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A Hymn in Translation

A comparative analysis of the translation of the Swedish hymn "Tryggare kan ingen vara" into Norwegian and English

Master's thesis in Translation Studies

Supervisor: Anja Katrine Angelsen

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Abstract

Dette prosjektet tar for seg en salme i oversettelse og utforsker hva som skjer når en salme oversettes til et nytt språk og til en ny kontekst. Kildeteksten er den svenske salmen “Tryggare kan ingen vara” av Lina Sandell, en svært aktiv svensk salmeforfatter på 1800-tallet, og oversettelser til norsk bokmål, “Ingen er så trygg i fare”, og engelsk, “Children of the heav'nly Father”, i en nordamerikansk kontekst. Metoden er basert på Toury sin metode i tre faser, men tar også for seg en analyse av salmeversjonenes rolle i mottakerkulturen etter oversettelse, og sammenligner den kulturelle rollen til de ulike tre rollene og hvilke kontekster som påvirker denne rollen. I den tekstlige analysen fokuseres det blant annet på tema knyttet til barn og trygghet. Analysen viser at det er stor grad av tekstlig nærhet mellom den norske målteksten og den svenske originalen, men langt større avstand mellom den engelske og originalen. Salmen er likevel i stor grad brukt i lignende kontekster, som begravelse og dåp.

This project deals with a hymn in translation and explores what happens when a hymn is translated into a new language and into a new context. The source text is the Swedish hymn “Tryggare kan ingen vara” by Lina Sandell, an active Swedish hymn writer in the 19th century, and translations into Norwegian Bokmål, “Ingen er så trygg i fare”, and English, “Children of the heav'nly Father”, in a North American context. The method is based on Toury's three-phase methodology, but also analyzes the role of the different versions of the hymn in the recipient culture after translation and compares the cultural role of the different three roles and which contexts influences this role. In the textual analysis, the focus is, among other things, on topics related to children and safety. The analysis shows that there is a large degree of textual closeness between the Norwegian target text and the Swedish original, but a far greater distance between the English and the original. The hymn is nevertheless often used in similar contexts, such as funerals and baptisms.

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1. Introduction

The hymn “Tryggare kan ingen vara” by Lina Sandell was first published in Swedish in 1855 (Salmebloggeren, 2014). It soon became a well-loved hymn in Sweden, particularly in contexts that involve children and family. It has later been edited, translated, and published several times throughout the years. The hymn has also been common in Norwegian churches and is probably considered more of an original Norwegian hymn rather than a translation by many Norwegians. The hymn is often used for and by children and is part of the childhood of Norwegians who have a relation to the church. When I came to realize that this is not a hymn written originally in Norwegian, I wanted to find out more about the original hymn and other versions, and I was especially interested in the themes and the uses of the hymn in other language contexts.

This project focuses on hymn translation and how a hymn may travel across language borders, with a special focus on how the context of the source text (ST) and of the target text (TT) may influence its translation and how it is received. According to Gorlée (2005, p. 35), hymns are the liturgy of the laity, and the singing of hymns warms and satisfies the hearts of all individual and collective singers. Hymns are especially important within the Lutheran church. In the Lutheran tradition, the individual human should be able to directly talk to God without a middle link like a priest or other means (Kristendommen, n.d.). Before the Lutheran reformation, hymns were often sung in Latin by the priest or choral singers, but after the reformation, the congregation started to actively participate in the religious services (Kirken, 2017). Martin Luther, the founder of the Lutheran church, focused on the importance of being able to both read and express ourselves in our mother tongue (Gorlée, 2005, p. 26). And when people started to write their own hymn, the pulpit was moved from the church into the private homes when people started to write their own hymns (Grindal, 2017). Hymns became an important tool in spreading knowledge about religion, and also spreading religion to other cultures.

The hymn in question is written by a woman hymn author, and includes themes related to care, safety, children, family, and comfort. In her study of seven Lutheran women hymn writers, which includes Lina Sandell and Grindal herself, Grindal shows how the culture has changed from the bottom up because of the female writers. This means that their effort radically challenged and still challenges the understanding of the holy connected to one place,

the church, and one gender, the man by slowly affecting and changing the whole worship culture within the Lutheran church (Grindal, 2017). By doing so, they also challenged the traditional gender roles and paved the way for a more gender equal society regarding faith and worship.

Sandell's hymns have been widely translated and the translated hymns are widely used in their target cultures. She has been translated into both Norwegian Bokmål (in 1883) and Norwegian Nynorsk (1927), with the Bokmål version being the one most commonly used in Norway. I have chosen to compare the Swedish version to the Norwegian Bokmål translation "Ingen er så trygg i fare" and Ernst W. Olson's translation "Children of the heav'nly Father" into English in 1925. My main interest is how the three versions are related on a textual level, with a special focus on religious imagery and how themes related to children and safety have been handled on the journey within Scandinavia, with close proximity between languages and cultures, and on the journey to a more diverse Scandinavian church culture in North America, to a language and text tradition further removed from source language.

My project is a comparative project: it involves an analysis of two translations of a hymn, building on Toury's three-phase methodology. It also involves a wider comparison of the context of the three versions and their status in the three target cultures in the 20th century. The thesis seeks to answer the following research questions: What is the relationship between the Swedish hymn "Tryggare kan ingen vara" and its translation into Norwegian Bokmål and English? What are possible contextual factors that influence a hymn in translation and its reception?

Chapter 2 provides approaches to the translation of hymns along with the background of the hymn and its author, as well as its translations into Norwegian and English. Chapter 3 outlines the methods used in this project, while chapter 4 gives the results of the analysis. In the discussion chapter, the main findings from the analysis will be discussed.

2. Theory and Background

This project focuses on hymn translation and what happens to a hymn when it crosses language borders and cultures. This investigation requires an understanding of the source text and its source context, as well as insights into the recontextualization to new languages and cultural contexts. This chapter gives the background of the creation of the hymn and the contexts of its translations into English and Norwegian Bokmål, including its cultural role and position in the hymnody of Norway and the USA. The selected hymn is written by a woman in the 19th century, and some focus is given to the tradition of women hymn writers that Sandell is part of. Hymn translation is not a field that has received a lot of individual attention in Translation Studies, with a few notable exceptions in recent years (e.g. Gørlée (2005) and Grindal (2017)). Earlier it was perhaps seen as something with a theological purpose and as an academic pursuit, on the fringes of Bible translation (see Lewis, 1960).

This chapter provides a definition of hymn, a discussion of the purpose of hymns, and a cover of different approaches to hymn translation. I will also discuss the background of “Tryggare kan ingen vara” and its position in the different cultures. In the next chapter I will focus on approaches to hymn translation from various fields of study, including song translation within translation studies and approaches with a more theological nature.

2.1 Religious Music and Hymns

Religious hymns are, according to Gørlée (2005, p. 17), verbomusical prayers, interwoven in the texture of the life of the people and the congregation. The performance practice is a speaking-and-singing meditation of praise of God. Historically, “a hymn is a term of unknown origin but first used in ancient Greece and Rome to designate a poem in honour of God” (Gørlée, 2005, p. 21). The first English hymnbook, *Goostly Psalmes and Spiritual Songes*, was brought out in 1531 by Coverdale (Gørlach, 2004). Hymns are generally written in the target culture’s mother tongue, and they are understandable for everyone. The songs are supposed to be simple and clear in text and tune as well as easily readable in the hymn books. The tunes are also expected to be singable for average voices with accessible text with references to church festivities such as Christmas, Easter, weddings, and funerals, among others (Gørlée, 2005, p. 27). Gørlée also mentions how new interpretation and translation is a common presence in psalmody and hymnody (2005, p. 27). The hymnbook is only a written

guide and the hymns “float around” in a meaningful act of communication (Gorlée, 2005, p. 87). This means that the hymns are subject to editorial changes and linguistic updates, and this lack of stability makes hymns especially interesting within the context of translation studies.

Another definition of hymn is Forrel’s (1982, p. 1), where she describes the congregational hymn as it came into being in the eighteenth century as “a highly distinctive type of religious poetry, easily recognized by the metrical limits within which the hymn writer labored and by the short lines and stanzaic repetition required of congregational song”. However, Forrel (1982, p. 1) suggests that hymns can only be considered hymns when they are sung, which differs from the psalms they were modeled on. Hymns were originally modelled on psalms and when sung, hymns can be considered sung Bible texts. However, modern hymns are often written for the purpose of singing in the congregation, which may affect how the hymns are written. Hymns are and were both read in private as well as sung in public and are available for several different purposes (Forrel, 1982, p. 1).

Gorlach (2004) suggests that there are seven different reasons why hymns are interesting to discuss. The first reason is that the hymn combines features which distinguish it from other religious texts, like meter, rhyme, singability etc. It also allows us to analyze traditions of the entire genre with a unique combination of a stable core text and permitted changes in length, sequence, and wording. The hymn also makes it possible to compare the source and its versified paraphrase. It also analyzes foreign models and shows their impact on the English tradition, or individual hymn writers, or translations of specific hymns. In addition to this, it also presents an open text and encourages revisers to truncate, rearrange and rephrase hymns according to local needs. Lastly, the existence of comprehensive literature devoted to the subject allows us to summarize the evidence and adapt it to different usages (Gorlach, 2004, p. 163-164). The fact that the analysis of hymns allows us to analyze traditions of the genre, makes it possible to compare source texts to target texts, which is what is relevant for this thesis.

2.2 Approaches to Hymn Translation

Scholarly approaches to hymn translation are found within theology, as an appendix to studies of bible translation, and within more general translation studies. Within translation studies, it often is part of the more general field of song translation, which itself is a relatively new field.

Approaches to hymn translation tend to focus on the translation of particular hymns rather than hymn translation in general; however, there are a few notable exceptions (e.g., Lewis (1960) and Gorlée (2005)). Some of these Lewis' approach has a clear didactic purpose and focuses on how hymns should be translated. This is also seen in more general approaches to song translation, which may have a didactical purpose (e.g., Low, 2017). Also, in studies of translation, included song translation, the analytical apparatus in the form of strategies and procedures is an important part of the theoretical background.

Low (2013) offers a more general approach to song translation. He examines the challenges and strategies involved in translating songs when a song crosses language borders, exploring the different translation methods used by translators and their effectiveness in conveying the original song's meaning and impact in the target language. Low's study is based on a survey and interviews with professional translators and songwriters, and literal translation and adaption are identified as key strategies. The study shows that the most successful song translations tend to be those that balance between literal translation and adaptation methods (Low, 2013, p. 238). Low (2013, p. 240) also emphasizes the importance of considering the musical aspects of the original song, such as rhythm and melody, when translating from one language into another.

Gorlée (2005) discusses the challenges of translating hymns due to the complex theological and cultural meanings that relate to hymns. She provides insight into the complex process of translating hymns and the various considerations that must be taken into account in order to do so successfully, while also suggesting different methods that translators can use. An example of such a method is to focus on the musical aspect of the hymn or try to capture the original text's meaning as closely as possible. Another example is paraphrase, where the translator rephrases the hymn in a way that captures the essence and overall meaning of the original text using different words and expressions (Gorlée, 2005, p. 31). As a conclusion of her article, Gorlée (2005) suggests that the translation of hymns is a complex process that requires careful consideration of both the original text's meaning, the cultural context, and musical qualities. She also places heavy emphasis on preserving the musical and poetic qualities of hymns when translating them.

Toropainen's (2019) focuses on the translation of hymns into Finnish. The translations of *Te Deum Laudamus* in Finnish were influenced by the translators and how they used different

translation methods to convey the overall meaning of the hymns that resonated with the Finnish audience. In her study, she examines various translation strategies and methods used by translators to convey the theological and cultural meanings of the hymn, *Te Deum Laudamus*, in Finnish. The study finds that the translations are often influenced by the translator's cultural and linguistic context (Toropainen, 2019, p. 197). In addition to this, the translations also often reflect the religious and political ideals of the time in which they were translated (Toropainen, 2019, p. 201). The translation methods Toropainen focuses on, paraphrases and imitation, puts the overall meanings and themes in focus rather than the word-for-word translation.

2.3 The Context of Hymns

2.3.1 The Literary Subsystems of Hymns

Texts are used within specific contexts, and understanding their role in the contexts they occur, and how they interplay with their contexts, gives a richer understanding of texts and their translations. Toury (1995) suggests that well-translated texts can become part of the social and literary culture in the target culture, and that it is this position that determines which translation strategies that could be used (Toury, 1995). This is important because the text has a position in the original culture, and this status will determine how the text should be translated. Hymns are a part of the religious culture which purpose, among others, is to worship, give a sense of community, comfort and/or spread a message (Grindal, 2017). A crucial part of Toury's three-phase methodology is analyzing texts and their translation in relation to their position in the literary system (Toury, 1995). Even-Zohar (1990) regards literary systems as complex polysystems and suggests that a literary work is best studied as a part of a literary system. This means that the literary work is part of the society, both socially, literary, and historically, and that the literary systems can influence each other. The translated literature that are imported into a language, can also influence the native writings (Ebrahimi, 2007).

In the literary systems that hymns are a part of, the role of the religious texts is to spread the message of the religion. These sung religious texts can be divided into canonical religious texts, texts that belong to the bible, and other texts that are written for worship, for example hymns and prayers (Ebrahimi, 2007). How the hymn is written and how the hymn is used generally depend on what congregation the target culture belongs to. The Scandinavian

Lutheran hymns are generally less formal, in the sense that the congregation often are encouraged to participate in song, and sometimes even dance (Kirken, 2017). It is also written in the target culture's mother tongue and are closer to people's everyday language (Gorlée, 2005, p. 27). In her discussion about the contrast between Bible translation and hymn translation, Lewis (1960, p. 49) suggests that although hymn translation is an exacting and difficult task, it cannot compare with the demands that are made upon one who faithfully translates the Word of God, as in Bible translations. Hymns are not the word of God, but the response of hymn writers to the word of God, and the hymn translator can therefore be freer (Lewis, 1960, p. 49). She also suggests that in canonical religious texts, it is mainly the message of the texts that is important, while in texts that are written for worship, rhyme, rhythm and singability become important as well (Lewis, 1960, p. 55). A reason for this could be that the point of translating a canonical religious text is to forward a message or a story as accurately as possible, while the purpose of a translation of for example a hymn is to forward a message in a catching or memorable way, which is why rhyme, rhythm and singability are important (Ebrahimi, 2007).

When talking about the classical Lutheran hymns, Grindal (2017) mentions three different types: praising, praying, and preaching. However, she distinguishes between writing texts for usage and writing texts for theology (Grindal, 2017). The most used hymns are generally written to be used in the daily life, which is why it is important that both the message in the hymn comes across and that the hymn has a nice singability and fits the melody. Wootton (2013) talks about the significance of women's hymn writing and how women have played a crucial role in shaping religious belief and practice. They have often challenged traditional power structures and gender roles and offers a unique perspective on religious experience. She also highlights the ways in which women have contributed to religious and social change. Women have been engaged in trying to save the world by bringing people to Jesus through song and many popular hymns were translated into other languages as the colonization spread (Wootton, 2013). Hymns have only in the later years been recognized as important for the global culture. A reason for this could come from the fact that hymnody is popular, rather than classical and has not been studied as a cultural influence despite everyone singing hymns throughout their lives. Wootton (2013) also points out that from the mid-eighteenth to the mid-twentieth century, people would learn hymns in their infancy, grow up with them and sing them several times a week, which led to a deep emotional connection to hymns.

2.3.3 How to Translate Hymns and Songs: Didactic Approaches

As mentioned earlier, some scholarly approaches to song translation tend to have a didactic component in addition to a descriptive component. Lewis (1960) is concerned with the selection of hymns for translation and the appropriate way to go about the translation, with a focus on the use of hymns for evangelical purposes globally. According to Lewis (1960, p.53) when you want to translate hymns, you need to look at which hymns are the most popular and why. In addition to popularity, the hymn should also be simple both in meaning and musically, and they should be geared to the spiritual development of the people. Lewis also emphasizes that hymns are poems set to music, and when translating them, one must try to preserve the meter, flow, proper phrasing, poetic expression, and rhythm, all of this in keeping with the tune (Lewis, 1960, p.55).

Lewis offers a very practical approach to hymn translation and lays out a set of general principles of hymn translation, focusing both on the translator, the process, and the translation. When a hymn or song is translated to fit into the melody, it is often called or referred to the hymn and song's singability. Low refers to the term singability as the "phonetic suitability of the translated lyrics and to words being easy to sing to particular note values" (Low, 2005, p. 192-193). When translating a hymn, it is often valued to keep the hymns singability on the same melody as the original language. This can be difficult to achieve while translating the hymn word for word. In order to counter and surpass this, the translator often uses transparency, which is, according to Wakumelo "an adjustment of vocabulary to the metrical system, subtraction or addition of some syllables in some stanzas; this could involve the subdivision or combination of some notes" (Wakumelo, 2014). Lewis highlights the importance of adapting the hymn to the target audience, maintaining singability in terms of phrasing and rhyme, and also on preserving the basic ideas of the hymn (Lewis, 1960, p.54-55).

An important decision each translator has to make when translating hymns is how important they consider rhyming. Lewis claims that native speakers rarely notice whether the hymn rhymes or not, but that an inappropriate particle, at the end of a line to make it rhyme, is more noticeable. Lewis concludes that the translator should always focus on having both rhyme and reason, but that if they have to choose between those two, they should sacrifice rhyme to preserve reason (Lewis, 1960, p.55). This can be interpreted as the coherence and meaning of

the hymn is more important to the message in the translation than if the hymn is rhyming. When choosing between the two, the translator should always choose to preserve the message of the hymn over rhyme. This can come from the fact that other elements in the hymn are far more important than rhyming, for example, themes in the hymn.

According to Lewis (1960), a common error in hymn translation is sticking too closely to the syntax. In order to create a good translation, it is not possible to start at the beginning and translate line by line. It is important to gather the meaning of the entire verse and fit the words and meaning into a musical phrase that does not violate neither the syntax nor the meaning of the verse. Lewis claims that “A good translation should sound to the reader or singer as if it were written originally in his native tongue” (Lewis, 1960, p.60), but the translator should avoid using archaic phrases that are not known to the targeted audience just for the sake of being poetic and that it is better to translate a few verses and phrases properly or to leave it completely out than to shorten and compromise several phrases (Lewis, 1960, p.59).

However, Low (2005) suggests that translation should be seen as a multifaceted activity that involves five different dimensions: linguistic, cultural, cognitive, social, and personal. These dimensions are connected and depend on each other, which means that they all must be taken into consideration in order to fully understand and analyze the process of translation.

2.4 A Short Biography and Account of Sandell’s Early Authorship

The author of “Tryggare kan ingen vara” Lina Carolina Sandell, born in 1832, is one of many women hymn writers from the 18th and 19th centuries. During her childhood and early teens, she went by her middle name, Carolina, and it was not until her songs became more publicly known that she took her well known artist name, L.S, Lina Sandell (Valen-Sendstad, 1995, p. 14). Sandell grew up in a Christian home where her father was a provost who valued Christian values and customs. She was very sick from early childhood, which made her spend a lot of time in her father’s office (Valen-Sendstad, 1995, p. 17). There is reason to believe that this exposure, among other things, affected her authorship. Throughout her writings, devotion to God, nature and Christianity is apparent and prominent. Sandell was showing talent as a poet as early as the age of 10-12 years. By the age of 13, she had already written several poems and songs in her notepad and called it *Barndomsforsøk av Carolina Sandell 1845* (lit.

‘Childhood attempts by Carolina Sandell 1845’). The common thread with topics such as the trust and devotion she has in God, are visible in her early drafts and kept being visible throughout her career as a writer (Valen-Sendstad, 1995, p. 19).

The first poetry collection was officially published in 1853, when Sandell was 21 years old, and was called *Åndelige vår-blomster* (lit. ‘spiritual spring flowers’). The collection consists of 34 poems where most of them were probably written between the age of 15 and 21. Despite the artistic growth from her early publications to her later publications, Sandell’s Christian faith, her trust in God in all matters like happiness, sorrow and battle, her openness to the greatness and beauty of nature and to God as a creator and sustainer, can be found in all of her works (Valen-Sendstad, 1995, p. 21).

At the end of her career, Sandell had published around 2000 poems and hymns. She is also known to have written Christian literature for children, teenagers, and adults (Valen-Sendstad, 1995, p. 25). However, her legacy is primarily her hymns, and among the most popular are “Blott en dag” (English title ‘Day by day’) and “Tryggare kan ingen vara” (English title ‘Children of the heavenly Father’). The latter was written when she was between 18 and 20. Legend has it that she wrote the song while sitting in an old ash tree, and the hymn is about God’s love and how safe and cared for we should feel while being protected by God, both in adversity and prosperity (Valen-Sendstad, 1995, p. 34).

2.4.1 The Road to Publishing

According to Greg Buzwell (2020), writing as a profession was largely considered an activity unsuitable for women in the late 18th and 19th centuries. It was common for women to not list an author or to write under a pseudonym or a tagline. Poems and reviews generally appeared without attribution in magazines. Possible reasons for appearing anonymously could be fear of criticism, a matter of convention or modesty, which resulted in many women publishing under male pseudonyms in order to not be associated with unladylike activity, like writing for money (Buzwell, 2020). Sandell also chose to be anonymous when she first started publishing. It was first when she started to publish her poems in Christian periodicals that she was starting to be recognized by a larger audience as a writer. It was in the children’s magazine *Duerösten* (lit. ‘the pigeon’s voice’), that was published once a month, that Sandell

first appeared (Lövgren, 1966, p. 52).¹ B. Wadeström says that when he asked Sandell what signature she wanted to use, Sandell replied that she wished to be anonymous. The compromise they agreed upon was the familiar L.S signature (Lövgren, 1966, p. 53).² In the magazine she herself edited later, she neither used her name nor any form of signature on her own works (Lövgren, 1966, p. 54).

The hymn “Tryggare kan ingen vara” is sometimes attributed to Sandell’s loss of her father at an early age (Bjorlin, 2016). The hymn has been described as depicting a simple and childish trust in God (Kirken, 2017). Other central themes in the hymn could be that despite distress and happiness, no one can take the child away from God, and no matter what he takes and gives, God will remain the same, as God wants what is best for the child, and there is a meaning behind everything. The hymn could be Sandell’s way of accepting her father being taken away early by claiming God has a plan behind everything, which ties in nicely with the use of the hymn (see chapter 4) The hymn is often used in funerals, baptism, and other events where hope is important, whether it is hope that the child’s life will be good, baptism, or it is hope that the person who died has arrived at a better place, funerals (Bjorlin, 2016).

“Tryggare kan ingen vara” has been edited and published several times. In the first draft of the song, Sandell referred to it as “Guds barns trygghet” (lit. ‘the safety of God’s children’). She is also using the phrase “De kristnas lilla skara” (lit. ‘the small crowd of Christians’). This was, however, changed to “Guds lilla barnaskara” (lit. ‘God’s little flock of children’) in 1882 when Sandell accepted Fredrik Engelke’s replacement of the phrase in 1882. One could argue that this change changes the meaning, understanding, and focus of the hymn from more an overall safety of the Christians to a God is protecting his children kind of view. This change could also show God as almighty than in the original, which enhances the focus of a protective and all-knowing God. Engelke also tried to add five new verses, which she did not accept (Lövgren, 1966, p. 50). The melody of the song has an unknown origin. It has been said that it was originally written to a Beethoven melody, but Lövgren claims that it is more likely that both Beethoven’s sonata opus 90 and the melody to “Tryggare kan ingen vara” has

¹ There is often a misperception of where her debut was, which might come from the fact that the songs in *Duerösten* were unsigned (Lövgren, 1966, p. 52).

² Other signatures that have been used, or suspected to be used by Sandell, have been “C” for Carolina and “Tirra”. It was only in 1857-58 that she shortened her name to Lina and the famous L.S signature first appeared in the April number of *Budbæreren* in 1857. However, she never used this signature herself, it was B. Wadström who used it when he was editing the magazine.

origins in German folk songs. The melody as we know it was published by Fredrik Engelke in 1874 (Lövgren, 1966, p. 51).

As noted above, hymns change over time, which makes hymns a nightmare to edit (Gorlach, 2004, p. 171). The reason for this is that there are so many different existing versions of the hymns that it is impossible to even guess which one is the original text and to reconstruct how and why the individual poem was adapted in lexis, rhyme, and meter, in length and sociolinguistic or ideological background (Gorlach, 2004, p. 171). However, in the case of “Tryggare kan ingen vara” it is known which version is the original, but it is unknown why verses have been added and removed in the different versions and translations. One explanation to the different versions could be that the hymn is passed on orally where the version changes each time. This could also be considered the case for “Tryggare kan ingen vara”. Since the English version has become extremely popular, it is likely to believe that Norwegians or maybe even Swedish people believe it is originally an English hymn. The Norwegian translation of the hymn also has an unknown author and the only information about the translation is that it is from 1883 (Ingen er å trygg i fare, 2021).

“Tryggare kan ingen vara” first appeared in the Swedish hymnary *Lovsånger och andeliga visor 1877* (lit. ‘Songs of praise and spiritual songs 1877’) in 1877. The hymn appeared with ten verses and was titled “Guds barns trygghet” (lit. ‘The safety of God's children’) (Lovsånger och andeliga visor (1877), 2019). Today, the hymn can be found in the official hymnal *Den svenska psalmboken* (lit. ‘The Swedish hymnbook’) from 1986, which is the fourth official hymnal of the Church of Sweden and was revised in 2017. The hymn has also appeared in several other books throughout the years (Tryggare kan ingen vara, 2022).

The hymn has been translated into 39 different languages (Sinpraises, n.d.). Examples of languages, other than English and Norwegian, are Italian, French, and Russian, among many others. This shows that the Norwegian version from 1883, “Ingen er så trygg i fare”, and Ernst W. Olson’s translation, “Children of the heav'nly Father”, to English in 1925 are not the only languages the hymn has been translated into. However, both the Norwegian and the English version have been edited several times, where verses have been added and removed. An example of this is in the Norwegian version where there is an extra verse as the 4th verse and sounds as the following: “Våre hodehår han teller, hver en tåre som vi feller. Han oss føder og oss kleder, midt i sorgen han oss gleder” (Salmebloggeren, 2014). This verse was written by

Engelke and also has a Swedish version: “Se Han räknar håren alla, Som från deras huvud falla, Han oss föder och oss kläder, Under sorgen Han oss gläder” (Salmebloggeren, 2014). However, I have chosen not to include this in my paper since this verse was not written by Sandell herself as it is also often not included in the hymn. There is also little to no information about why the verses were added and deleted.

3. Method

This project can be placed within a descriptive paradigm and is modelled along the lines of Toury's three phase methodology. It includes a comparative analysis of the ST and the two TT's. This analysis is based on Toury's three-phase methodology, extended, and merged with approaches specific to hymn translation from for example Low (2005), Lewis (1960) and more generic descriptions of translation procedures such as Chesterman (2016)

The first stage in Toury's three-phase methodology is to situate the text within the target cultures system and to look at the significance and acceptability. The next stage would be to undertake a textual analysis of the source text, ST, and the target text, TT, to identify the relationships between the corresponding segments in the two texts, called coupled pairs. This will lead into two different translation shifts: obligatory and non-obligatory (Toury, 1995). The last stage of the three-phase methodology model is to attempt to generalize the patterns that can be identified in the two texts and to reconstruct the process of translations of the coupled pairs (Toury, 1995).

However, my approach additionally involves a comparison of translations and of the context and reception of the translated songs, which means that I depart slightly from Toury's method. Instead, I will compare all three versions with regards to shifts, general themes and tendencies in the translations, and tie these changes to the context and reception of the versions in the target cultures.

I have also chosen to divide the hymn into ten coupled pairs, where one coupled pair corresponds to two lines in the poem. In addition to this, I have chosen to look at whether the rhyme scheme is retained or changed and to discuss the different findings and how this alter the meaning and purpose of the hymn. In this project, the superior goal is to both analyze and compare the two translations. In addition to this, it is also to discuss tendencies in the translations and the relationship between the ST and the two TTs. I focus on how the different choices, when choosing translation strategies, affect the usage, overall meaning, and purpose of the hymn. The focus will be on what was lost in the translation, why it was lost, or changed, and how this affects the hymn in the target culture.

3.1 Translation Procedures

To guide the textual analysis of the two target texts, I will be using a selection of translation procedures and other factors that are tailored to the purpose of hymn translation. The procedures build on the procedures and strategies of Vinay and Darbelnet (1989) and developments of these, amongst them, strategies used by Wakumelo, inspired by Chesterman (2016), for the purpose of analyzing the translation of national anthems (2014). Chesterman (2016, p. 85-86) calls the procedures strategies, while recognizing that there is a great deal of terminological variation on this topic. According to Chesterman, “strategies are ways in which translators seek to react to norms: primarily, but not necessarily always, to try to conform to them” (Chesterman, 2016, p. 86). Further, a strategy is understood first of all as a planned way of doing something, and when speaking of translation strategies, we look at translation as an action (Chesterman, 2016, p. 86).

Wakumelo, along the lines of Lewis (1960), argues that the translation of poetry and songs are closely linked, since songs belong to the genre of oral poetry. This comes from the fact that in song translations, the translator has to deal with the formal features and properties of the song, such as lyrics, performance, melody, harmony and musical sense (Wakumelo, 2014). In addition to this, the translator also needs to determine what the purpose of the translation is, and based on that, decide which factors he or she will value and prioritize in the translation. Examples of this can be that if the purpose is to understand the lyrics, the translator has to prioritize the semantic aspect, while if the purpose is to create a singable translation, factors like rhythm, rhyme and meter are more important (Wakumelo, 2014).

Chesterman (2016) operates with a rather complex set of strategies, including ten different syntactic strategies, ten different semantic strategies, and ten different pragmatic strategies that can be used when translating songs. For the purpose of this project, I have included just a few of Chesterman’s strategies. In addition to omitting some of Chesterman’s strategies, I have also chosen to merge the syntactic strategies: phrase structure change, clause structure change and sentence structure change into structural rearrangement (Chesterman, 2016, p.91). The reason for this is that I find that there is little to gain from focusing on the type of structural rearrangement in the analysis. What is relevant is whether this type of change has taken place or not. Chesterman, like so many other scholars within translation studies, is

inspired by Vinay and Darbelnet (1989), and some of his strategies, like literal translation, overlap with theirs.

The strategies listed below include only the ones that I used in my analysis, and they have been chosen for their relevance to the hymn and its translations:

Literal translation: when the translator has translated the source text as closely as possible without changing the grammatical aspect (Vinay and Darbelnet, 1989).

Structural rearrangement: This category is made by me and based on different syntactic strategies by Chesterman (2016). The category covers changes like phrase structure change, transposition, clause structure change, sentence structure change, and topicalization/fronting, among others.

Synonymy: When the translator has used a similar, or close to similar (synonym or near-synonym) synonym in the translation, which may not be the literal translation, but has the same overall meaning (Chesterman, 2016, p. 99).

Abstraction change: Changes from using a more concrete term to a more abstract term or vice versa (Chesterman, 2016, p. 100).

Distribution change: When the same semantic component is used more times (expansion) or fewer times (compression) (Chesterman, 2016, p. 100).

Emphasis change: When the thematic focus of the text is decreased, increased, or emphasized in the translation compared to the original source text, in order to emphasize the themes (Chesterman, 2016, p. 101).

Paraphrase: When the translator focuses on the overall meaning of the source text and therefore ignores, replaces, or removes certain semantic components at the lexical level (Chesterman, 2016, p. 101).

Explicitness change: When information that could be deduced from the source text is deleted or added to make the text either more (explication) or less (implication) (Chesterman, 2016, p. 105).

Information change: When information is either added or deleted (Chesterman, 2016, p. 106)

3.2 The Text and its Place in its Target Cultures

I have chosen to look at the text both when it was translated and what happened to it in the many different edits, after it became a part of the target culture. The initial goal of the

translation was, most likely, to create a singable hymn in the target culture's native language. For the source text, I chose the version that has been the most stable version of the hymn and one could argue that this version is the starting point for the translations as well. As for the translations, these are also not stable entities, and has been edited with the different publications. Throughout the years, it is likely that the hymn has been adapted to its audience regarding language and phrasing. Examples of this can be found where Engelke made several suggestions and changes to the original hymn such as changing the phrase "De kristnas lilla skara" to "Guds lilla barnaskara" in 1882 (Lövgren, 1966, p. 50). However, there has not been any official changes since then and the hymn has more or less remained the same with a few adjustments in number of verses since 1937. This can be seen on for Discogs where, if you listen to the different versions of the hymn, from different times, the lyric is generally the same.

For the role of the hymn in the target cultures, I have used different blogs, such as Salmebloggeren (2014), in addition to blogs, Hymnary.com, Discogs.com, and scholarly articles such as Gorch (2004), Grindal (2017) and Gorch (2005), just to mention a few, have been important. Hymnary, Discogs and blogs have been important to determine the hymn's place in the different target cultures, while the scholarly articles have supported with theory.

4. Analysis

4.1 About the Source Text

The source text, “Tryggare kan ingen vara” consists of five verses and follows an 88 88 trochaic meter pattern, which means that the rhythm of the verses is the same in all of them. The hymn is a quadrain which uses an AABB end rhyme scheme pattern. The two target texts follow the same patterns, however in TT2, the 4th verse is removed, and the end-rhyme is an imperfect end rhyme in some places. Imperfect rhyme is a type of rhyme formed by words with similar but not identical sounds and that often rhyme in part, but not perfectly (Imperfect Rhyme, n.d.). The fact that Olson chose to use imperfect rhyming does not correspond to Lewis (1960, p. 55) where she talks about the fact that a native speaker rarely notices whether the hymn rhyme or not, but that usage of an inappropriate particle is much more noticeable. This indicates that if the translator has to choose between rhyme scheme and reason, reason should be prioritized, however, this was not the case for TT2, where imperfect rhyming was chosen instead.

Below are the full text versions used in this thesis:

Source Text: “Tryggare kan ingen vara” Author: Carolina Sandell 1855	Target Text 1: “Ingen er så trygg i fare” Anonymous translater 1883	Target text 2: “Children of the heavenly father” Translator: Ernst W. Olson 1925
Tryggare kan ingen vara Än Guds lilla barnaskara Stjärnan ej på himlafästet Fågeln ej i kända nästet	Ingen er så trygg i fare som Guds lille barneskare, fuglen ei i skjul bak løvet, stjernen ei høyt over støvet.	Children of the heav'nly Father safely in his bosom gather; nestling bird nor star in heaven such a refuge e'er was given.
Herren sina trogna vårdar Uti Sions helga gårdar Över dem Han sig förbarmar Bär dem uppå fadersarmar	Herren selv vil sine berge. Han er deres skjold og verge. Over dem han seg forbarmer, bærer dem på faderarmer.	God his own doth tend and nourish; in his holy courts they flourish. From all evil things he spares them; in his mighty arms he bears them.
Ingen nöd och ingen lycka Skall utur Hans hand dem rycka Han vår vän för andra vänner Sina barns bekymmer känner	Ingen nød og ingen lykke skal av Herrens hånd dem rykke. Han, den beste venn blant venner, sine barns bekymring kjenner.	Neither life nor death shall ever from the Lord his children sever; unto them his grace he showeth, and their sorrows all he knoweth.

<p>Gläd dig då, du lilla skara Jakobs Gud skall dig bevara För Hans vilja måste alla Fiender till jorden falla</p>	<p>Gled deg da, du lille skare! Jakobs Gud skal deg bevare. For hans allmakts ord må alle fiender til jorden falle.</p>	
<p>Vad Han tar och vad Han giver Samme Fader Han dock bliver Och Hans mål är blott det ena Barnets sanna väl allena</p>	<p>Hva han tar, og hva han giver, samme Fader han forbliver, og hans mål er dette ene: Barnets sanne vel alene.</p>	<p>Though he giveth or he taketh, God his children ne'er forsaketh; his the loving purpose solely to preserve them pure and holy.</p>

For the source text, “Tryggare kan ingen vara”, I have chosen to use the version in the Swedish hymnbook from 1937 (Den Svenska Psalmboken, 1937). For the Norwegian bokmål version, I chose the version from *Norsk Salmebok* (lit. ‘Norwegian hymnbook’) from 1985 (Norsk Salmebok, 1985). For the English version, I have chosen Ernst W. Olson’s version from 1925 (Olson, 1925). I chose these versions of the TT’s because there are several different versions of both the ST and the TT’s where different verses are added, omitted, or edited and I wanted the chosen versions to be as close to each other in the year published as possible. It was first in 1937, that the Swedish version was shortened down to five verses again, from six, which is why I chose this version of the Swedish original hymn (Ingen er så trygg i fare, 2021). For the Norwegian version, Stene (1933, p. 146) mentions how he finds it interesting that Sanell, despite her popularity, only had two hymns in the edited version of the hymnary in 1926. “Ingen er så trygg i fare” was not one of the included hymns (Salmebok, 2021). “Ingen er så trygg i fare” was however included in hymnary from 1985, which is why I chose this version (Salmebloggeren, 2014). For the English version, it was natural to choose the translation from the original translator, E. W. Olson. Hymns are also not stable entities because they are subject to revisions and editions with new editions of hymnals, changing times and attitudes and changing uses, which means that close translations that are closer to each other in time of publishment is beneficial. Another reason for choosing these specific versions is that several of the versions have an unknown publish date and author, which makes them harder to work with.

In this chapter, I will be following Toury’s three-phase methodology when analyzing the source text and the two target texts. In my analysis of the two translations, I use the procedures outlined above (page 19), while also taking into consideration the rhyme scheme and metaphors used in the text. For the rhyme scheme, I use the notation RR (rhyme scheme retained) and RC (rhyme scheme changed). I have also chosen to make the coupled pairs as

two line units in the analysis. The reason for this is that in some verses in the TTs, the lines are simply swapped around, but not further altered. An example of this can be found in the second coupled pair, where in the ST the star comes first, then the bird, while in TT1, the bird comes first, then the star. In TT2, the star and the bird are both in the first line, while the second line adds meaning to mentioning them. However, there are also some downsides to making bigger coupled pairs where it is difficult to determine which procedures have been used and how this affected the individual line meaning, the verse meaning and overall meaning of the hymn.

4.1.1 First Verse

Coupled pair 1

Coupled Pair	Source Text: “Tryggare kan ingen vara”	Target Text 1: “Ingen er så trygg i fare”	Target text 2: “Children of the heavenly father”	Procedures
1	Tryggare kan ingen vara Än Guds lilla barnaskara	Ingen er så trygg i fare som Guds lille barneskare,	Children of the heav'nly Father safely in his bosom gather;	TT1: Structural rearrangement, synonymy, explicitness change, RR TT2: paraphrase, information change, explicitness change, emphasis change, structural rearrangement , RC

In the first coupled pair, one could argue that there is a structural rearrangement. In the ST, the subject complement “tryggare” is fronted, while TT1 retains a canonical structure. This entails a shift in focus rather than meaning and may be guided by issues related to both rhyme and rhythm. This structural rearrangement by necessity leads to a semantic change where “än” changes into “som” in TT1. This could also be considered synonymy, where the meaning of the coupled pair is the same, but some words are switched out with near-synonyms. The literal translation of “än” would be “enn”, but the translator chooses to use “as” instead. This does not alter the meaning of the verse. Overall, the same images are retained, and shifts can be considered minor. TT2 displays far more shifts. The whole coupled pair in TT2 can be considered a paraphrase because the text is not directly translated; however, the major themes are retained. The fact that the coupled pair is a complete paraphrase, also results in there being a structural rearrangement. This can be seen in TT2 where the child safety image is reversed.

Instead of mentioning that nobody is as safe in danger first, the focus is on the children of the heavenly father. A reason for this could be that the translator wants to emphasize that the children who are safe must be children of the heavenly father in order to emphasize how important it is to believe and follow God. In TT2, the phrase “safely in his bosom gather” is also used. According to the Cambridge Dictionary (n.d.) being in the bosom of something means that you are in the bosom of a group of people, especially your family, you are with them and protected and loved by them. This supports the theory of the children who are in the bosom, are the ones protected and loved by God, which could indicate that the children and people who are outside, do not receive the same love and protection from God.

Another important part when translating songs is singability and meter. Some changes may have been caused by singability. The usage of contractions in “heav’nly” is an example of this. If the word was to be written properly, “heavenly”, there would have been nine syllables in the first line instead of eight. This is a change that most likely has been done in order to keep singability and fit the pattern. Wakumelo (2014) mentions how an adjustment in the metrical system, by adding or removing some syllables, could involve the subdivision or combination of some notes. By removing the syllable “n”, the translator removes the syllable by contracting the word. This can also be found other places in the hymn; however, I have chosen to not comment on metrical pattern unless it is crucial for the singability in the hymn. The reason for this is to try to narrow down the focus in this thesis.

Unlike TT1, there is an explicit focus on God as the father and God as almighty. “Gud” is translated into “heavenly father”, in line with the common image of God as amongst other “father” (cf. Wren’s notion of KINGAFAP). This change in sense may be referred to as an information change, a paraphrase, or even an explicitness change because this information adds to the text in order to make it more “exalted” and to show that God is almighty. The image of the child is retained in the translation of “barneskare” (lit. ‘a flock or gathering of children’) into “children”, with an explicit focus on God as the almighty father.

Another interpretation could be that the change in imagery emphasizes the almightiness of God. Since Father could be seen as a synonym of God, the usage of the modifier heavenly is also conventional and could be interpreted as a more elevated expression than God, which again could be considered an emphasis change because Chesterman defines emphasis change as a strategy that adds to, reduces or alters the emphasis or thematic focus (Chesterman, 2016,

p. 101). The usage of the adjective heavenly in front of Father also gives God a more almighty and powerful image than using just “God”, which again could enhance the image of God being a safe and powerful protector who protects his children safely in his bosom.

In TT1, the rhyme scheme is retained with end rhyme: fare-barneskare. However, in TT2, the rhyme scheme is changed; father-gather are identical in spelling but for the first letter, but the pronunciation and syllabification of the two words differ, and it is not a true rhyme. This could be due to several different factors like for example the hymn being written for reading and not for singing or the translator not being a native speaker. I have chosen to call the rhyming that appears as true rhyme, but do not actually rhyme, fake rhyme. This fake rhyming can be found several places in the hymn.

Coupled pair 2

2	Stjärnan ej på himlafästet Fågeln ej i kända nästet	fuglen ei i skjul bak løvet, stjernen ei høyt over støvet.	nestling bird nor star in heaven such a refuge e'er was given.	TT1: Abstraction change, paraphrase, structural rearrangement, RR TT2: paraphrase, emphasis change, RC
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In the last two lines of the first verse, in the second coupled pair, structural rearrangement can be found in TT1 because the meaning in TT1 is the same as in the ST, but the lines are switched around where the bird is mentioned before the star, this means that two clause elements have changed order, and that line 1 in the ST correspond to line 2 in TT1 and line 2 in the ST correspond to line 1 in TT1. There could also be argued to be an abstraction change in the second coupled pair because in the ST, the star is in the sky and the bird is in the nest, while in TT1, the bird is just behind a leaf and the star is above the dust, which makes it more abstract than if the star was in the sky and the bird is in its known nest. However, the same change could also be argued to be a paraphrase. The reason for this is that “fugl ei i skjul bak løvet” is quite concrete and could perhaps be more of an explicitation with regards to the image of safety, where the bird in the familiar nest alludes to safety. But in TT1, this safety is made more explicit by stating that the bird is hidden, presumably from danger, behind the foliage. TT1 also has a structural rearrangement for no obvious reason regarding, for example, rhyme and the reversion of the star and bird themes.

In TT2, there is an emphasis change where the thematic focus in the hymn is emphasized in the second coupled pair because, instead of comparing the child's safety to the star in the sky and the bird in its nest, TT2 says that neither the nestling bird nor the star in heaven was given such a refuge as the children of the heav'nly father. The comparison of the bird in the nest and the star in the sky is shortened, and it can be considered a paraphrase of the ST where the overall meaning is in focus. But more importantly, there is a thematic focus of safety with the mention of refuge, which together with "safely in his bosom gather" from the first verse, emphasizes God as the protector. In terms of Chesterman's strategy, this can be labelled a distribution change, as there are more expressions related to safety in TT2 compared to the ST. In addition to this, there is a structural rearrangement as well, which could be part brought about by the structural rearrangement in the first coupled pair. The images of bird and star are retained, and the previous rearrangement necessitates an explicit mention of their sheltering here.

In TT1, the rhyme scheme is retained with an end rhyme: løvet-støvet. This differs from TT2, where there again is a fake end rhyme where the words appear as true rhyme: heaven-given.

The use of imagery from Christianity like birds, sky and stars can also be found in both TT1 and TT2. Psalm 84 refers to both a swallow and the sparrow because birds are important and a common theme in Christianity. An example of this could be the Christian Dove, where the dove represents the Holy Spirit in Christianity. This comes from the fact that The Holy Spirit descended upon Jesus like a dove when he was baptized in the Jordan River. The dove is also a symbol of peace, hope, and a new beginning (Fairchild, 2021). Another example of this could be the Christian Star, also known as the Star of David. It is named after King David and appears as a six-pointed star formed by two interlocking triangles, one pointing up and one pointing down. The star is often associated with the birth of Jesus, from when the wise men followed the star to Bethlehem and found the newborn. In the book of revelation, Jesus is also referred to as the Morning Star (Fairchild, 2021). By retaining the usage of the common imagery, like bird and star, from the ST in the TTs, the hymn also retains the meaning of what the imagery represents, like hope, peace, and safety, in the TTs.

4.1.2 Second Verse

Coupled pair 3

3	Herren sina trogna vårdar Uti Sions helga gårdar	Herren selv vil sine berge. Han er deres skjold og verge.	God his own doth tend and nourish; in his holy courts they flourish.	TT1: synonymy, emphasis change, information change, RR TT2: Explicitness change, synonymy, RR
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The third coupled pair is the first two lines from the second verse. The ST says that God will protect his faithful followers in the holy courts of Sion. “Sions helga gårdar” (lit the holy courts of Sion) is not mentioned in TT1 but is replaced with a description of what God is for his own followers, which can be labelled an information change. This could be motivated by singability and rhyme: a literal translation several syllables short (in Zion’s holy courts) and a structural rearrangement that meets the syllable requirement (e.g. in the holy courts of Zion) would require that the previous line ends with something that rhymes with ‘Zion’. Lewis and Low also discuss the importance of maintaining the singability and message of the hymn over, for example, rhyme. In this coupled pair, the lyrics have been translated while trying to adapt the translation to the original music and, by doing so, some of the words and phrasings are not a literal translation of the ST. The phrase “Sions helga gårdar” is a good example of this, because the phrase is completely omitted from the TT’s and replaced by an indirect reference to it instead in order to keep the rhyme scheme, singability, and meter in the hymn.

The change could also be considered an emphasis change where the thematic focus of God being a protector (their shield and protector) is emphasized. However, on a higher level, it can be considered synonymy since the meaning of the coupled pair is the same; God will protect his own. In TT2, there is an explicitness change because in the ST, as it is stated that not only will God tend to and nourish his own, but they will also flourish in his holy courts. This could be interpreted as the children will flourish and grow in the care of God.

In both TT’s, the rhyme scheme is retained with end rhyme: berge-verge and nourish-flourish.

Coupled pair 4

4	<p>Över dem Han sig förbarmar Bär dem uppå fadersarmar</p>	<p>Over dem han seg forbarmer, bærer dem på faderarmer.</p>	<p>From all evil things he spares them; in his mighty arms he bears them.</p>	<p>TT1: Literal translation, synonymy, RR TT2: Explicitness change, emphasis change, RR</p>
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In the fourth coupled pair, there is mainly a literal translation in TT1. However, in the ST it says that God carries his children upon/on top of his father arms, while in TT1, it is just on/in father arms. This is a minor change that can be considered synonymy because it has the same meaning. In TT2, there is an emphasis change because “mighty arms” emphasizes the thematic focus of an almighty God, while in the ST, it is just referred to as father arms. This could also be considered an explicitness change because information is added in order to add more explication.

The third and the fourth coupled pair make up the second verse of the hymn. The end rhyme of the ST is retained in both target texts, but in coupled pair 4, TT2 uses repetition to keep the rhyme scheme: them-them. Overall, some of the same imagery is retained: God offering protection and the arms of God. However, TT2 is more explicit by introducing the notion of ‘evil’, and both target texts leave out the mention of Zion. In the ST, the focus could be argued to be on how God is protecting those who believe in him. In Christianity, “Zion” often refers to one of three places: the hill where the most ancient areas of Jerusalem stood; Jerusalem, the city, itself, or the dwelling place of God (Lucey, 2019). In this context, there is reason to assume the phrase “Sions Helga gårdar” in the ST refers to the dwelling place of God in heaven where he is “enthroned”. In heaven, God will take care of and carry his children on his arms to protect them. This resembles the translation in TT1. However, in TT1, “Sions helga gårdar” is not mentioned, and there is a bigger focus on how God is his people’s shield and protection, and that he will save his own and carry them on his father arms.

4.1.3 Third Verse

Coupled pair 5

5	Ingen nöd och ingen lycka Skall utur Hans hand dem rycka	Ingen nød og ingen lykke skal av Herrens hånd dem rykke.	Neither life nor death shall ever from the Lord his children sever;	TT1: Literal translation, synonymy, RR TT2: Paraphrase, RR
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In the fifth coupled pair, there is again mainly literal translation in TT1, but there is also some usage of explicitness change where there are a few changes in wording. In the ST, God is only referred to as “his hand”, while in TT1, God is referred to as “the Lord’s hand”. This is also a minor change that does not change anything regarding the overall meaning of the coupled pair but makes the phrasing a little bit more specific. TT2, on the other hand, is mainly a paraphrase as several semantic components at the lexical level are removed and replaced by words that give the same overall meaning. The ST says that neither distress nor happiness will ever rip God’s children out of his hands, but in TT2, this is replaced by that neither *life* nor *death* will ever sever the Lord from his children. One might say that the gist of both the ST and TT2 is the same in that nothing can separate God from his children, but the difference in phrasing makes it far more dramatic and final.

Coupled pair 6

6	Han vår vän för andra vänner Sina barns bekymmer känner	Han, den beste venn blant venner, sine barns bekymring kjenner.	unto them his grace he showeth, and their sorrows all he knoweth.	TT1: Literal translation, paraphrase, RR TT2: Emphasis change, information change, RR
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In the sixth coupled pair, both literal translation and paraphrase can be found in TT1. In the ST, “han vår vän för andra vänner” is an ambiguous phrasing which could mean both that God is our friend before other friends, the most important friend, and/or that he is the friend of/for other friends. TT1 uses a paraphrase for the first line, which is not ambiguous on this point and matches the first interpretation: God is the best friend among friends. In TT2, there is an emphasis change, because the thematic focus of God being almighty and all-knowing is emphasized. There is also an information change, because instead of being described as a good friend to his children, he is described as graceful and all-knowing. TT2 is also a radical departure from the ST. This can be seen when the ST mentions friend (vän). A friend can be someone who is considered your equal, at the same time as the father-child theme is repeated,

creating a form of ambiguity or tension between the two relationships. However, TT2 lacks this tension and instead focuses on a one-directional relationship and God as almighty again.

The rhyme scheme is retained throughout the third verse in both TTs (lykke-rykke/ever-sever and venner-kjenner/showeth-knoweth. The fact that the translator chose to change the words show and know to showeth and knoweth emphasizes the fact that TT2 is written in a more elevated and pompous way. This is also a genre feature of hymns in English at the time the hymn was written. Another example of the usage of archaic language in English hymns can be found in another one of Sandell’s hymns: “Blott en dag”. The hymn was translated into English in the latter half of the 1920s by Andrew L. Skoog (Shomsky, n.d.).

The third verse focuses on, in both the ST and in TT1, how neither distress nor happiness will pull God’s children away from him, and that he is everybody’s friend whose worries he knows. This is different in TT2, where instead of being in neither distress nor happiness, it is mentioned that neither life nor death can pull God’s children away, and that God will show grace because he knows all his children’s sorrows. The most important contrast in the third verse between the ST, TT1 and TT2 is that the phrasing in TT2 is far more dramatic and final than the phrasing used in the ST and TT1. This could come from the emphasized focus on the almighty and all-knowing God in TT2.

4.1.4 Fourth Verse

Coupled pair 7

7	Gläd dig då, du lilla skara Jakobs Gud skall dig bevara	Gled deg da, du lille skare! Jakobs Gud skal deg bevare.		TT1: Literal translation, RR
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In the seventh coupled pair, TT1 has been translated literally. In TT1, there is an exclamation mark after “Gled deg da, du lille skare!”. This reinforces the joy and a call for action, which cannot be found in the ST. The form is imperative for the meaning of the coupled pair where there is a bigger incitement of the element of joy in TT1. Despite the adding of an exclamation mark, it does not change the meaning of the coupled pair, it only reinforces the joy and excitement.

There are also several metaphors that can be found in the hymn. Examples of this are “Sions helga gåardar” and “Jakobs Gud”. In order to understand what the author means with these phrases, the reader will need to have some background knowledge of Christianity and the Bible. The verse with Jakob’s God is, however, not included in the version of the TT2 I have chosen to use, which is why there is no analysis of the fourth verse in TT2. There is no reason given why this verse has been removed in the English translation, but the hymn has been altered several times throughout time and verses have both been added and removed in all three versions.

“Jakobs Gud” might refer to the story in Mos. 25-50 where God has chosen Jakob to be the carrier of the revelation of God after his father Isaac. However, Jakob does not listen to God and ends up running away from home. After 20 years, he ends up returning home and is forgiven. The message behind the story is that God loves his children, even when the children do not believe and trust in God. God’s love for Jakob has become a sign of a forgiving and gracious God (Veiby, n.d.).

Coupled pair 8

8	För Hans vilja måste alla Fiender till jorden falla	For hans allmakts ord må alle fiender til jorden falle.		TT1: Literal translation, paraphrase, RR
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In the eighth coupled pair, TT1 has been mostly translated literally. However, the literal translation of “vilja” would have been “will”. By choosing to use “allmakts ord” instead, it puts an almighty look on God, than just God’s will. In addition to this, if the word “will” was to be used, the meter would not have fit the melody of the hymn. The difference between Swedish and Norwegian in the number of syllables in the words “måste” and “må” would have made the line a seven syllable line instead of an eight syllable line. The change in the choice of words makes it so paraphrase can be found in TT1. This comes from the fact that the overall meaning is kept, but in TT1, the focus is on his almighty word, while in the ST, the focus is on his will.

The fourth verse is different from the others because there is no corresponding version in TT2. The ST and TT1 are quite similar. The only difference is that in the ST, it is God’s will that makes the enemies fall, while in TT1, it is the word of the almighty that will make the

enemies fall. However, there is a version of TT2 with a corresponding verse. This verse addresses roughly the same topics, except that it encourages the reader to praise the Lord because the protector never slumbers and at his will, every foeman will surrender (Walker, 2008).

The rhyme schemes in the seventh and eighth coupled pair are retained with an end rhyme: skare-bevare and alle-falle.

4.1.5 Fifth Verse

Coupled pair 9

9	Vad Han tar och vad Han giver Samme Fader Han dock bliver	Hva han tar, og hva han giver, samme Fader han forbliver,	Though he giveth or he taketh, God his children ne'er forsaketh;	TT1: Literal translation, structural rearrangement, RR TT2: Paraphrase, emphasis change, information change, RR
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In the ninth coupled pair, TT1 has almost been perfectly literally translated. However, in TT1, the word “dock” that can correspond to “dog” has been deleted. Instead, there is a phrase change, where the sentence semantically is the same, but the phrase has been altered to a compound word: “dock bliver” into “forbliver”. This could come from the fact that “dog” is not as common word in Norwegian, as “dock” is in Swedish, and the translator wanted to keep the oral aspect of the hymn. In TT2, there is an information change. In the ST, the focus is on the stable nature of God, while in TT2, there is a shift toward the faithfulness of God the protector.

Coupled pair 10

10	Och Hans mål är blott det ena Barnets sanna väl allena	og hans mål er dette ene: Barnets sanne vel alene.	his the loving purpose solely to preserve them pure and holy.	TT1: Literal translation, RR TT2: Paraphrase, emphasis change, information change, RR
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In the tenth and last coupled pair, TT1 has for the most part been translated literally, but the first line includes a change in explicitness, as the adverb “blott” has been left out.

Furthermore, the ST uses the distal definite determiner ‘det’ (that) while TT1 uses the

proximal definite determiner 'dette' (this). There is also a paraphrase in the first line, which involves the addition of the adjective 'loving' – emphasizing the loving and caring father. Also, where the ST suggests that God's only interest is the true safekeeping of the child, TT2 says that God's goal is to preserve the children pure and holy. This could be considered an explicitness change or information change because it is creating a different image. Instead of wanting the child's best, he wants to preserve them pure and holy, which alters God's goal and adds some more information that cannot be found in the ST.

The rhyme scheme of the fifth verse is retained with end rhyme in both target texts: giver-forbliver/taketh-forsaketh and ene-alene/solely-holy.

Verse number five is about God's preservation. It is also probably the verse that most clearly shows the difference between children being safe and protected and God's children, meaning humans in general, being safe under God's protection. This can be found in the last verse in both the ST and TT1, where it is emphasized that God wants what is best for the child, while in TT2, it is God's children that he never forsakes and whom he loves and preserves pure and holy.

4.1.6 General Tendencies

The larger strategy that is used in all three target texts is to create a singable version of the hymns in different languages while still preserving the original message and themes in the hymn. The reason for this assumption is that the hymns are created in hymnals. When looking at the translations on a microscopic level, where I analyze the different translations of the hymn coupled pair by coupled pair, it is clear that the translator prioritized preserving the singability, rhyme, meter, and message of the hymn over the word for word translation. However, the message in the hymn is quite similar, despite not being literally/directly translated. This can be found where the content of a verse is the same, but the individual lines are moved around, and the sentences built up differently in the ST and the TTs.

I have chosen to call these changes structural rearrangement. The point of view in the hymn has also been changed from the ST to the TTs. The ST can be considered "heavier" and more difficult to understand, while in the translations it is clear that the text has been adjusted to be easier to understand for everyone. An example of this is that the language is simpler and

adjusted. This change arguably makes it easier for children to understand. This can be found in the second verse where in the ST, “Sions helga gárdar” is mentioned, while in the English version it is just referred to as “his holy courts”. However, TT2 is also more pompous than both TT1 and the ST. This can be found in TT2 where the translator chose to use archaic language such as “knoweth” and “showeth” instead of “know” and “show”. This gives the text a more “elevated” impression.

There is also a change in focus in the hymn from the ST to the TTs, which could be argued to be modulation where the point of view has been changed. In the ST and TT1, the focus is on the children and how God watches over and protects his children. However, in TT2 the focus is more on how God’s goal is to protect the human race from evil, and by doing so, preserve them pure and holy both in life and death. As an overall impression, the ST and TT1 are more similar to each other and have several places that used literal translation. This differs from TT2, where there is a bigger focus on the thematic aspect of the hymn. The translator has used strategies like emphasis and distribution change more frequently in TT2 in order to emphasize the thematic focus. This can be seen in TT2, where there is less literal translation and more paraphrasing and structural rearrangements.

4.3 The Position of “Tryggare kan ingen vara” in the Hymnody in Sweden, Norway, and the USA

After its first publication, the hymn “Tryggare kan ingen vara” quickly grew to become quite famous and popular. In this section I will discuss the position and usage of the hymn in Sweden, Norway and the USA. My main methods for investigating this is looking at its inclusion in hymnals/hymn books, its description in scholarly works, in online hymn resources, in blogs about hymns, as well as recordings of the song in Sweden, Norway and the US. The latter data is collected from Discogs.

4.3.1 Recordings

The table below gives an indication of releases in Sweden, Norway and the US since the 1940s. The searches were made in Discogs, which is a platform for music discovery and collection. Discogs consist of recorded music in a user-generated databate that contains more than 15 million releases. The database connects a global community of people together through preserving recorded music (Discogs 1, n.d.). However, there were places where the number of releases was inaccurate, due to other songs with similar names, but I only found this in the “Children of the heav'nly Father” search. An example of this is Røvsvelt’s “Sällan Studsar En Termos” (lit. ‘Rarely does a thermos bounce’) from 2022 (Discogs 15, n.d.), which shows up when searching for “Children of the heav'nly Father”. When listening to the song, it becomes clear that it has nothing to do with the hymn and that it is a punk song. On the other hand, the fact that a punk group is using the name of the hymn as a title of one of their songs, shows the influence and status the hymn has.

Despite some inaccuracies, this table shows the estimated number of releases the hymn has had.

Name of the hymn and the timeframe it has had releases	Tryggare kan ingen vara (1940-2020)	Ingen er så trygg i fare (1960-2010)	Children of the heavenly father (1940-2010)
Number of releases in Sweden	122	0	2

Number of releases in Norway	12	59	1
Number of releases in the USA	26	1	209
Number of releases in other countries/unknown	12	3	73
Overall releases	172	63	279

As shown in the table, the hymn has also been published several times outside of Sweden. According to Discogs, the hymn has been published, in Swedish, 26 times in the USA, 12 times in Norway, and 12 times in other or unknown countries. These releases were mainly between 1940 and 2020, and there seem to be fewer recordings in recent years, perhaps indicating a waning interest in the hymn.

4.3.2 “Tryggare kan ingen vara” in Sweden

According to Bjorlin (2016), a Christian baptism or a funeral would be incomplete without singing “Tryggare kan ingen vara” at services in Sweden and many other churches of Scandinavian descent. Since January 1st 2000, Sweden no longer has a State Church (Svenska kyrkans historia, 2022). Before the split from the state, most of the population in Sweden were members of this church. However, after the split, only 53% of the Swedish population remained members of the Church of Sweden (Church of Sweden, n.d.). This also applies to the Norwegian Church, which was removed in 2012 (Den norske Kirke 1, n.d.), where there currently are 3,7 million members. This equals roughly 65% of the population (Den norske Kirke 2, n.d.). This shows that until recently, the Scandinavian societies have been characterized by monoculture, at least on the surface level, with few immigrants and little focus on indigenous people and other religions.

Central themes in the hymn revolved around the security of God’s children, which can be soothing both in baptisms and in funerals. The original version in Sweden has been published in several different hymnbooks since its first publication in 1855. The 1937 edition of the *Evangeliska Fosterlands-Stiftelsen hymnbook* (lit. ‘The evangelical fatherland’s foundation’) included eleven of Sandell’s hymns, of which “Tryggare kan ingen vara” was one of them. *Den Svenska Psalmboken* (lit. ‘The Swedish hymnbook’) is and has been the nation’s

most widely disseminated collection of poetry (Brügge, 2018). Sandell has, through this, and other hymns, reached a vast number of readers. Her hymns have also been spread through several publications of different editions of *Pilgrimsharpan* (lit. ‘the pilgrim’s harp’), the Evangeliska Fosterlands-Stiftelsen songbook which was published in 1861 and was renamed *Sionstoner* (lit. ‘Sion’s tones’) in 1889 (Brügge, 2018). The hymn has also been recorded several times, and Carola’s 1998 version (on the album *Blott en dag* (lit. ‘just a day’)) is perhaps the most well-known recording (Swedishcharts, n.d.). It is also found on numerous albums for children. For example, Per Harling’s 1985 recording of songs for children “Tryggare kan ingen vara”, published in 1985 (Discogs 7, n.d.).³

According to Discogs, there are more than 170 releases (including parallel releases on different formats: cassette, vinyl, and CD) of “Tryggare kan ingen vara”, the majority of which are categorized as the genre “Folk, world, and country” on Discogs.⁴ The first listing is from the 1940s, up until present time, 2020. The hymn has also been published several times outside of Sweden, as mentioned above. Several recordings are labelled as “Children’s” music, and the majority of recordings in all genres are given the style label ‘religious music’. In addition to Per Harling in the Children’s category, there are several albums by Lill Lindfors, like her *Barnvisor / Swedish Children's Songs (88 Svenska Barnvisor)* from 1985 (Discogs 2, n.d.). However, several of the albums that the hymn is included on, are labelled ‘folk music’. Despite this, they can often be argued to have a child/family profile, due to for example a picture of a family or children playing etc. as the cover picture. Examples of this are Curt & Roland’s “Tryggare kan ingen vara” from 1976⁵ (Discogs 3, n.d.) and Carola’s *Blott En Dag* from 1998 (Discogs 4, n.d.). The hymn can also be found on tracks for hymns like Arne Lamberth’s *Våra Käraste Psalmer* (lit. ‘Our dearest hymns’) from 1972 (Discogs 5, n.d.) and Merit Hemmingson’s *Psalmer - Men På Mitt Vis* (lit. ‘hymns – but in my way’) from 1979 (Discogs 6, n.d.). This shows that the hymn is part of Swedish culture and has several different usages.

³ The album also includes a number of other hymns for children, including “Dansa Med Änglarna” (lit. ‘dancing with the angels’) and “Vaggsång” (lit. ‘lullaby’) can also be found on the same track (Discogs 7, n.d.)

⁴ Discogs does not have a separate genre for religious music; however, ‘religious’ is one of several style descriptions.

⁵ The cover for Curt & Roland’s album depicts the two performers along with three young children: [Curt & Roland – Tryggare Kan Ingen Vara \(1976, Vinyl\) - Discogs](#)

4.3.3 “Ingen er så trygg i fare” in Norway

Despite the translator of the Norwegian version being unknown, the hymn has been widely spread and is a part of Christian culture in Norway as well. Like Swedish culture, the hymn is used in, for example, baptism and funerals. However, in Norway, the hymn is also used in, for example, weddings, Sunday school and as a lullaby for children (Ingen er så trygg i fare, 2021). This could indicate that the hymn is an integral part of the Christian tradition in Norway. A reason for this could be that the hymn has been used a symbol of hope, safety, and optimism both for children and for adults in the Christian church. In *Vår evangeliske salmeskatt* (lit. ‘Our evangelical hymn treasure’), Stene (1933, p. 146) mentions that he finds it odd that there are only two of Sandell’s songs that are included in the hymnary.

On Discogs, the hymn has been released 63 times in Norwegian, where 59 of these were in Norway, 1 in the USA and 3 in other countries. The hymn was mainly recorded between 1960 and 2010. Albums that include the hymn are diverse in terms of genres and target audiences. Rita Engebretsen and Helge Borglund’s *Frem Fra Glemselen Kap.8* from 1979 (Discogs 8, n.d.), the 8th album in the hugely popular Norwegian album series of broadside ballads *Frem fra glemselen* (‘Forgotten songs’, my translation) (Gøril og Markussen, 2021)⁶, includes the hymn, and it is also included in the album accompanying the 2001 documentary film success *Heflig og Begeistret* (Cool and crazy, official English name) by Berlevåg Mannsangforening. It is also found in general religious recordings, such as Mons Leidvin Takle’s *Himmelske Perler* (lit. Heavenly Pearls’) from 2007 (Discogs 9, n.d.). Perhaps the most common genre and target audience is children, as exemplified by Inger Levinsen, Hanne Levinsen and Per-Steinar Krogstad’s *Barnas Plate Søndagsskolesanger* (lit. ‘Children’s Record Sunday School Songs’) (Discogs 10, n.d.).

The results from the Discogs searches indicate that there is a slight difference in the usage of the Norwegian version compared to the Swedish and English versions. The top three genres in the Swedish version are “folk, world & country”, “pop” and “classical” and the top three genres in the English version are “folk, world & country”, “classical” and “pop”. This differs from the Norwegian version, where the top three genres are “folk, world & country”, “children’s” and “classical”. This may be related to different understandings of the categories

⁶ The album stayed on the Norwegian album list for 24 weeks, peaking at number 20: norwegiancharts.com - Norwegian charts portal

by people submitting materials, but it might also indicate that there is a stronger understanding of the hymn as a children's hymn in Norway.

4.3.4 “Children of the heavenly father” in the USA

The hymn first appeared in 1925 in the American *The Hymnal of the Augustana Lutheran Synod*, but it was first published in the 1963 Christian Hymnal edited by J. Nelson Slater (Bjorlin, 2016). Since then, the hymn has been spread beyond its Scandinavian roots, and is included in hymnals of many different denominations, like the 2014 CRC/RCA *Lift Up Your Hearts!* (Bjorlin, 2016). The hymn can also be found in the 1977 Special Sacred Selections edited by Ellis J. Crum, the 1986 *Great Songs Revised* edited by Forrest M. McCann, the 1992 *Praise for the Lord* edited by John P. Wiegand, and the 1994 *Songs of Faith and Praise* edited by Alton H. Howard (Walker, 2008).

It appears that the English version of the hymn in the US is used for the same purpose as the Swedish version in Sweden and the Norwegian version in Norway. The hymn is common in baptisms, funerals and as a lullaby and children's song. But Discogs results indicate that the hymn may be more strongly identified with children's music in Norway. In the English version, the bosom of the heavenly father serves as a refuge where God's children are nourished and protected from evil by God's mighty arms (Bjorlin, 2016). This can give the audience a feeling of safety that can be reassuring at baptisms and funerals. Bjorlin (2016) also mentions that the hymn has been criticized because of its gender exclusive God-language with the usage of “him” and “father”. However, Bjorlin believes it is important to note that the text does not give in to facile gender stereotypes of God, despite the usage of male pronouns (Bjorlin, 2016). As an argument, Bjorlin (2016) mentions the usage of biblical imagery of the mother hen carrying her chicks under her “mighty wings”. Grindal (2017) notes in her study that Sandell employs feminine imagery in her other texts as well. An example of this is from one of Sandell's 1863 hymns where she describes how Jesus wants to be everything: father, mother, home, and future (Brügge, 2018).

The translator of the English version, Ernst W. Olson, was born in Sweden. His family immigrated to Nebraska when he was five years old but spent much of his life in the Chicago area, where he also died. He was an editor, writer, poet, and translator and has made a valuable contribution to Swedish-American culture and to church music (Worship, 2021).

Olson was an active member of the Swedish pietist movement, which started with immigration from Sweden to the US in the latter half of the 1800s. The immigrants brought their religious traditions with them and settled and built churches all over the country. They also promoted the values of pietism through different institutions (Churchmouse, 2012). According to Churchmouse (2012), pietism means putting the personal above everything, which means trusting and understanding personal life as the foundation of everything. For the Swedish pietist movement, it meant reflection and understanding of Christian life. In Sweden, they were known as Läsare, which means ‘the readers [of the Bible]’. A central mark of the early Baptists pietists was that the Bible is the final authority for faith and living. The pietists from Sweden were committed followers of the Bible (Churchmouse, 2012).

The pietists sang from the Swedish psalm book from 1819 and several unofficial collections of pietistic gospel songs, like those composed by Sandell (Ellertsen, 2016, p. 20). One of the reasons that the Swedish songs were popular, was due to their connection to the homeland and because they were beloved Swedish songs (Ellertsen, 2016, p. 21). Ellertsen (2016, p. 30) also mentions how Olson’s translation of “Children of the heav'nly Father”, may be the 1925 hymnal’s outstanding contribution to American hymnody and is now included in 57 different hymnals of various denominations.

Discog searches for “Children of our heav'nly father” show 279 releases, whereas 209 of these were in the USA, 2 in Sweden, 1 in Norway and 73 times in other or unknown countries. The hymn can be found on several Gospel tracks, like Robert Hale and Dean Wilder’s *Now Praise God And Sing!* from 1967 (Discogs 11, n.d.), Eric Anders’ *Eric Anders & Family* from 1979 (Discogs 12, n.d.) and SPC Singers’ *It's A New World* (Discogs 13, n.d.). The hymn can also be found on tracks for children like The Church of Jesus Christ of Latter Day Saints’ *Children's Songbook - Words And Music* from 1993 (Discogs 14, n.d.).

5 Discussion

In this chapter, I will try to answer the research questions: What is the relationship between the source text and its translations? What are possible contextual factors that influence a hymn in translation? In what follows, I will discuss the main findings from my investigation into the translations of “Tryggare kan ingen vara”.

5.1 The Textual Relationship Between the Three Hymns

The analysis of the two translations shows that the Norwegian translation is arguably the more literal translation, which means that the hymn is translated word for word in several places. Other than that, there are a few structural rearrangements here and there, for example, putting the bird before the star in the second coupled pair. However, this does not alter the overall meaning of the hymn and can be argued to be considered a minor change. The biggest change from the ST that can be found in TT1, is the removal of the phrase “Sions helga gårdar”. This is replaced in TT1 with a more generalization of what God is to his followers. There can be several explanations why the translators chose to omit the biblical references in the translations. One explanation is that the English translation of “Uti Sions helga gårdar”, “Out in Zion's holy courts”, only has seven syllables, while in Norwegian it would have had ten: “Ute i Sions hellige gårder”. This messes with the meter pattern and ruins the singability of the line, which could be an explanation why it was rewritten. Another explanation could be that the translators wanted to avoid biblical references in order to make the text more accessible. However, this is less likely, at least in the Norwegian version, since the phrase “Jakobs Gud” is still present. Despite the change in wording of the Sion-phrase, the overall meaning, that God will protect his own, remains unchanged.

This differs from TT2, where there are several bigger changes. The first thing I will comment on is the elevated choice of words. The Lutheran tradition wants to have a direct connection between God and the people, without a go-between such as priests. This tradition is especially widespread in the Nordic countries. Martin Luther also valued translating texts into different languages in order for everybody to read in their own native language (Gorlée, 2005, p. 26). The hymns are also supposed to be understandable and singable for everyone, which requires simple and clear texts and tunes (Gorlée, 2005, p. 27). However, this is not the case in TT2. Different from the ST and TT1, God is referred to as “Heav'nly Father” and “Lord”. He is

also described as more powerful and almighty with words such as “mighty arms”. Another factor to mention is the use of poetic endings such as “showeth”, “knoweth”, “taketh”, and “forsaketh”. This use of archaic language or written conventions gives the text a more elevated impression with a more formal and poetic language. This usage could come from the fact that the hymn was written in a time where this type of language was more common in religious texts and hymns in English. Another explanation could be the differences in written and spoken language, where the difference is greater between English and Swedish than it is between Norwegian and Swedish.

The ST and TT1 were both written and translated within 30 years from each other, 1855 and 1883, while TT2 was translated in 1925. It is also possible that it is a choice by the translator, Olson, and that he was influenced by other English translations of hymns and religious texts that used this type of archaic language. Another argument could be that the Scandinavian hymn writing and hymns are closer and more similar to each other, deriving mainly from the German tradition and focusing on sung worship (Ellertsen 2016, p. 20). Ellertsen (2016, p. 20) also suggests that the Swedish tradition is a creolization of the Swedish and German tradition. At the time of the translation, both Norwegian and Swedish were smaller languages with a less developed written tradition, compared to English. Especially the Norwegian written language since Norway was a part of Sweden at the time of the translation due to the union (Det Norske Kongehus, n.d.).

This differs from the English version of the hymn, which may be considered even more complex due to the possibility of it being built on UK traditions and hybrid cultures in the USA. Another factor might be that it was perhaps more influenced by other written standards like poetic traditions such as Romanticism in the 19th century. Another argument could be from Toury’s (1995) concept of norms, where there could have been prevailing norms that guided the translation. Such as literal vs non-literal, where there is a clearer tendency towards domestication in the English translation - whereas the Norwegian leans towards literal translation. However, in this case, it does not necessarily lead to foreignization, as the two languages are so closely related, but it is obvious that not all choices in the English translation are guided by criteria related to singability or rhyme scheme. There appear to have been other factors, like genre conventions, that have influenced the translation (Venuti, 1998).

An example of this could be the fact that Olson chose to use imperfect rhyming, since Lewis (1960, p. 55) mentions, that a native speaker rarely notices whether the hymn rhyme or not, but that usage of an inappropriate particle is much more noticeable. However, there is no obvious reason to why Olson chose imperfect rhyming instead of sacrificing rhyme in order to preserve reason, which leads to the likeliness of it being because of criteria related to for example singability, genre conventions etc.

5.2 The Cultural Contexts of the Three Hymns

The cultural contexts of the source texts and the translations and the relations between them give us important insights into how the three versions of the hymn relate to each other.

Gorlach (2004) mentions how hymns make it possible to analyze foreign models and that they can show their impact on the English tradition, the hymn writers, or translations of specific hymns. This could come from the fact that the translations are often influenced by the translator's cultural and linguistic context (Toropainen, 2019, p. 197) and that they often reflect the religious and political ideals of the time of which they were translated (Toropainen, 2019, p. 201).

When comparing the cultural context of the three hymns, it is important to note that TT1 and TT2 were translated into two completely different cultures. The source culture, Sweden, is and was quite similar to the TT1 culture, Norway. The countries are close in proximity to each other, and share similar values, traditions, language, and history, and at the time of the translation, Norway was in a union with Sweden, both countries ruled by the Swedish monarch. In both countries, the Lutheran church was the official religion and remained so up until the 21st century. The usage of the hymn in the two cultures has also been similar, and the hymn has been used in important events such as baptism and funerals (Bjorlin, 2016). The hymn has also been sung in other settings, like Sunday School and other similar gatherings, mostly in a context involving children (Ingen er så trygg I fare, 2021).

The context of TT2 is perhaps more complex. American society is more diverse and quite different from Scandinavian societies, which up until the late 20th century tended to be monolingual and culturally homogenous. American society consists of several different cultures from all over the world due to centuries with waves of immigration, and it is also rich in heritage languages. As mentioned before, Swedish pietism was an important factor in the

translation and spread of the hymn in the USA. The translator of the English version, TT2, E. W. Olson, is also an important factor in the spread of the hymn in the USA. As mentioned before, he was an active member of the Swedish pietist movement where the immigrants brought their religious tradition with them, including their hymns (Churchmouse, 2012). Ellertsen (2016, p. 20) also mentions how the first immigrants that came to America in the mid-nineteenth century often sang from Sweden's official 1819 psalm book, where there were hymns composed by Sandell. The hymns were designed to preach the law and gospel (Ellertsen, 2016, p. 20) and the songbooks were often influenced by the Swedish pietist movement (Ellertsen, 2016, p. 21). Despite the fact that the hymn belonged to a relatively narrow church society in the Mid-West, it gained a central position in the literary subsystem of hymns in the US. A reason for this could be that the hymn does not stand out from other hymns of the era and therefore also might not come across as a translation. The hymn also addresses universal topics such as safety and hope. It also appears to be used in many of the same contexts as the Swedish and Norwegian versions of the hymn, according to Salmebloggeren (2014) and Bjorlin (2016), despite its more elevated language.

The hymn has been and is included in several different hymn books, both in Swedish, Norwegian, and English. Today, the hymn can be found in Swedish in *Den svenska psalmboken* from 1986, in Norwegian in *Norsk salmebok* from 1985 and in English in *Songs of Faith and Praise* from 1994, just to mention a few. The most important role of hymns used to be the singing of hymns in various settings of worship and community, but in recent years, there has been a move from congregational singing towards performance (Wootton, pp. xi-xii). The results from Discogs searches, although not a full representation of all recordings of the hymn in the three languages, do give an impression of the role of the hymn in the three countries in the 20th century, in the period between 1940 and 2010. Despite the original version being Swedish, with 172 releases, it has been published more in English with 297 releases, and the least in Norwegian with only 63 releases (see p. 36). The majority of the recordings have been categorized as folk, world and country, children's and religious music in all three languages. This suggests that, despite the difference in the different versions of the hymn, the usage is quite similar in all three languages.

5.3 The Influence of Contextual Factors for the Translation and its Use

The last research question I will discuss is “what are the possible contextual factors that influence a hymn in translation”. As mentioned above, TT1 and the ST are quite similar to each other because of the shared traditions, language and history between Norway and Sweden. Any conclusions drawn here are based on this small case study, but the comparative aspect makes it easier to single out contextual factors that are relevant for both translations. However, one could argue that there are several different contextual factors that influence the translation and the usage of the hymn, but I have chosen to discuss five contextual factors that have emerged as part of my investigation. This does not mean that these are the only possible factors for this study, nor that they are relevant for all other cases.

The first factors I will discuss are language and genre conventions. When translating a hymn from a source culture into a target culture, there are several nuances and cultural factors that are important to take into consideration. The translator must also take the linguistic differences between the languages into consideration when translating, such as grammar, syntax, and vocabulary. An example of this is that certain words or phrases may not exist in the target culture or do not mean the same. This could be a reason for the change of title of the hymn from “Tryggare kan ingen vara” to “Children of the heav'nly Father”. The word “tryggare” would be translated into “safer” or “more secure”, but one could argue that this does not fully capture the sense of trust and comfort in the Swedish word, hence the change.

The second factor is religious tradition. The usage of the hymn can be determined by religious traditions. The different churches may use and understand the hymn differently, which again influences how the hymn is used in the different churches. If the hymn is used more for children in a church in Norway, than it is in Sweden, the hymn will, naturally, become a bigger part of children’s culture in Norway and, by doing so, also create new traditions. The branch within Christianity, whether it is Lutheran, Protestant or Catholic, is also relevant. The contrast between the official religions in homogenous Scandinavian societies and the Swedish religious societies stateside, is also a deciding factor within the religious tradition as to how the hymn is used. This also links to the heritage aspect and the Pietist movement within the religion.

The third factor is the historical context. The way the hymn is translated, and the words used, may have been influenced by the time the hymn was written and translated. The English version was, as mentioned above, translated 70 years after the first publication of “Tryggare kan ingen vara”. The meanings and associations regarding the hymn may also have been influenced by the historical context the hymn was used in in different countries, which could also have changed differently in different countries throughout the years.

The fourth factor is personal or cultural preference. Both individuals (priests, translators, other people of influence) or communities (church communities, schools, etc.) may have a personal or cultural preference for certain hymns and how they interpretate them, which again may influence the usage, meaning and memory of the hymn. An example of this is if a priest associates the hymn with children because their mother sung it to them when they were little, and therefore starts using it in connection with children. This changes the usage, memory and meaning behind the hymn due to a personal preference. The cultural preferences can be said to be a host of different personal choices. The factor of personal and cultural preference can be seen in the different blogs that are cited in this paper, such as Salmebloggeren (2014), Bjorlin (2016), and Brügge (2018).

The fifth and last factor I will discuss is the gender context, which discusses how the gendered God of the hymn is now seen as problematic and makes it more outdated. It also adds another cultural and historical layer, as well as a linguistic layer, that influence how we perceive the hymn. Wootton (2013) mentions the crucial role women have played in shaping religious belief and practice, where they have challenged traditional power structures, gender roles and also offer a unique perspective on religious experiences. Since the Norwegian version has an unknown translator, I will not be including it in this part. However, the original author of the Swedish version was a woman, while the translator of the English version was a man. As a female author in a patriarchal society, Sandell’s perspective and experiences are likely to have influenced the themes and messages of this and other hymns. Since a female perspective often focuses on protecting children and keeping them safe, one could argue that the focus being on the children in the ST, the child, while the focus being on all of God’s followers, God’s children, could come from the difference between the female and male authors. Bjorlin (2016) also discusses how the text does not give in to facile gender stereotypes of God, despite how Sandell is portraying God with “mighty arms” who protects and spares. The reason for this is

that God is also described as someone who gathers children safely into God's bosom, similar to a mother hen gathering chicks under her arms (Bjorlin, 2016).

6. Conclusion

This thesis has analyzed the Swedish hymn “Tryggare kan ingen vara” and compared it to the Norwegian translation “Ingen er så trygg i fare” and the English translation “Children of the heavenly Father”. I have been following Toury’s (1995) three phase methodology and translation strategies from Chesterman (2016) and Vinay and Darbelnet (1995) with some personal adjustments in order to analyze the texts. It has been of special interest to look at the religious imagery in the three versions of the hymn. It has also been a focus on how the themes related to children and safety have been changed from the source text to the target texts and what the relationship between them is. This comes from the fact that the project focuses on the changes that happen when hymns cross language borders and cultures. There has also been a focus on the different contextual factors that influence a hymn in translation.

The main findings of the thesis have been that the Norwegian version of the hymn is quite similar to the Swedish original. This may come from the fact that Norway and Sweden are close to each other in proximity, in addition to sharing several different fundamentals, such as religion, history, values etc. However, the English version of the hymn is arguably very different from the other two versions. One reason for this is the usage of archaic language, which gives the text a more elevated and pompous impression. To conclude, despite the syntactic differences, the overall meaning, and themes, with focus on children and safety, remain the same. The three versions are also used in many of the same contexts, and it may appear that themes, meaning, and conforming to genre conventions, impact the use of the hymn more than language choices.

Lastly, there have been several limitations to the study. Due to both time and word count, there are several aspects that I have chosen not to discuss in this thesis. Examples of these are pragmatic strategies and a more thorough analysis taking other aspects, such as history, gender roles, and religion further into consideration. If I were to do further research of the topic, I would have wanted to add another version from another language of the hymn or further research of why there are so many different versions of the different texts, why some verses were omitted and added. I would also have done a more thorough analysis where the text could have been broken into smaller coupled pairs.

The result of this study shows that hymns are not stable entities and can be changed due to for example different publications. The study has also shown that TT1 is more literally translated than TT2. This could come from the distance between the countries, both geographically, culturally, and traditionally or from individual choices from the translator. However, in order to be able to determine whether this is a general occurrence in hymn translation, or specific to this particular hymn and countries it has been translated into, is impossible to determine without including more translations and other hymns. To include several different hymns in the comparison and/or more translations of the different hymns, could be an interesting idea for further research.

7. Relevance for Teacher Profession

This thesis is extremely relevant for teaching in the ESL (English as a second language) classroom and for me, as a teacher. In today's society, globalization has been, and still is, becoming a bigger and bigger part of the world we live in, which also automatically exposes us to other languages, especially English. Writing this thesis has given me a deeper understanding of both the importance of translation studies, but also different methods and strategies one could use when translating. The research has also given me a greater understanding of how translation works, and how a text can change in both the word for word translation, but also in the overall meaning behind the text.

As a teacher, it is important to be critical and question what we read and teach. One reason for this is that if the teacher does not ask critical questions, it is impossible to teach the students to be critical, have an independent mind and to be critical of sources. In order to fully understand a text, it is always better to read the text in its original language in order to fully understand what the author is trying to say, so nothing is lost in translation. By researching two translations of the hymn "Tryggare kan ingen vara", I have become more aware of the different reasons for translation and strategies in translation studies.

Translation is also a useful tool when it comes to didactics in the classroom. To teach students to be aware that a translation might not fully capture what the original text tried to say, teaches them to be critical and to be aware of wrongfully translated texts and meanings. Translation in general also teaches us something about the meaning behind the different words and how there never is a perfect equivalence across languages.

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