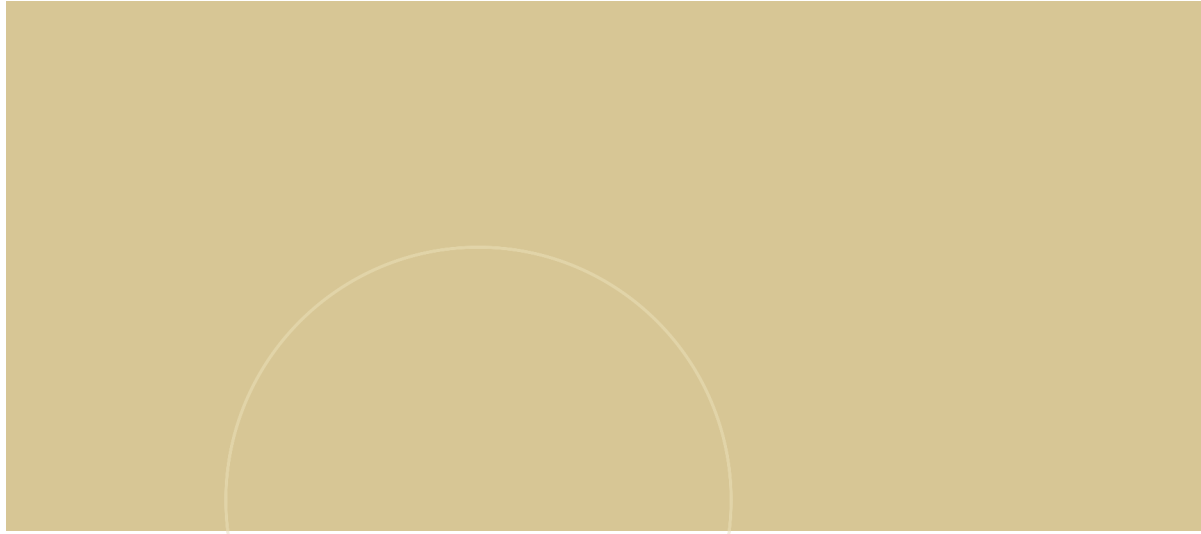
Appendix 3

Relevance to my teaching practice

Translation is something that can be used in the teaching of English in many different ways. Students can be given a task of translating a text either from Norwegian to English or from English to Norwegian. Translation can also be used to see the differences between the two languages, comparing an English text with the equivalent in Norwegian to see how the sentence structure differs, teaching grammar through comparison. When using translations in this way it is important to point to the fact that there are different ways of handling a translation, there is no one-to-one correspondence between Norwegian and English, and one word or one sentence can be translated in a number of different ways.

My study has focused on translator style, and how two translations written by two different translators differ. This can be used to show that there is no one way to translate something, as a translator you have many choices. When it comes to language, there is no one correct way of using it, there might be different ways of saying the same thing, and as a teacher this is important to remember. If I give students a task in English, the way that I have imagined it being done, may not be the only way of performing the task. There is often more than one correct answer to a question.

To study translator style, I have also focused on items that are difficult to translate because there may not be a corresponding translation in the target language. There is a difference between the two cultures involved in the translation, namely the English and the Norwegian culture. This aspect of the study could be used in my teaching practice to show the cultural differences between the two countries in a different way than just presenting the differences. Students can look at these kinds of translations to get insight into how difficult it can be to meet cultural items that are unknown to them.



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