

UNIVERSITY OF VAASA

Faculty of Philosophy

English Studies

Jyri Tolppanen

A Voice from the Great Beyond?

A Study of the Finnish Installment of Hunt Emerson's Graphic Novel
Based on Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*

Master's Thesis

Vaasa 2017

TABLE OF CONTENTS

ABSTRACT	5
1 INTRODUCTION	7
2 A DEFINITION OF COMICS, THEIR GENRE AND THE AUTHORS OF THE MATERIAL	13
2.1 What Is Comics?	13
2.2 Genre and Readership	15
2.3 Production and Distribution	17
2.4 Samuel Taylor Coleridge	17
2.5 Yrjö Jylhä	19
2.6 Hunt Emerson	20
3 ADAPTATION AND TRANSLATION OF COMICS AND STRATEGIES OF TRANSLATING POETRY	22
3.1 Adaptation and Translation of Comics	23
3.1.1 Aspects of Adaptation	23
3.1.2 Translating Physical Formats	24
3.1.3 Foreignizing and Domesticating	24
3.1.3.1 Foreignizing Translation Strategies	25
3.1.3.2 Domesticating Translation Strategies	27
3.2 Multimodality and Multisemiotics in Comics	29
3.2.1 Visual Messages	29
3.2.2 Verbal Messages: Loci of Translation	31
3.3 User-Centered Translation as a Tool of Translation Analysis	32
3.3.1 Mental Models of the User	35
3.3.1.1 Intratextual Reader Positions and Audience Design	36
3.3.1.2 Personas	36
3.4 Poetry Translation	37
3.4.1 Translating Poetry	37

3.4.2 James S. Holmes' Poetry Translation Strategies	38
3.4.3 Meter in English Poetry	40
3.4.4 Meter in Finnish Poetry	41
4 DISCUSSION	43
4.1 Referencing for Primary Works and How to Read this Analysis	43
4.2 Using Persona as a Tool for Translation Analysis	44
4.3 Cases When the Connection between Images and Words is Lost	45
4.4 Cases Where the Editor Changed Jylhä's Text	55
4.5 Summary of the Cases	72
4.6 Analysis of Jylhä's Translation of Coleridge's Poem outside of the Comic	74
4.6.1 Determining Meter	74
4.6.2 Translation Analysis of the Poem	77
4.6.3 Summary of the Translation Analysis	85
5 CONCLUSIONS	87
WORKS CITED	90
FIGURES	
Figure 1. User-centered Translation Process	33
PICTURES EXCLUDING PRIMARY SOURCES	
Picture 2. Samuel Taylor Coleridge in 1795	18
Picture 3. Captain Yrjö Jylhä	19
Picture 4. Hunt Emerson's self-portrait	21
Picture 5. Manga stop page featuring reading instructions	26
Picture 7. Reading order of ST and TT2	44

PICTURES FROM PRIMARY SOURCES

(Coleridge & Emerson 1989/2007, Coleridge & Emerson 1989)

All pictures in this list © 1989 Hunt Emerson

Picture 1. A single picture and a sequence of pictures	14
Picture 6. Coleridge & Emerson 1989/2007: 9	30
Picture 8. Part the first, stanza 3 / page 7, panel 6	46
Picture 9. Part the first, stanza 5 / page 7, panel 8	47
Picture 10. Part the first, stanza 8 / page 8, panel 4	48
Picture 11. Part the first, stanza 9 / page 8, panel 5	49
Picture 12. Part the first, stanza 18 / page 11, panel 2	50
Picture 13. Part the second, stanza 2 / page 5, panel 4	51
Picture 14. Part the second, stanza 14 / page 20, panel 4	52
Picture 15. Part the fourth, stanzas 10–11 / page 32, panel 1	53
Picture 16. Part the sixth, stanza 7 / page 48, panel 1	54
Picture 17. Part the first, stanza 4 / page 7, panel 7	56
Picture 18. Part the first, Stanza 17 / page 10, panels 2–3	57
Picture 19. Part the first, stanza 19 / page 11, panel 5	58
Picture 20. Part the second, stanza 3 / page 15, panel 7 and Part the second, stanza 4 / page 16, panel 3	59
Picture 21. Part the second, stanza 9 / page 18, panels 3 and 6	60
Picture 22. Part the third, stanza 1 / page 22, panel 3	61
Picture 23. Part the third, stanza 17 / page 27, panel 2	62
Picture 24. Part the fourth, stanza 7 / page 31, panel 1	63
Picture 25. Part the fourth, stanza 13 / page 33, panel 1	64
Picture 26. Part the fifth, stanza 2 / page 37, panel 4	65
Picture 27. Part the fifth, stanzas 5–8 / page 38, panel 1	66
Picture 28. Part the fifth, stanza 15 / page 40, panels 6–7	67
Picture 29. Part the fifth, stanza 22 / page 43, panels 4–6	68
Picture 30. Part the fifth, no stanza / page 43, panels 4 and 6	69
Picture 31. Part the seventh, stanzas 18–21 / page 61, panels 1–12	70
Picture 32. Part the seventh, stanzas 22–23 / page 62, panels 1–12	71

UNIVERSITY OF VAASA**Faculty of Philosophy****Discipline:** English Studies**Programme:** KEY**Author:** Jyri Tolppanen**Master's Thesis:** A Voice from the Great Beyond?A Study of the Finnish Installment of Hunt Emerson's Graphic Novel Based on Samuel Taylor Coleridge's *The Rime of the Ancient Mariner***Degree:** Master of Arts**Date:** 2017**Supervisor:** Nestori Siponkoski

ABSTRACT

Tämä tutkielma käsittelee Hunt Emersonin piirtämän sarjakuva-albumin *The Rime of the Ancient Mariner* suomenkielistä versiota *Vanhan merimiehen tarina*. Suomenkielisen version on julkaissut Tammi, ja sen kääntäjäksi on mainittu Yrjö Jylhä. Sarjakuva itsessään on Emersonin tulkinta Samuel Taylor Coleridgen kirjoittamasta runosta *The Rime of the Ancient Mariner* ja sisältää runon kokonaisuudessaan.

Sarjakuva on julkaistu alkukielisenä vuonna 1989, mutta Jylhä on kuollut jo vuonna 1956. Jylhä on kyllä kääntänyt Coleridgen runon suomeksi, ja se on julkaistu ensimmäisen kerran vuonna 1933. Emersonin sarjakuvaa Jylhä ei tietysti koskaan nähnyt, koska kuoli yli kaksi vuosikymmentä ennen sen julkaisua. Kustantaja on siis käyttänyt sarjakuvan käännöksenä tekstiä, joka ei huomioi sen kuvitusta lainkaan. Nimettömänä pysyvä toimittaja on paikoin myös muuttanut Jylhän tekstiä, jotta se sopisi paremmin Emersonin kuvitukseen. Tutkimuskysymys siis kuuluukin, voiko teksti toimia sarjakuvan kaltaisen multimodaalisen esityksen käännöksenä, jos se keskittyy vain tekstiin ja sivuuttaa kuvituksen täysin.

Koska esitysmuotona on sarjakuva, tutkin suomennosta käyttäen Federico Zanettinin, Nadine Celottin ja Valerio Rotan näkemyksiä sarjakuvan kääntämisestä. Sovellan analyysissäni käyttäjäkeskeisen kääntämisen keinoja selvittäessäni Emersonin sarjakuvan suomennoksen toimivuutta. Lisäksi suoritan Jylhän runokäännökselle lyhyen käännösanalyysin selvittääkseni, toimiiko se ilman kuvitusta. Siihen sovellan James T. Holmesin näkemyksiä.

KEYWORDS: comics, comics translation, translation, adaptation, poetry translation, multimodality

1 INTRODUCTION

In my thesis I will examine *Vanhan merimiehen tarina* [The Rime of the Ancient Mariner] (Samuel Taylor Coleridge & Hunt Emerson 1989), the Finnish installment of Samuel Taylor Coleridge and Hunt Emerson's graphic novel *The Rime of the Ancient Mariner* (1989/2007) that is based on and completely includes Samuel Taylor Coleridge's (1772–1834) poem of the same name (Coleridge 1834/1997), first published in 1798. I will analyze how the images and words correspond with each other between the different installments of the comic.

Coleridge's poem relates the story of an old Mariner relating his story to a random Wedding-Guest. He tells about his ship and how they get lost in the land of ice and are lead out of there by an Albatross, which the Mariner subsequently shoots. This leads the Mariner into much hardship including calm waters and the death of his entire crew. After a time the Mariner is allowed to return home. He confesses his sins to but finds himself often plagued by the need to tell his story. Finally the Mariner bids farewell to the Wedding-Guest, who is left to contemplate what he has just learned.

Emerson, as stated, quotes the entire poem in his work (Coleridge & Emerson 1989/2007). He assumes a very humoristic style and frequently employs a homonymic interpretation of the poem in order to create a humorous graphic effect. This will pose problems in any translation process with both text and pictures present (e.g. audio-visual translation) since homonymy is plain in sight, but the similar homonymy does not necessarily exist in the target language, therefore undermining the intended humor. Juha Herkman (1998) examines the first two pages of the Finnish installment and finds an example of such a problem already on the first page. The wedding guest drops a hand of cards as per the illustrated line "*eftsoons his hand dropt he*". The Finnish version, however, has the line "*Hän laskee pyytäjän*" [he lets go of the pleader], leaving the reader in the dark about why the cards are present in the illustration text, probably not even guessing the word *hand* was even present in the original. (Herkman 1998: 197)

This type of a translation problem is an issue of its own, but the very execution of the Finnish installment of Coleridge & Emerson's *the Rime of the Ancient Mariner* defies the problem in a very large scale. The credits state that the comic has been translated by Yrjö Jylhä (1903–1956), and at a quick glance the Finnish text does appear to be the same that has been released in his collection of translated poetry, *Runon pursi* [The Boat of Poem] (1934/1980). However, Jylhä died in 1956, making it highly improbable that he ever saw any of Emerson's work. Emerson was born in 1952 and created comics in his adulthood during the 1980s, many years after Jylhä's death¹.

These facts arguably render the Finnish text in the comic unrelated to Emerson's work from the angle of multimodality: Jylhä's translation of Coleridge's text is completely ignorant of Emerson's illustrations since he never lived to see it. Nevertheless, the decision was made that Jylhä's text be used in the Finnish release. As expected, Jylhä's text does not correspond with Emerson's work since Emerson illustrates things that do not necessarily exist in Jylhä's interpretation of Coleridge's unillustrated text. The publishing house therefore made the decision that his translation be altered where necessary in order to make it better correspond with the imagery. The editor's name is not stated in the pages of the Finnish installment.

These circumstances might find some justification through the *skopos* theory. Hans J. Vermeer (in Venuti 2008) states that, any form of translation may be conceived as an action. Any action has an aim or purpose, and *skopos* is the technical term for it. (Vermeer in Venuti 2008: 221) A source text is usually composed originally for a situation in the source culture, and in most cases the original author lacks the necessary knowledge of the target culture. The source text is oriented towards and is in any case bound to the source culture (Vermeer in Venuti 2008: 222) which suggests that the author of the target text anticipates no translation need. This gives the translator the function of intercultural communicator. The translated text may have the same function as the source text, but even such a case it is not merely a "trans-coding". Of course, the

¹ Proof of this can be found in the comic itself (See Coleridge & Emerson 1989: 38 and the corresponding page on Coleridge & Emerson 1989/2007): Emerson makes a reference to the English singer and songwriter Boy George (or "Buoy George") whose first appearance as a recording artist was on Culture Club's album *Kissing to Be Clever* (1982).

execution depends on the agreed terms and criterion of the skopos. (Vermeer in Venuti 2008: 222–223) This suggests, of course, that "trans-coding" may well be the intended method or that not all content is translated.

This supplies an introduction to Gideon Toury's thoughts on norms of translation. According to Toury (in Venuti 2000) translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, or at least two sets of norm-systems on each level. (Toury in Venuti 2000: 200) A translator may subject oneself to either to the original text with the norms it has realised, or to the norms of the target culture. Adherence to source norms determines a translation's adequacy as compared to the source text while subscribing to the norms of the target culture determines its acceptability (ibid. 201).

Although the skopos theory and Toury's idea together seem to grant certain liberties to the execution of a translation, I suspect that, a community would not accept a text as a translation were it supplied with a sufficient amount of data. Emerson's comic is arguably targeted primarily towards people who are interested in comics, not people interested in poetry. One can speculate whether the readership of comics is well-versed in poetry and whether the readership is aware that Jylhä died at least two decades prior to the creation of the comic. Although my research partially has roots in that speculation, it ignores the knowledgebase of the readerships. Neither does it seek to answer the question whether the Finnish readership of comics would accept the Finnish installment as a translation if they were aware of the circumstances of its publication. However, the mere existence of my material begs what shall act as my research question: Can a text act as a translation of a multimodal entity such as a comic book – comprising tightly interwoven text and images – when it only focuses on the text and remains completely ignorant of the images?

I seek to answer my research question by comparing the Finnish and English installments of the comics side by side and identifying the cases where Jylhä's text ignores features present in Emerson's illustrations therefore losing his intended effect in translation. Furthermore I will identify the number of cases where Jylhä's text has been

altered by the editor in order to create a better correspondence with Emerson's imagery. Intuitively the answer to my research question is that the arrangement cannot work, and the fact that Jylhä's text has been altered to better correspond with the imagery supports the conclusion. Of course, since the Finnish installment exists in its current form, it stands as an argument that the arrangement works.

Most of my research employs a qualitative method where I compare three different primary sources to each other: the English and Finnish installments of Coleridge & Emerson's graphic novel *The Rime of the Ancient Mariner* (Coleridge & Emerson (1989/2007) and Coleridge & Emerson (1989) respectively) and Yrjö Jylhä's translation of Coleridge's poem, titled in Finnish as *Vanhan merimiehen tarina* as it appears in his collection of poetry translations *Runon pursi* (1934/1980). The poem itself comprises 159 stanzas divided into seven parts both in Coleridge's original work and in Jylhä's translation. The graphic novel is 59 pages long with the introduction page for part the first is on page 6 and the last illustrated page being page 65. The number of panels per page is in no way fixed and varies throughout the comic. The English installment includes Coleridge's poem entirely while the Finnish installment quotes Jylhä's poem mostly, not changing the written proportions but making changes in the content.

It must be noted that the text in Coleridge & Emerson (1989/2007) – aside from whatever Emerson has added for the sake of his illustrations – matches the one found in Coleridge (1834/1997) entirely. This shall be taken for granted throughout the thesis and Coleridge & Emerson (1989/2007) shall be discussed as the only source text.

I will identify the cases where Emerson creates a humorous effect with his illustrations and see if the desired effect is carried over to the Finnish installment. To evaluate these cases I will use personas, a component in the concept of user-centered translation. Personas are fictive characters that are a part of a set of mental models which conventionally aim to anticipate the needs of the future readers of a translation before it is published. They are given a background a level of knowledge which form the point of view from which the persona is reading the translation. In my research I will utilize personas as a tool for post-mortem analysis of the translation. I will assess the effect

Emerson allegedly aims for with his illustrations of Coleridge's text. Then I will use a persona reading the Finnish installment and anticipate whether they will react in the intended fashion when Jylhä's translation – ignorant of the imagery – replaces Coleridge's text that originally inspired Emerson's illustrations.

I will then identify the cases where the editor has altered Jylhä's text in order to create a connection between it and Emerson's illustrations which does not originally exist when Jylhä's text – ignorant of the imagery – is brought to act as a translation to Coleridge's text accompanied with the illustrations after Jylhä's translation was created. Using these examples I will analyze Jylhä's translation of Coleridge's poem outside Emerson's comic. While it does not affect my research significantly, it offers an insight in the decision to use his text in the Finnish installment and helps to form an idea of how Jylhä's text functions as a translation of Coleridge's poem when the illustrations are removed from the context.

Finally I will sum up each of these cases to find out how much of the comic these cases cover and form a conclusion on whether Jylhä's text that translate's Coleridge's poem but ignores Emerson's imagery in the comic can act as a translation in the Finnish installment. Defining how much of the Finnish installment is affected by the issues I bring up is somewhat problematic as Emerson's comic is not uniform in how many stanzas one panel covers and how many panels a single page comprises. Under these circumstances the most usable option is to count the number of pages where these cases occur and ignore if one page includes several cases.

In the second chapter I will discuss the definition of comics, its readership and genre and the authors of the material. The third chapter acts as a theoretical framework for my research. I will discuss the aspects of translation and adaptation of comics through Federico Zanettin, Nadine Celotti and Valerio Rota's work, including foreignizing and domesticating translation methods from the point of view of comics. I will also discuss translation of poetry. In the fourth chapter I shall discuss the material, comparing the Finnish and English installments of the comic side by side while maintaining Jylhä's translation as it appears before Emerson's work is applied. I will also assess whether

any of the theories on translation of comics are in any way applicable or in effect in my material. I will also conduct a brief translation analysis of Jylhä's translation of Coleridge's poem outside the comic. In the fifth chapter I will discuss my findings and discoveries and aim to answer my research question.

2 A DEFINITION OF COMICS, THEIR GENRE AND THE AUTHORS OF THE MATERIAL

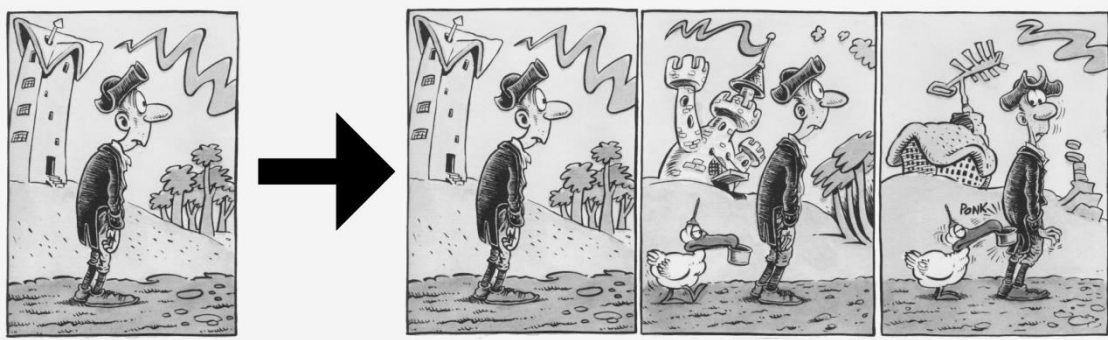
In this section I will discuss the definition of comics and the formats in which they are popular in different countries. Further into the section I will give a brief introduction on the authors of the primary sources, namely Samuel Taylor Coleridge, Yrjö Jylhä and Hunt Emerson.

2.1 What Is Comics?

Herkman and Zanettin, whom I quote in my thesis, refer to Scott McCloud's book *Understanding Comics* (1994) and therefore it makes sense to turn to his work in order to form a definition of what comics actually is. His book, incidentally, is created in comics format. Herkman naturally refers to a Finnish version of it, but the nature of comics allows for easy tracking of what he refers to in McCloud's book as it is expected that the page numbers correspond between Finnish and English versions.

McCloud refers² to Will Eisner (1992), who uses the term sequential art when describing comics, simply meaning that, a picture individually is merely just a picture, but when made into a part of a sequence, they are transformed into comics. McCloud states that this definition is strictly neutral on matters of style, quality or subject matter. (McCloud 1994: 5) While McCloud supplies graphic examples, I shall lift a similar example from my own material (see picture 1).

² While McCloud supplies a bibliography in his book, he unfortunately does not follow any academic convention of referencing his sources within his text.



Picture 1. A single picture and a sequence of pictures. (Coleridge & Emerson 1989/2007: 63).

McCloud expands upon Eisner’s concept of comics by comparing it to animation and film. Both are a form of sequential visual art, with the difference is as follows: in animation the pictures appear in sequence in time by always occupying the same space, while in comics the pictures exist at the same time and juxtaposed spatially. In his words: “Space does for comics what time does for film”. (McCloud 1994: 7) This idea can be visualized by taking another glance at picture 1. If the lone picture were the screen of a film, the pictures would follow each other in a timed sequence but never occupying more than the same area. In comics, however, the sequence of the three pictures exists at the same time, occupying more space from the paper they are printed on.

McCloud proceeds to take words into account and abandons the use of the word ‘art’ in favor of ‘images’ and finally comes to a dictionary-style definition which is as follows:

com.ics (kom’iks) **n.** plural in form, used with a singular verb. **1.** Juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or to produce an aesthetic response in the viewer. (McCloud 1994: 9)

According to McCloud (1994) most literature about comics begins from the start of 19th century, but he extends to scope as far back as to the Egyptian hieroglyphs which may fulfill this definition. McCloud concedes that the connection depends on how one

interprets the concept of *pictorial* as each glyph represents a sound in a similar fashion an alphabet does. (McCloud 1994: 12)

McCloud uses Egyptian hieroglyphs as a starting point as it is naturally in connection with Egyptian painting which works in a sequence. As an example he uses paintings found in the tomb of Menna, located at the Theban Necropolis on the west bank of Nile. In these paintings there is a sequence that begins from the bottom left and, unlike the reading direction of Latin alphabet that sees each line from left to right and from top to bottom, proceeds in a zig-zag fashion, meaning that, when the bottom left line ends at the right, it continues on the above line and proceeds from right to left and so on. (McCloud 1994: 13–15)

Taking into account Egyptian hieroglyphs and Egyptian painting – that stem from the same culture, no less – makes it somewhat difficult to draw the line between that which is considered pictorial and that which is considered textual. Even McCloud acknowledges that the definition is not entirely waterproof (McCloud 1994: 12) since it can easily be extended to concern any writing. For example, if the alphabet is viewed as a set of predetermined images used as a vehicle to convey meaning, even all the text in thesis is in fact a set of *juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or to produce an aesthetic response in the viewer*. Furthermore, McCloud (1994: 15) concedes to not knowing when comics originated (McCloud 1994: 15).

2.2 Genre and Readership

Comics have undergone diverse historical and geographical developments, and some genres are more known and widespread in some areas than in others. In some countries comics is regarded as a juvenile form of entertainment, while in others it is a highly regarded form of expression. Today, comics are published over the five continents and almost every country has its own comics industry. (Federico Zanettin 2008: 5) The term ‘genre’ could be used to differentiate comics from other printed products such as written

or illustrated books. However, over the years and across the world comics have developed a broad range of genres comparable to those of written literature and cinema. Therefore it appears to be more appropriate to discuss genres *of* comics rather than comics *as* a genre. (Zanettin 2008: 5)

The form and content of comics may vary not only according to the age of the target readership they address, but also in relation to other target group variables such as gender/sex, occupation et cetera. For example, in the United States, where comic books opened the market to young readers, the superhero genre, primarily addressing male adolescents, still remains the mainstream production. However, while some genres may be exclusively targeted at adults (such as comics involving violence, sex or philosophy), it is rarely the case that comics addressed primarily to children do not imply an adult audience to some extent. Even the American superhero comics appear in subgenres that appeal primarily to an adult rather than to a younger readership (Zanettin 2008: 6–7).

Comics have often been described as popular literature for poorly educated readers, repetitious mass products and written by anonymous hacks, sometimes even as dangerous vehicles of moral corruption. Indeed, most comics are based on stereotypical plots and characters which make for recognizable narrative structures. Quite a few serial publications are poorly written and drawn. Low standards, however, are not unique to comics, but may apply to many other mass culture products. Comic production ranges from a marginal products to serious cultural products, and, as Restaino argues: some comics have the same complexity and require the same reading effort – and therefore offer the same reward) – as works by ‘serious’ prose writers³. Different countries and times may primarily address a certain readership rather than another which may have implications on translation strategies and how translated comics are perceived (Zanettin 2008: 7).

³ Joel Andreas’ *Addicted to War – Why the U.S. Can’t Kick Militarism* works as an example of a serious cultural product. The Updated Edition was released in 2015, but the 2004 version is available at www.addictedtowar.com.

2.3 Production and Distribution

The allocation of genres and readerships across regional productions is also mirrored by a variety of publication formats. In the United States the two most known formats are the newspaper comic strip and the comic book. In European and Asian countries comic strips are as a newspaper test type are less widespread – in Italy, for example, it is almost unknown – and the preferred formats are the comic magazine and the comic book (Zanettin 2008: 7). The typical American superhero comic book is a stapled periodical booklet printed in four colors on low quality paper containing a few dozen pages. A graphic novel, on the other hand, is usually longer, up to 200 pages and in full color, targeted at more diversified readerships than the traditional, mostly teenage male readership. The typical French format is the album, which is hard bound and in the A4 paper size, ranging from 48 to 64 pages, also in full colors, usually sold in bookshops and addressed to an upper-market readership. *The Rime of the Ancient Mariner* by Hunt Emerson, despite not of French origin, appears to fall into this category.

With sales figures that often reach hundreds of thousands of copies per title, comics have a relevant role in the publishing industry. Translated comics cover a large part of this fact since it is presumably more expensive to produce comics from scratch. Despite the vast number of existing translated comics, the number of studies on comics in translation is limited, and they mainly deal with aspects such as translation of puns, proper names and interjections from a purely linguistic or a semiotic approach, also considering the relationship between text and pictures. (Valerio Rota 2008: 79)

2.4 Samuel Taylor Coleridge

Samuel Taylor Coleridge was born in October 21st 1772 at Ottery St. Mary's, Devonshire. He went up to Jesus College, Cambridge, in 1791. He had seriously begun to write poetry by 1793. He became close friends to William Wordsworth with whom he proceeded to plan *Lyrical Ballads* which appeared in 1798, to which Coleridge's most important contribution was *The Rime of the Ancient Mariner*. (Everett 2000)

In 1804 he worked as the Public Secretary of Malta, but returned to England in 1806. He established himself as the most intellectual of English Romantics, delivering a series of lectures on Shakespeare in the winter of 1811-1812. In 1817 he brought out his *Biographia Litararia* and was best known as a talker. Coleridge died in July 25th 1834. (Everett 2000)



Picture 2. Samuel Taylor Coleridge in 1795. Artist: Pieter van Dyke (1729-1799). (www.wikipedia.com 2016)

An important aspect of Coleridge's habits as a writer is his continuous revising. Sometimes he wrote several different versions of what can be considered the same poems. Sometimes he rewrote passages and added new passages for subsequent published versions. Sometimes he revised or added passages in his own or someone else's copy of his poems. (William Keach 1997: xv-xvi) Gilbert Shelton (1989/2007 & 1989) takes this into account in his introduction to Emerson's comic and reveals two verses that Coleridge allegedly omitted permanently from the poem at some point (Shelton 1989/2007: 5 & Shelton 1989: 5). Interestingly enough, Emerson has chosen to illustrate these verses (Coleridge & Emerson 1989/2007: 3).

All of this naturally poses difficulty in selecting the version which to focus on. Keach states that the edition of *Samuel Taylor Coleridge: The Complete Poems* gives privilege to the latest text published in Coleridge's lifetime, or the latest manuscript version known to exist in cases of poems that Coleridge never published. (Keach 1997: xvi) This, of course, leaves the question whether the version of *The Rime of the Ancient*

Mariner printed in the collection – and subsequently used as a source in this thesis – is indeed the latest and most widely referenced. However, it appears to be the same Emerson used to base his comic book on.

2.5 Yrjö Jylhä

Several sources tend to describe Yrjö Jylhä (1903–1956) as a fighter and a soldier (Kuusi et al. 1967: 370, Karonen & Rajala 2004: 7). The impression of a fighter formed early on as he had a certain affinity to the images of struggle and strong contrasts and he himself explained it as blood heritage. (Kuusi et al. 1967: 370) His main work is considered to be *Kiirastuli* [Purgatory] (1941) in which he “impressively transposes the disturbing experiences of the Winter War” (Kohonen & Rantala, 2004). The events in the work span from the beginning of Winter War to the Interim Peace (Kuusi et al. 1967: 376–377).



Picture 3. Captain Yrjö Jylhä. Finnish Literature Society. (Karonen & Rajala 2009: 272)

Jylhä was spontaneous in the matter of translated poetry published in Finnish. He translated Bertel Gripenberg’s Finnish Swedish poetry in 1926–27 and approached Schidts and WSOY about publishing his collection. At the time he also gained interest in translating English poetry (Karonen & Rajala 2009: 84–85) and subsequently a

reputation as a reliable and versatile translator. His work can be found in all books in the series *Maailmankirjallisuuden kultainen kirja*. (Ibid. 88)

According to Karonen & Rajala (2009) Jylhä had a very serious approach to translation, and his unwavering goal was faithfulness to the meter and rhyme of the source text (Karonen & Rajala 2009: 85). This can be clearly seen in Jylhä's translation of *The Rime of the Ancient Mariner*: The length and the meter – which I will discuss in chapter 4 – remain nearly identical to the original throughout the text. In this it is noteworthy that, in *Maailmankirjallisuuden kultainen kirja 3* (1933) his text misses one line on Part the seventh, stanza 5, but in *Runon pursi* (1934) where he has revised the poem, the missing line returns.

In the scope of this thesis it is noteworthy that Jylhä's language skills were average at best. In the Army he reported to have below average skills in Swedish, German and French, but no English. He used to read the dictionary, thus advancing his knowledge of the language. He held a correspondence with her sister who spent years abroad English speaking countries. This not only was an aid in learning English for Jylhä, but it also pulled him towards English poetry. (Karonen & Rajala 2009: 88)

2.6 Hunt Emerson

To the Finnish readership Hunt Emerson (1952–) may be most familiar from the *Myrkky* magazine which was published from 1989 to 2008. It was based on Norwegian *Pyton* magazine that was published from 1986 to 1996. These were comic books with no single main character. Their style was mostly satiric, revolving around toilet and farting humor but not shying away from sexual themes, either.



Picture 4. Hunt Emerson's self-portrait. © Hunt Emerson (www.huntemerson.com 2016)

When Knockabout Comics was formed in 1979 by Tony and Carol Bennett, Emerson was asked to be involved from the beginning. The scope was to publish and distribute underground, minority interest comics and books. Emerson has worked on advertising commission and contributed spot illustrations to magazine. In 1980 or 1981⁴ Galaxy Publications offered him a regular job drawing *Firkin the Cat* that was familiar to the readership of *Myrkky* magazine. It is a two-page comic written by Tym Manley. Around that time he also began his association with Fortean Times where, since 1995 or 1996⁵ he has a monthly comic page called *Phenomenomix*. (Emerson 2016)

While Emerson may well be best known by the Finnish readership as the satirical comics artist as per the *Myrkky* magazine, he has not shied away from serious literature entities. This thesis, of course, focuses on his comic based on Coleridge's *The Rime of the Ancient Mariner*, but he is also known for his comics based on D. H. Lawrence's *Lady Chatterley's Lover* and Dante's *Inferno*. Each of these entities is faithful to the texts they are based on, but the signature humorous interpretation and angle are in the forefront in all of them.

⁴ Largecow.com , Hunt Emerson's other website, is not more specific than this.

3 ADAPTATION AND TRANSLATION OF COMICS AND STRATEGIES OF TRANSLATING POETRY

Comics are not only published in different languages, but also in different formats. When translated, comics can retain the format or be adapted for the publishing conventions of the target culture. The graphic elements often make the cultural adaptation difficult and expensive. Also, comics cannot help but reveal their foreign origin, and that their domestication is nearly impossible without a clear departure from the original work. (Rota 2008: 79).

The main focus of this chapter is on strategies of adapting and translating comics. This will include a brief look at comics as a genre and moreover a discussion of different formats and their popularity in different cultures as it may have an impact on the success of a publication, therefore making it an important aspect to consider when adapting a comic book story from a culture to another. I will also take a look at comic as a multimodal medium and finally discuss foreignizing and domesticating strategies in comics.

I will give an introduction to user-centered translation (UCT) as I intend to utilize elements of it, especially the user persona, to analyze and assess the Finnish installment of the comic. I will also briefly discuss the applicability of UCT in any translation process.

As Jylhä's work was used in the Finnish installment of Emerson's comic after his death – and consequently without his knowledge or consent – I find it necessary to assess his translation of Coleridge's poem aside from the comic as it might offer insight into the publisher's decision to use his work. Therefore I will discuss strategies of translating in this chapter and reflect upon Jylhä's work as the final task in the Chapter 4.

3.1 Adaptation and Translation of Comics

In this subsection I will examine the processes involving the transition of comic not only from language to language, but to publishing culture to another. This involves looking at how the difference between which formats are popular in different cultures and how it will affect the adaptation process. I will gradually move on to discuss comics as a multimodal medium and on to foreignizing and domesticating strategies and how they are utilized in translation of comics.

3.1.1 Aspects of Adaptation

Valerio Rota states that, a distinction between text and pictures may be misleading. He refers to McCloud (1994) who describes comics as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (McCloud 1994: 9). This definition does not use the formula ‘image plus text’ but instead mentions “other images”, which must cover all kinds of texts in comics. This angle suggests, as Rota phrases it, comics are not a mere product of juxtaposition of words and pictures, but something more complex. McCloud’s definition treats the text like a graphic element of the page; it is firstly a picture, then a text. Rota states that the text is subordinated to images, pointing out Masashi Tanaka’s *Gon* in Japan as an example. (Rota 2008: 79)

Rota also points out that McCloud talks about ‘the viewer’, not ‘the reader’, which clearly underlines the position, function and the role of texts in comics not just as comments on the pictures, but an integral part of them. Before anything to be read, the text is something to be seen: their graphic peculiarity comes before the textual quality. The balloons and onomatopoeic texts are graphic devices that are employed to provoke specific effects on the reader. Even the color and shape of balloons (or *speech bubbles*), which physically contain the words, contributes to the creation of particular effects. All these elements pave the way for the effect of the text itself: The words play their role subsequently after their graphic quality has already created the atmosphere in the mind

of the reader. As Rota concludes, text and pictures in comics are so tightly interwoven that they cannot be distinguished from each other or separated (Rota 2008: 80).

3.1.2 Translating Physical Formats

Physical format, in this case, refers to the size, shape and general appearance of the comic. Since the text of comics has graphic qualities, translation of a comic does not only involve the linguistic but also the graphic aspect. Pages and pictures themselves will also need 'translation', also where wordless comics are concerned (Rota 2008: 84). This statement makes sense because the imagery may depict events, items and customs that, when presented to a culture other than the one the comic originates from, make no sense to the reader.

The success of a translated comic depends on the editorial decisions based on the preferences of the target audiences. If the source material is in black and white and the target audience prefers colored images or vice versa, the editor may decide to alter the comic accordingly. Same applies to the size in which the comic is published in.

The text of the comics is presented to the target culture after a process of adaptation that will take into consideration the expectations and tastes of the new cultural context and simultaneously has to preserve the features of the work as much as possible. In this context, Rota proposes to use the term 'texture' due to the interweaving of texts and pictures. However, he also points out that the European publishing houses tend to manipulate and alter the comics to be translated as little as possible since more attentive readers do not tolerate alterations of the original works unless strictly necessary (Rota 2008: 84).

3.1.3 Foreignizing and Domesticating

Besides the aforementioned aspects, the field of translation of comics resorts to two main translation strategies: domesticating and foreignizing. Lawrence Venuti defines domestication as 'an ethnocentric reduction of the foreign text to target language

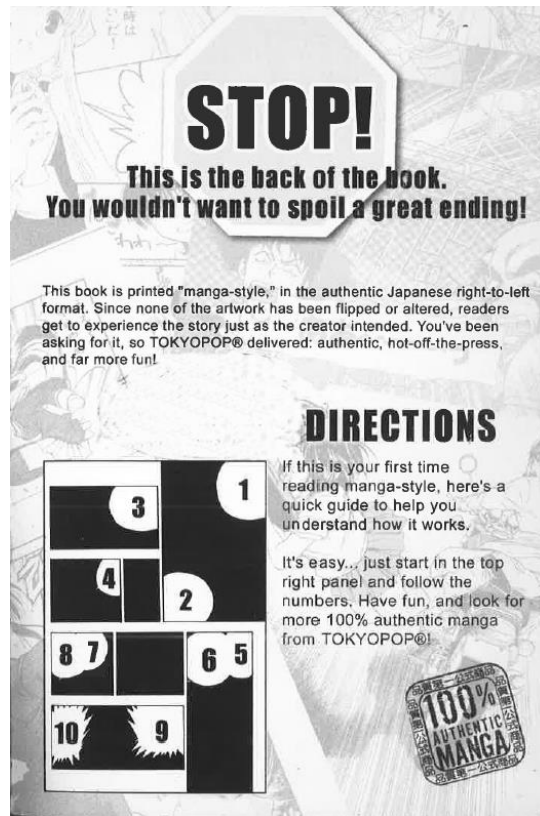
cultural values' and foreignizing as a process allowing the original work to resist integration and to maintain its features. (Rota 2008: 84) Rota describes these strategies from the aspect of the comics quite understandably. Therefore, as I present these strategies in the following, I will lean heavily in how he discusses them.

3.1.3.1 Foreignizing Translation Strategies

The comic keeps its original cultural and editorial characteristics as much as possible. The format is preserved which clearly reveals the foreign origin of the comics. This is most evident in Far Eastern comics which even maintain the original direction of reading from right to left. This is mainly adopted in countries where the reading public has developed an awareness of the artistic importance of comics and where drastic alterations of the original works as domesticating strategies are not viewed in a favorable light. (Rota 2008: 85)

Rota's statement is true also when these comics are published in Finland: One would pick up such a book and intuitively place it so that you would flip the cover and the pages to the left since our reading direction is natively from left to right. However, if the release seeks to maintain the original reading direction from right to left, the first page typically presents a notice that the reader opened the book from the wrong end (see picture 5). It will sometimes also feature instructions on how to read the book. Of course, Finnish is still read and written from left to right and it will not be printed as a mirror image, but the images and balloons progress from right to left and the pages are flipped to the right.

The most common and evident use of a foreignizing strategy is the preservation of the original format, maintaining the size in which it was published. This seems obvious in the case of comics since the page size is a fundamental element. However, if one takes into account that that due to commercial and practical reasons comics have very often been heavily altered in foreign editions, it no longer appears that obvious. (Rota 2008: 85)



Picture 5: Manga stop page featuring reading instructions. (Yuichi Kumakura 2003: 224)

Foreignization strategies may or may not involve the adaptation of graphics. There can be graphically rendered textual elements that may or may not be adapted such as onomatopoeia and the titles of the stories. The most obvious thing to do is to prepare a translated version of these texts and modify printing films to insert the translations in the graphics. Sometimes, these elements are considered an integral part of the graphics, and altering them is not approved by the audiences. Therefore some publishing houses keep the titles of the stories graphically unaltered, simply putting a translation of them at the bottom of the page. The procedure is often dictated by economic concerns, but eventually the result is appreciated by the public (Rota 2008: 85).

Applying a foreignizing strategy has the advantage of maintaining many of the features of the original work, but it can sometimes lead to a commercial failure (Rota 2008: 85). As an example, Rota compares American and Italian preferences: Americans generally like stories in short installments while European readers prefer long and complete

stories. A case in point can be found in the publication strategies of the Italian edition of Neil Gaiman's *The Sandman*. Comic Art who bought the original translation rights tried many formats, beginning from one that resembled the original 24-page episodes, but this did not satisfy the Italian readership. Later, Magic Press acquired the translation rights and published the comics in volumes that contained a complete story arch. This proved to be a functional strategy and the comic sold fairly well (Rota 2008: 85– 86).

3.1.3.2 Domesticating Translation Strategies

Comics are published in a form which suits the tastes of target public. The most obvious case involves the publication of a foreign comic in the local format despite the characteristics of the original publication. This strategy is mainly adopted in culturally dominant countries such as the United States. (Rota 2008: 86)

In European countries the techniques of the domesticating strategies, such as reassembling panels and pages to adapt them to a different format and coloring stories that are originally black and white, are not easily tolerated. They are considered disrespectful towards the original work unless carried out by the authors themselves. This strategy does not usually imply a change simply in the format; it may often be accompanied by alterations of the original comic. Sometimes the format itself is maintained, but other alterations may take place. (Rota 2008: 86). Rota lists potential alterations that may be applied to comics translated from a domesticating perspective:

Shrinking and magnification of pages and panel is the most common procedure when a foreign comic is adapted to a different format. The English and Finnish versions of Emerson's comic at my disposal are in slightly different sizes, but it does not appear to be of any consequence.

Coloring of black and white comics, or publication of color comics in black and white comics was common in the 1980s when Japanese comics were published in the United States. Conversely, colored superhero comics have been sold in black and white in the Spanish markets.

Rearrangement of pages and panels is one of the most devastating procedures since it disrupts the intended balance established by the artist. If the arrangement of the panels is regular and they are all in the same shape, it is fairly easy to change the reading direction from left to right to from up to down. (Rota 2008: 87-89) In the Finnish installment of Coleridge and Emerson's comic it does not happen.

Omission of pages and panels can be done in order to fit the story in a publication with a lower number of pages. (Rota 2008: 89) This procedure has been used in the Finnish publications of Marvel's superhero comics. Nothing has been omitted in my material.

Cultural and political censorship can be observed from a domesticating perspective, when a foreign cultural element is considered too 'strange' or 'disturbing' for the target culture, it may be eliminated or replaced with another one (Rota 2008: 89-90). One may speculate whether Emerson was censored on the first panel of page 48 of his comic: Coleridge states on part the sixth, stanza 7, that *the moon was high* (See picture 16). This suggests that the moon had been taking narcotics, but instead Emerson's paratext suggests that the moon is drunk instead.

Mutilation of texts. This is often a consequence of changing the original format to a smaller one. The translated text of comics always needs to undergo some adjustments since in translation the texts generally tend to become longer than the original. This can become a problem since a balloon has a limited amount of space. The translator may choose the shortest synonyms and omit, as far as possible, non-functional words. One must also consider that the original letterer works directly on the panels that are larger than the page it will be printed on, while the letterer of the translated version works on printing films that are the size of the printed page, giving a smaller space to work in. All this amounts to the risk of the translated comics becoming a reduction of the original text (Rota 2008: 87). In my material the source text (as which the English version of the comic as a whole should be seen) does not see mutilation on the way to the Finnish version. However, since the Finnish version uses an edited version of Jylhä's text, the concept remains present.

3.2 Multimodality and Multisemiotics in Comics

Nadine Celotti (2008) states that translation studies is slow to recognize the specificity of comics and that the literature on the subject confines itself mainly to linguistic features like onomatopoeia, cultural allusions and puns or focuses only on a specific comic series (Celotti 2008: 33). Luis Pérez-González, while focusing on the entire scope of multimodality in translation rather than specifically on comics, presents an argument that supports Celotti's understanding. According to him (2014), much theorizing of academic study of translation and interpreting has reduced its primary object of investigation to written and oral texts (Pérez-González 2014: 1). Based on these statements the aspect of multimodality in translation is fairly unknown, but the conclusion clashes with the fact that audiovisual translation – which certainly is a multimodal entity – is a well-known field in the Nordic countries and it has seen a lot of academic research.

Celotti refers to Klaus Kaindl (2005) who has proposed that the translation of comics should be approached from a 'multimodality perspective', attempting "a systematic analysis of how different semiotic resources such as language, image, sound and music are given a meaning through their mutual interdependence". Video, films, advertisements and computer games are text types that tend to be investigated within the perspective of multimodality, whereas comics and cartoons do not often gain the same attention although they are occasionally mentioned. (Celotti 2008: 35)

3.2.1 Visual Messages

The visual message in comics is composed of a variety of elements: layout, size and shape of panels, strips and pages, balloons and gutters, colors, lettering and so on (Celotti 2008: 37). This suggests that the drawing, while taking up a significant portion of the visual space, is by no means the entirety of the visual message. Together these elements create the "sequential fixed pictures" narrative, which is the essence of comics (ibid.).

According to Celotti (2008), the translator approaches a comic as a sequence of visual messages. On the first page, he takes a ‘sequential glance’ at the comic in order to perceive the rhythm of the narrative. The shape of the panel can be used to convey a specific meaning, for example, a panel drawn in the shape of a cloud is used to express an idea or a recollection. (Celotti 2008: 37) An important aspect of bringing a comic book alive, however, are the spaces between the panels because they represent any events that take place between the panels – which are essentially still images – and are therefore left for the reader’s imagination to fill (Celotti quoting McCloud (2000: 1) in Zanettin 2008: 37).

After gaining the global perception, the translator focuses on each panel and stops at every single panel and attempts to grasp the visual and verbal, having to pay attention to every visual sign in order to detect its contribution to the global meaning. As mentioned earlier, a cloud shaped balloon expresses an idea or a recollection and forms a part of an interior monologue not spoken out loud, and overlapping balloons signify the speed of the verbal interactions. Lettering may also be a meaningful resource since it involves both visual and verbal dimensions. (Celotti 2008: 37) One of these dimensions can be seen in my material and a lot of Emerson’s work: in the lettering, Emerson always places a dot inside the letter O. This practice is carried over to the Finnish version of the comic.



Picture 6. Coleridge & Emerson 1989/2007: 9

The translator also has to decide if a written message placed outside the balloon is more visual than verbal. Therefore another important step is to detect the points where the verbal messages like in order to identify the ‘locus’ of translation. (Celotti 2008: 38) In Coleridge & Emerson (1989/2007) this interpretation requires an additional mechanic because, on one hand there is Coleridge’s text which can be considered the main text that occasionally exists in the balloons, but on the other hand there are pieces of conversation and text that do not exist in Coleridge’s text. Both levels can be found on page 9⁵, panel 4. There is a conversation between the characters that is not present in Coleridge’s text, but Emerson also incorporated words from Coleridge’s text in the artwork itself, posing a dilemma for the translator (see picture 6).

3.2.2 Verbal Messages: Loci of Translation

The aim of the translator should be to translate all verbal messages. In reality, though, not all of them will be translated in comics. Four different areas of verbal messages can be identified: balloons, captions, titles and linguistic paratext. Each of them has its own function, which means that there could be four loci of translation. However, for one locus there is a high level of variability as concerns whether the verbal message will be translated or not. (Celotti 2008: 38)

Balloons are the main but not the only place where written ‘spoken’ language is found. The verbal message usually represents the spoken mode where the character speaks aloud in the first person. This usually has to be translated. (ibid) Balloons are scarce in my material.

Captions are the ‘sacred’(sic) text at the top or bottom of the panel, usually in the third person. They grant the narration a literary dimension. They usually mark changes in time and space, but they can also include commentaries connected with the pictures. (Celotti 2008: 38) In my material, text arguably appears in captions most of the time.

⁵ The English version of Coleridge & Emerson’s comic at my disposal has no page numbers, therefore the page numbers indicated are lifted from the Finnish version at my disposal. The page count and arrangement is exactly the same where it counts.

Titles have multiple functions. One of the main functions is to be attractive, and they are often changed from country to country, for example, film titles. However they can also be maintained, and in this case they reveal their origin and may provide an exotic touch. Besides having to translate titles linked to their function as attention-getter the translator should also mind the possible connection between the title and the visual messages. (Celotti 2008: 38) Sometimes the title is incorporated in the artwork much like in picture 6, which, of course, may in sometimes force the practice of not translating the picture.

Linguistic paratext is the text that exists outside the balloon and inside the drawing. This includes for example inscriptions, road signs, newspapers, onomatopoeia and sometimes dialogues (or the sign post in picture 6). The paratext can have both visual and verbal functions, and the translator should decide which of these to give priority to. For example, if a panel contains a newspaper heading that is an integral part of the story, the translator has no choice but to translate it in order to maintain the flow of the story. (ibid.)

3.3 User-Centered Translation as a Tool of Translation Analysis

User-centered translation (UCT) is a model of translation proposed by Tytti Suojanen, Kaisa Koskinen and Tiina Tuominen (2015). They define it as follows: “In user-centered translation, information about users is gathered iteratively throughout the process and through different methods, and this information is used to create a usable translation” (Suojanen, Koskinen & Tuominen 2015: 4). While the model is probably not designed to be applied to the translation of prose, poetry or comics, it can be argued that, as soon as a text is analyzed and subsequently retranslated, the entire cycle of UCT comes into completion (see subsection 3.2.4). The key term in this definition is *iterativity*, meaning UCT is a cyclical process where a certain sequence is followed: *translation need, specification, mental models, heuristic evaluation and usability*

testing, post-mortem and reception research and feedback. Figure 1 offers a graphic representation of the cycle.

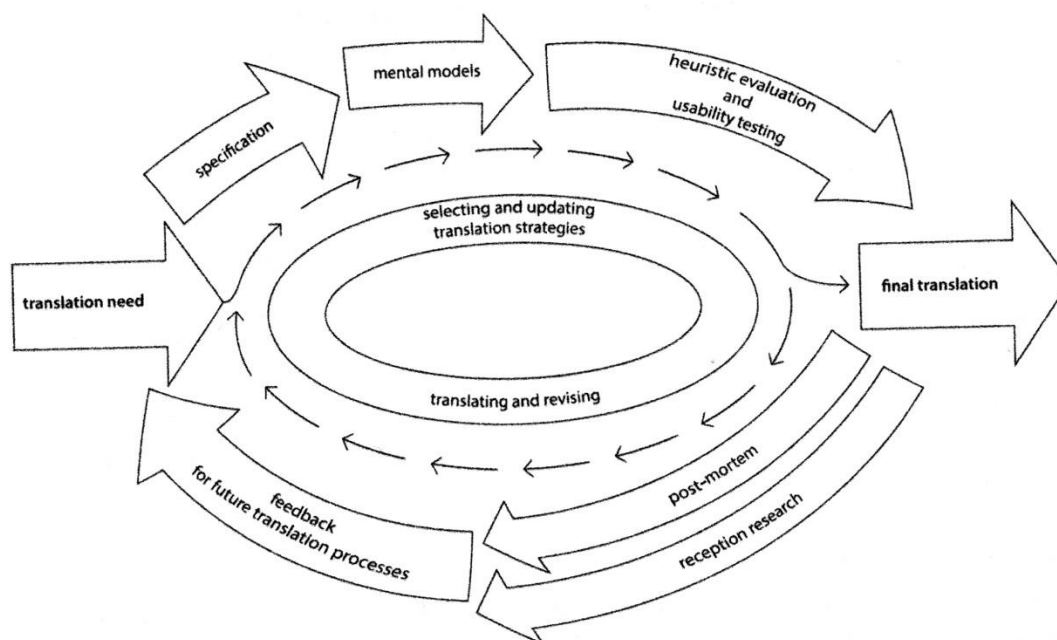


Figure 1. User-centered Translation Process © Anni Otava. (Suojanen et al. 2015: 4)

The center of the model features *selecting and updating translation strategies*, *translating and revising*. Since the model is intended to be cyclical, these processes are carried out iteratively based on the information accumulating during the project and collected during previous projects. (Suojanen et al. 2015: 4)

The fundamental assumption of UCT is that there is a *translation need* and subsequently a need to describe the users and ensure that the product matches their needs and expectations. This is followed by *specification*, which in essence is an agreement between the translator and the client. It specifies the goals and expected usability level and which UCT methods are going to be employed. The specification is never simply a client's wish list, but a negotiation that respects the expertise of both parties. (Suojanen et al. 2015: 4–5) In the case of the material of this thesis, while translation proper is arguably absent from the process, these elements represent the alleged situation where

the publisher assigned an editor to produce the Finnish installment of Emerson's comic and the chosen method of the execution was agreed upon.

Mental models refer to the translator creating a clearer picture of the users based on the existing knowledge of the intended users. The methods for mental models include analysis of intratextual reader positions, audience design and the development of personas. (Suojanen et al. 2015: 5) The presence of this element in the creation process of the Finnish version of the comic is difficult to evaluate aside from the assumption that, the powers that be arguably did not expect the readership to compare the Finnish release to any previous publications of Jylhä's translation.

As the translation progresses, the usability is repeatedly assessed and the translation strategies are revised and re-evaluated based on *heuristic evaluation and usability testing* if need be. This type of evaluation is carried out by experts with the help of heuristics, or usability guidelines. The aim is to get information of the usability of the text during the translation process. While heuristic evaluation and usability testing can be employed after the translation process is done, the UCT approach emphasizes the iterative process that helps to redirect the course of the translation, if necessary. (Suojanen et al. 2015: 5)

Once the entire cycle of the UCT model is completed, the participants of the project reflect on their performance, creating a *post-mortem* analysis of the project. It covers not only the finished text, but in particular the entire translation process from the negotiation phase and the accuracy of the mental models, reliability of usability evaluation, and so on. A documented post-mortem provides systematic *feedback* for refining the tools and methods for the next project cycle. (Suojanen et al. 2015: 5–6)

The figure displays *reception research* coinciding with post-mortem. The UCT process does not end with the translation being finished and delivered to the client. It can also be assessed with different reception research methods. Their purpose is to find out how readers understand translated text or what kinds of translation strategies are most useful and acceptable from the readers' perspective. Reception research can be employed

strategically, but it is equally important to appreciate unsolicited feedback from the client representatives and end users alike. (Suojanen et al. 2015: 6) This thesis would arguably fit into this category.

User-centered translation would be beneficial in large cyclical translation processes because the model is based on iteration (Suojanen et al. 2015: 7). Suojanen et al. mention websites as an example as it is by nature an interactive medium which allows for feedback systems where users can make requests for particular pages to be translated (2015: 5). Another logical application, although nowadays tied to the internet and websites, is the instruction manual and documentation associated with modern devices such as cellphones and computers that see a continuous flow of updates.

From this perspective the UCT does not seem applicable to translation of comics which, as works of art are comparable to prose and audiovisual translation, do not see a practical need for the cyclical process. However, in the scope of this thesis the UCT provides a ground on which to assess the material at hand as it provides a point of view from which any translation analysis can be included in the cycle. The mental models of the user, especially the personas, while usually used as estimations of what the end user might want and need of the translations, could also be used for evaluating the end product. Therefore I will discuss the more in the following sections.

3.3.1 Mental Models of the User

Identifying the user of a text is a crucial issue in translators' work as it is a key factor to making appropriate decisions that support the functionality and usability of a text. The user centered design collects as much information as possible about the users before, during and after the process. However, translation industry scarcely makes use of real users when planning a translation project, but the use of mental models is intuitively familiar to translators. Translators will naturally devise some kind of an image of the future readers of their translations, even if they do not use systematic profiling tools. (Suojanen et al. 2015: 62)

Suojanen et al. (2015: 62) specify three tools which can be used in the construction of mental models: *intratextual reader positions*, *audience design* and *personas* (Suojanen et al. 2015: 62). The emphasis of this thesis is by no means on the intended reader of the comic but rather on the reading experience. This means I will only briefly discuss the intratextual reader positions and audience design and focus mainly on the personas as I intend to use to concept as a tool for my translation analysis.

3.3.1.1 Intratextual Reader Positions and Audience Design

Intratextual reader positions are reader images that can be discovered in the text itself. They can be *implied readers* or hypothetical readers to whom the writers have targeted their texts or whom a researcher can construct from the text through textual analysis. (Suojanen et al. 2015: 63) While the intratextual reader is a text-based analysis tool, audience design focuses on the context of reception. It could be described as a recipient-oriented communication design, based on the idea that speakers or writers regulate their way and style of speaking or writing according to the people they are addressing and the kind of reception their speech is receiving. (ibid. 68)

3.3.1.2 Personas

Personas are imaginary characters that represent real user groups. They are used as an aid in designing a variety of products and services. When a design process is conducted with these personas in mind, it is easier to relate to the user's world and put the information gained through user studies to use for the benefit of the design process (Sinkkonen et al. 2009: 23 quoted in Suojanen et al. 2015: 70).

Personas are fictive archetypes of users and they represent the needs and characteristics of real users. What distinguishes a persona from a textual construct such as the implied reader is that, while the implied reader is based on the features of the text, a persona is based on features of a concrete reader image. The implied reader is sought through the text itself and personas exist outside of it. A persona will help a designer to find a connection to the user: he has a name, background, personality and often even a

physical appearance, for example, a photograph. Sometimes it is necessary to create several personas for a single project in order to meet the demands of varied audiences. (Suojanen et al. 2015: 70)

Usually the personas are based on empirical information on real users. They aim to represent users' needs rather than the designers' conception of who they would like to design for. In usability engineering background information for the personas is collected through interviews or surveys, but in smaller translation projects fictional personas can be created using the translator's personal intuition and experiences. (Suojanen et al. 2015: 70)

3.4 Poetry Translation

In this section I will discuss strategies of poetry translating. It comprises parts of the theoretical framework from my unreleased bachelor's thesis *Found in Retranslation – Does Retranslation Hypothesis Apply within the Constraints of a Metric Poem?* (2013) and an expansion to it through James S. Holmes' poetry translation strategies. Since Jylhä's work is used in the Finnish version of Emerson's comic after his death – and therefore without his consent or knowledge – I find it necessary to analyze his translation of Coleridge's poem independently without Emerson's comic to avoid denouncement of his work based on the Finnish version of the comic.

3.4.1 Translating Poetry

There is much research and theories concerning the translation of poetry, but the following statements suit my research in a competent and thorough fashion. In poetry, there is a greater focus of attention upon formal elements than normally found in prose. Content is not necessarily sacrificed in the translation, but it is necessarily constricted into certain molds and only rarely can both content and form be reproduced in a translation. The form is usually sacrificed for the sake of the content. (Eugene Nida in Lawrence Venuti 2000: 127).

However, a lyric poem that is translated as prose is not an adequate equivalent of the original. Although it may reproduce the concept of the original content, it will not reach the emotional intensity and flavor. (Nida in Venuti 2000: 127) As for a better description of a proper translation: "One thing seems clear: to translate a poem whole is to compose another poem. A whole translation will be faithful to the *matter*, and it will 'approximate the form' of the original; and it will have a life of its own, which is the voice of the translator." (Jackson Mathews in Venuti 2000: 131)

It is said to be increasingly recognized that adherence to the letter may kill the spirit (Venuti 2000: 131). If the language of the original uses word formations that give rise to insurmountable difficulties of direct translation, and figures of speech wholly foreign, and hence incomprehensible in the other language, it is better to cling to the spirit of the poem and clothe it in language and figures that feature no awkwardness of speech and obscurity of picture. This might be called a translation from culture to culture (William A. Cooper in Venuti 2000: 131). In other words, no matter how brilliantly a passage has been phrased in the source language, the translator may have to ignore this and create something else instead. In this case translation from culture to culture is certainly a valid choice.

3.4.2 James S. Holmes' Poetry Translation Strategies

Traditionally poetry translators have chosen between four approaches. In addition to these approaches the problem of poetry translation can be avoided by adapting the poem into prose. Holmes regards this as a null strategy and rather focuses on methods in which poetry is translated as poetry. (Holmes 1968: 25) In this, Holmes and Nida hold a similar opinion.

The first traditional approach is usually described as retaining the form of the original. The metric form cannot exist outside a language which in turn means that no form can be wholly maintained in transition from source language to target language. This is why the approach is called the *mimetic form*: The translation chooses the form that is the

closest to the format of the source text. (Holmes 1968: 25–26) Jylhä employs this strategy almost exclusively.

In the second approach the translator employs a form that takes a similar function in the target language as it does in the source language. In this *analogic form* the translator recognizes the function of the format of the source text and finds a similar function in the target text. (Holmes 1968: 26) An example of this method would be taking *Kalevala*, originally written in trochaic tetrameter (four feet that have a stress and a nonstress), and turn it into a dactylic hexameter (six feet that have a stress and two nonstresses) if it were more characteristic in the culture of the target language. Meter is discussed further in the next section.

The translators have shifted away from the form-derivative from in favor of the third approach, which is the *organic form* based on the content. In this form the translator develops a new form based on the content of the poem and strays from assuming the form of the original as the starting point. The content is allowed to take on its own unique poetic shape. In addition there is a fourth form that is not at all based on the original poem. This is why it is called the *extraneous form*: The translator develops a form of his own that is based neither on the format or contents of the source text. (Holmes 1968: 27)

According to Holmes the aforementioned approaches are applicable to various historical circumstances. For example, the mimetic form emphasizes the strangeness of the poem as it is in the source language which means the reader of the poem that is written in the target language must expand his or her literary sensitivity to understand it. Therefore the Mimetic takes precedence in times when “the concept of genre was weak, the literary norms are questioned and the target culture is open to outer influences”. The mimetic form was dominant especially in the 19th century. (Holmes 1968: 27–28)

The analogic form is expected to be used in a time when the culture is exclusive. In such an era a certain culture and a language maintains that its own norms provide a suitable base for testing the literacies of other areas and times. Analogical form was dominant in the 18th century. (Holmes 1968: 27)

The organic form has generally been resilient to new approaches in intercultural transitions which results in that it has come to the fore in the 20th century. The extraneous form has been regarded as a resilient form of resistances and minorities since as far as the 17th century. It is not a signature form of any era, but has been consistently in use for years. (Holmes 1968: 28)

3.4.3 Meter in English Poetry

In all spoken English there is a rhythm recognizable through variable pattern in the beat of *stresses* and *non-stresses* in the stream of sound. If this rhythm of stresses is structured into regular equivalent units of stress pattern, it is called *meter*. A composition written in meter is called a *verse* (Abrams 1957/1986: 112–117) or a *stanza*, the latter of which is the term used in this thesis.

A traditional way to analyze and classify English meters is *stress-and-syllable* analysis. The focus is in an individual line, a sequence of words. The meter is determined by the pattern of *stressed* and *unstressed* syllables composing the words in the verse-line. While a strong stress perceived by ear is not an absolute quantity, it is relative to the stress in the adjacent syllables (Abrams 1957/1986: 112–117).

The most important factor in determining where the stresses are is the "*word accent*" in words with multiple syllables (the word *accent*⁶ has it in the first syllable). There are also many monosyllabic words in English, and the type of stress in them depends on grammatical function - nouns, verbs and adjectives tend to have a stronger stress while particles and prepositions tend to be weaker. Another factor is a possible need to give emphasis to a certain word. Another determinant is the prevailing "*metrical accent*" which is an expected beat according to a pattern established earlier in the text (Abrams 1957/1986: 112–117).

⁶ In the body text I will indicate any strong stress in a syllable by **bold** font. Weak stress shall not be indicated. This admittedly poses a limitation in the expression, but at this point it is dictated by technical limitations of the production of this text.

The most common fashion of analyzing standard meters is to distinguish the weak stress and strong stress and group the syllables into metric *feet* according to the pattern they form. A foot is recurring pattern of stressed and unstressed syllables. Some of these patterns are called *iambic* (unstressed-stressed), *trochaic* (stressed-unstressed), *anapestic* (unstressed-unstressed-stressed) and *dactylic* (stressed-unstressed-unstressed). A metric line is named according to the number of feet it comprises. Such names are, for example, *trimeter* (three feet), *tetrameter* (four feet) and *heptameter* (seven feet). However, what ear perceives as the strong stress is not absolute, but relative to the degree of stress in the adjacent syllables (Abrams 1957/1986: 112–117), which means that the scansion of a poem is an intuitive process: Two different people scanning a poem might come to two different conclusions and they might both be correct.

To describe the meter of a line the predominant foot and the number of feet it contains are determined. The component feet are analyzed and any major pauses are located. While this method will reveal that there are feet with a different meter – called substitutions – the meter is named according to the prevailing pulse (Abrams 1957/1986: 112–117).

3.4.4 Meter in Finnish Poetry

The metric systems in the Finnish lyrical poetry are mostly borrowed. For example, iambic and anapestic are Germanic by heritage (Kantokorpi et al. 1990: 58). Iambic meter is the most common borrowed meter used in Finnish lyrical poetry. At earliest it has been utilized in the 16th century in psalm poetry.

As for selecting the syllables for the stressed and unstressed positions, one criterion is the number of syllables. However, this is not sufficient when the meter is stress-oriented (Kantokorpi et al. 52). Finnish language sees the word accent always on the first syllable (Kotimaisten kielten tutkimuskeskus, 2005), and the stressed position in the meter appears to demand a syllable with the word accent because, if an iambic foot begins with the word accent, the rhythm is broken. (Kantokorpi et al. 1990: 52). In

metrics all the monosyllabic words are unstressed, even those that would be stressed from the aspect of the meaning of what is said (ibid. 51).

The Finnish words, however, may exceed four syllables, and in those cases the words may have secondary accents. The general rule is that the last syllable of the word is unstressed and that there are no adjacent stressed syllables (words such as **lin-nun-lau-lu** [the singing of a bird], **eit-tä-mät-tä** [undoubtedly], **sa-la-am-pu-ja** [sniper, poacher])⁷ (Kotimaisten kielten tutkimuskeskus, 2005). Therefore it is possible to place a secondary accent at a stressed syllable in a meter. For this reason, the term *prominence* has been adopted into metrics to replace stress. Besides stress, prominence involves the properties of the syllable in relation to adjacent syllables such as length and breaks within a line. Although length alone does not justify the stressed position, a long syllable with the word accent is preferred. (Kantokorpi et al., 1990: 52). In a case where the Finnish iamb would begin with a trisyllabic word there is the option of using an *iambic inversion* wherein the stress is moved from the first syllable to the second one (ibid. 56).

⁷ The Finnish words with a stress in the middle are compound words and the stress marks the beginning of each word.

4 DISCUSSION

I will now compare the English and Finnish installments of the comic side by side while keeping present Jylhä's translation of the poem as seen in *Runon pursi*. First I will identify 10 occasions where Jylhä's text does not correspond with Emerson's illustrations and therefore fails to convey the effect Emerson has intended. Then I will identify 14 where the editor has altered Jylhä's text as to have it better correspond with Emerson's illustrations. In both cases I will assess the problems from the angle of comic translation where applicable. Before I set out to analyze the comic, I will describe the user personas which I shall use to assess the discoveries. I will close this chapter with a brief analysis of Jylhä's translation of Coleridge's text outside of the comic.

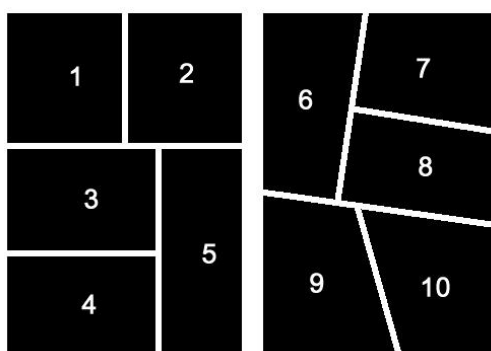
4.1 Referencing for Primary Works and How to Read this Analysis

I will refer to literature conventionally, but where the primary works of my material are concerned I find it necessary to create a custom reference as I am simultaneously referring to three corresponding primary works for the duration of this chapter: To Coleridge & Emerson (1989/2007) I will refer to as *ST* (Source text), to Jylhä's translation as seen in *Runon pursi* (1934/1980) I will refer to as *TT1* (Target Text 1) and to Coleridge & Emerson (1989) I will refer to as *TT2* (Target text 2). The references in the pictures will be as follows:

Part the first, stanza 3 / page 7, panel 6. TT1: *Jylhä's text in TT1*.

Part the first refers to the first of the seven parts of the poem in all of the texts. Similarly, *stanza 3* refers to the third stanza in the specified part in all of the texts. *Page 7* refers to the page number 7 in *ST* and *TT2*. Unfortunately *ST* does not have page numbers, but the leaf division and panel arrangement is identical between *ST* and *TT2*. Finally, *panel 3* will refer to the third panel of the panel on a page from left to right and top to bottom (See picture 7). No panels have been altered, omitted, added or rearranged nor has the page count or order been altered, therefore it is granted that the format will

always recall the same panel or passage from all the texts. As the focus is on what the Finnish reader experiences, I will favor lifting panels from the Finnish installment whenever panels from ST and TT2 are not presented side by side. Also, since the text in Coleridge (1834/1997) is exactly the same as in ST, I do not find the need to refer to it separately. However, my custom method of referencing applies to it, too, should it be added to the equation. In chapter 4.4 I will add Jylhä's text from TT1 for comparison in *italics*.



Picture 7. Reading order of ST and TT2. (Jyri Tolppanen)

I will be analyzing the contrasts between the ST and TT2, therefore I will naturally quote the text very often. However, since the observed passage of text is often only half a stanza or even half a line, I will most often quote ST and TT1 & TT2 in the flow of my text *in cursive*.

4.2 Using Persona as a Tool for Translation Analysis

As mentioned in the previous chapter, user persona is conventionally used in UCT as a tool to anticipate the needs of the readership a translation is created for. However, such a mental model could, at least to an extent, be also used as a tool for a post mortem analysis, or, as I intend to do here, a tool for translation analysis. While user personas are usually given names, personalities, hobbies and occupations, I will narrow it down to their (lack of) knowledge other languages besides the one matching the version of the comic they are reading.

When addressing the Finnish version I shall use a persona simply called the Finnish reader, who does not speak any English at all but is on the other hand well-versed in Finnish grammar. They have picked the Finnish installment of the comic up out of curiosity because they are familiar with Jylhä's translation of Coleridge's poem and are generally readers of comics. I will reflect on the results of the Finnish version from their point of view, speculating on whether or not something is lost on them because of the way the Finnish version is put together.

To a significantly lesser degree I shall refer to a second persona, simply called the English reader. They do not necessarily speak English as their native language, but their skill on the language is on the academic level. They may be students from the University of Vaasa with English as their major subject. They are not familiar with the Finnish installment of the comic at the time of picking up the comic – in their case, the English installment of the comic.

4.3 Cases When the Connection between Images and Words is Lost

In this section I will examine 10 occasions where ST and TT2 do not correspond with each other. I will generally focus on the cases which suggest Emerson's intended puns in ST and see if the humorous effect is carried over to TT2. If it has not, it will be brought up. I will first display the panel and then analyze it.

As we are discussing a comic, the text in the panels will be of utmost importance and needs to be read in order to understand the discussion. The panels feature the relevant text I am analyzing and will not repeat it in my body text.



Picture 8. Part the first, stanza 3 / page 7, panel 6.

The problems start as soon as on page 7, the first page with de facto comics on it. On panel 6 there is the hand of cards (see Picture 8). The original line of the ST, stanza 3 says “*eftsoons his hand dropt he*” which Emerson decided to handle through homonymy and included a hand of cards. Unfortunately TT makes no mention of the cards, resulting in the hand of cards remaining completely ambiguous to the Finnish reader.



Picture 9. Part the first, stanza 5 / page 7, panel 8

Panel 8 (see picture 9) discusses stanza 5 where the ST states that the Wedding-Guest sits on a stone, and the TT mentions as much. However, instead of an actual stone Emerson has illustrated a person who might distantly resemble a female.

The effectiveness of this panel relies completely on the reader's ability to recognize that Emerson has drawn Mick Jagger, the vocalist of the Rolling Stones, be it the English or the Finnish reader. It is possible that the Finnish reader is familiar with Rolling Stones, but the connection between the word *stone* and *kivi* may remain a mystery. With so many variables in whether the message is conveyed properly, this qualifies as connection lost between images and words.



Picture 10. Part the first, stanza 8 / page 8, page 4

On page 8 Emerson illustrates stanzas 7 and 8 over panels 3 and 4. In ST Coleridge states that, the *sun came up upon the left* and *on the right went down* and continues on stanza 8 saying *higher and higher every day till over the mast at noon*. Emerson decided to draw the mast atop the Mariner's head and place the Sun above it, creating a somewhat literal illustration of the text (see picture 10). Jylhä does not mention the mast at all, rendering the mast completely redundant in the image. Thus, Emerson's intention is not carried over to TT2.

Another noteworthy aspect here is that Jylhä has fallen for a false friend, translating bassoon as *pasuuna* when the corresponding word would have been *fagotti*. However, even if Emerson's tendency to take some liberties in his artwork may by now have become apparent, it is noteworthy that the instrument he has drawn resembles a clarinet or an oboe rather than a bassoon. However, as it by no means resembles a trombone – *vetopasuuna* in Finnish – the Finnish reader might find the text perplexing. In this sense, the panel loses the connection to the text twice.



Picture 11. Part the first, stanza 9 / page 8, panel 5

In panel 5 (see picture 11) Emerson illustrates stanza 9. He has opted to interpret the expression *merry minstrelsy* to be a synonym to a minstrel show and illustrate it as such: Minstrel show was an American form of entertainment in the 19th century where white musicians wearing blackface and red lipstick mocked the music, customs, culture, clothing and dance of the African American population. Coleridge's poem predates the 19th century so it is safe to say that he would rather refer to a group of minstrels, who were medieval European singers who performed songs whose lyrics told stories of distant places or of existing or imaginary historical events. Jylhä mentions nothing of the sort and instead says *saatto iloinen* [*merry escort*]. This results in the Finnish reader left without any explanation as to why the black musicians are present in the panel – such a detail even piques his interest.

Panel 4 on page 9 is the most problematic yet in terms of connection between images and words. Coleridge originally describes how the ice *cracked, growled, roared* and *howled like noises in a swound*. Emerson opts to incorporate the words in his artwork, drawing them as sculptures in the ice (see picture 6). Obviously the words would not exist in any Finnish translation. Thus the Finnish reader will not be presented any kind

of an explanation as to why such words have been sculpted in the ice. Jylhä's text is not, in this sense, an especially ill fit with the artwork.

Emerson depicts the Mariner and his crewmates discussing what the word *swound* means, thinking it is probably something noisy. *Swound* means the act of fainting, and whether or not Jylhä knew what it means is irrelevant, because he translated it as *hornna*, which is another word for Hell or darkness (*pimento*). In Part the fifth, stanza 22 / page 43, panel 6 the word *swound* is used again, this time in its original meaning, and Emerson builds upon it. Unfortunately, this spells trouble for the execution of TT2 since the word *hornna* ends up being used very unconventionally in the editor's hands (see pages 68–69 of this thesis).



Picture 12. Part the First, stanza 18 / page 11, panel 2

Panel 2 on page 11 illustrates stanza 18 and begins a pun that continues on Part the second, stanza 2 / Page 14, panel 4. Coleridge refers to the mariners' calling for the Albatross as *hollo* and repeats the word again on Part the second, stanza 2. Emerson follows suit (Pictures 12 and 13).



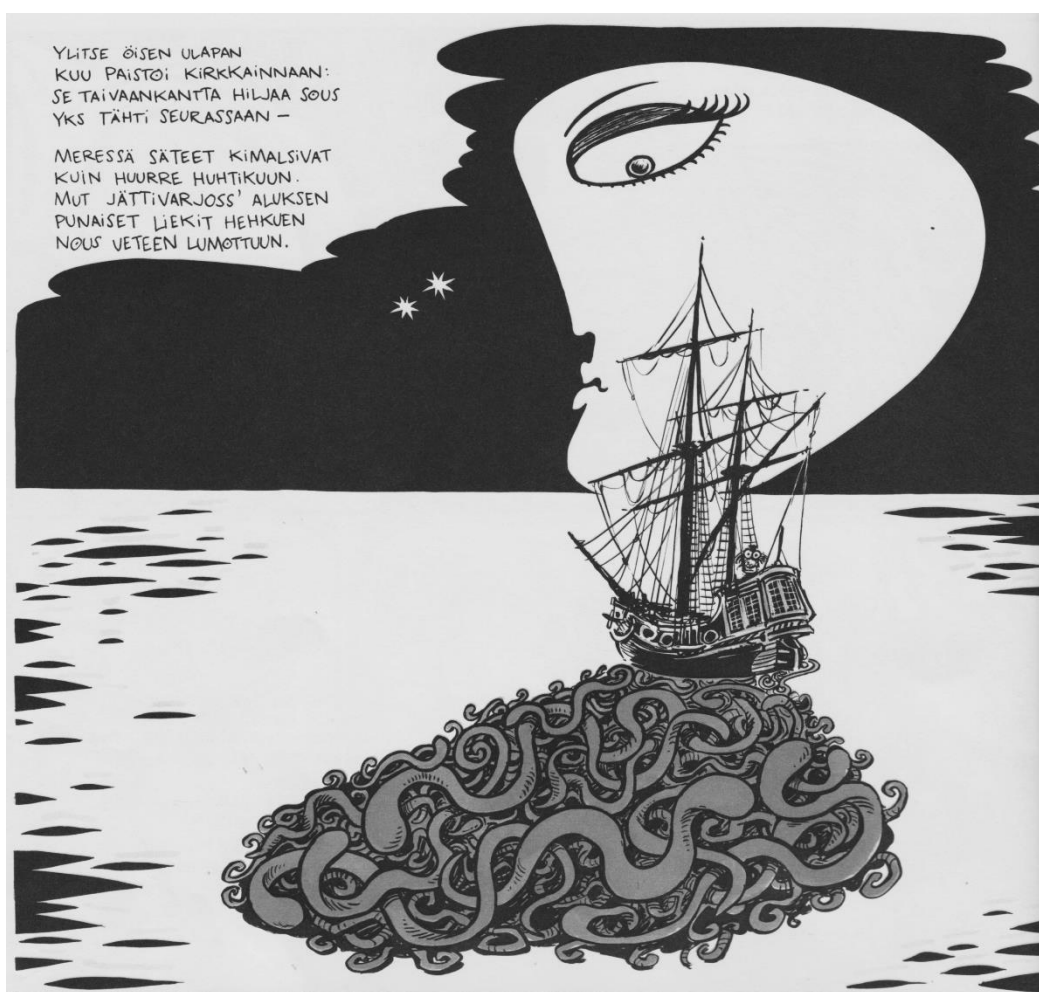
Picture 13. Part the second, stanza 2 / page 5, panel 4

Jylhä originally translated the stanzas in a smart fashion, repeating the manner in which Coleridge used repetition as an effect. Unfortunately Emerson's focusing on the word *hollo* makes it impossible for Jylhä's text to correspond with imagery. However, in this case, even if the comic were translated properly, taking both images and words into account, problems would arise: English is an analytic language (casing is done by prepositions and the word itself does not change) and it is therefore relatively easy to use a greeting or a verb as a noun and a noun as a verb. Finnish, on the other hand, is an agglutinating language (casing is done without prepositions, but the word stem and the suffix change according to the case) and therefore the practice will not work as easily.



Picture 14. Part the second, stanza 14 / page 20, panel 4

Panel 4 on page 20 (picture 14) illustrates the first half of stanza 14 where Coleridge mentions the mariner *having evil looks from old and young*. Emerson arguably illustrates all the mariners as rather mature and decides to include the youth element by including a baby in the shot. Jylhä makes no distinction between the old and young in his translation which makes the presence of the baby ambiguous to the Finnish reader.



Picture 15. Part the fourth, stanzas 10–11 / page 32, panel 1

While the problem present on page 32 seems minor, it is perhaps the most obvious one. Jylhä mentions only one star in stanza 10, but two are clearly illustrated in panel 1 (see picture 15). Coleridge is not originally as specific as he mentions *a star or two*, therefore giving Emerson the option of illustrating two stars. Arguably this problem could have been fixed by the editor by hiding one of the stars. Rota (2008) does not mention altering of the imagery for the sake of domestication strategies. However, as he lists items such as rearrangement and omission of panels and mutilation of text (Rota 2008: 86–89), it can be concluded that it is not favorable to retouch an artist's work, either. However, the editor has retouched Jylhä's text throughout the comic, and in that vein he also could have opted for editing the text to mention two stars instead of one. Whatever the case, this particular example is probably most easily noticed by the Finnish reader.



Picture 16. Part the sixth, stanza 7 / page 48, panel 1

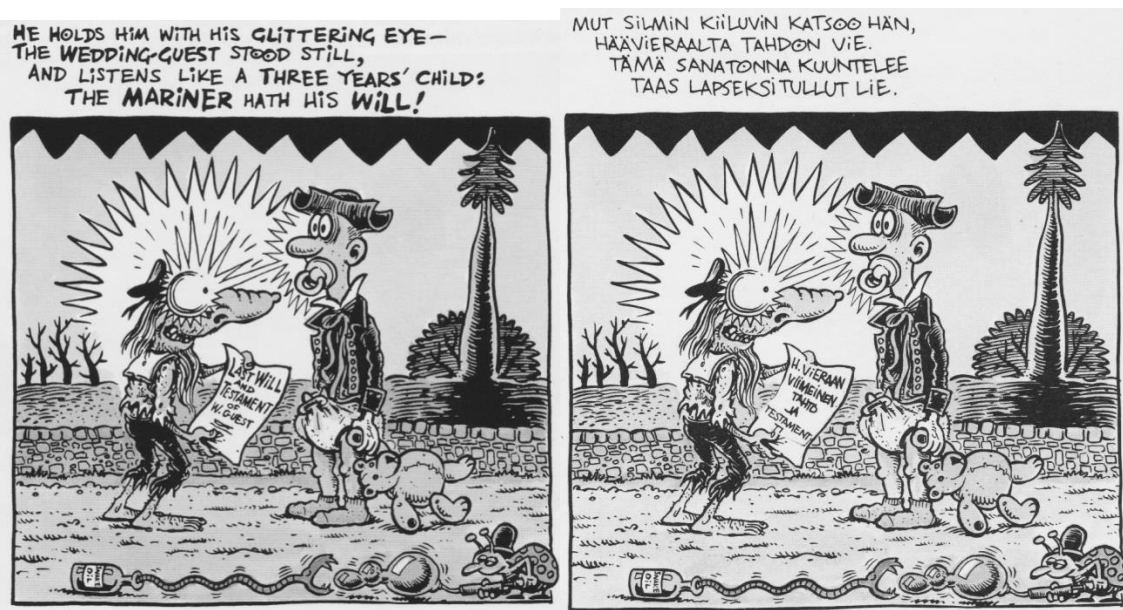
Panel 1 on page 48 (see picture 16) features an issue that could fall in the category of censorship although it is debatable where it occurred. On stanza 7 of Part the fourth Coleridge mentions that *the moon was high*. The illustration shows a humanized crescent moon hiccupping and calling for tequila, basically giving the idea that the moon is intoxicated by alcohol.

One might have expected that, since Coleridge states that *the moon is high*, Emerson would have given the impression that the moon has been indulging in narcotics. Instead, the moon is depicted as being drunk. This arouses the speculation whether it was Emerson or the original publishing house that decided there should not be a reference to narcotics, suggesting that cultural and political censorship taking place. This thesis quotes Rota (2008) listing cultural and political censorship as a potential part of domesticating translation strategies (Rota 2008: 89–90), but in this case the censorship has taken place before the final release of ST, not in transition from ST to TT2. However, Jylhä makes no mention whatsoever of an intoxication, therefore not letting the Finnish reader in on any humor Emerson might have intended.

4.4 Cases Where the Editor Changed Jylhä's Text

Rota (2008) discussed *mutilation of texts* as a part of domesticating translation strategies, describing it as a consequence of changing the original format to a smaller one (Rota 2008: 87). The changes the editor has made in order to make TT1 fit the context of TT2 not because of the sizing problems, but because TT1 suddenly has to accommodate ST and the imagery while it was originally created to correspond with only the text portion of ST. Therefore it can be concluded that, mutilation of text has taken place in all of the examples of this section to make TT1 accommodate the multimodal demands of TT2.

In this section I shall examine 15 occasions where the editor of TT2 has changed Jylhä's text. I will also produce speculative reasoning as to why the change was or was not made. Also, I will speculate on alternative editorial choices whenever they may occur. In this section, whenever I use pictures, the caption of the picture will feature Jylhä's text as it was in TT1.



Picture 17. Part the first, stanza 4 / page 7, panel 7. TT1: *Mut silmin kiiluvn katsoo hän; / Häävieras vaiti jää, / Ja nöyrästi kuin lapsonen / merimestä kuulee tää.*

Panel 7 on page 7 illustrates stanza 4 (See picture 17). Coleridge states that the Mariner has the Wedding-Guest's will. Emerson chose to interpret it as the Last Will and Testament of W. Guest and has that written on the paper. While ST clearly states that the Mariner *holds* the Wedding-Guest *with his glittering eye* and that *he has* the Wedding-Guest's *will*, Jylhä makes no mention that the Mariner would hold the Wedding-Guest or his will. Clearly the illustration would have remained perplexing to the Finnish reader even with the editor translating the text on the will to *H. Vieraan viimeinen tahto ja testamentti*. Thus the editor had to change the entire stanza.

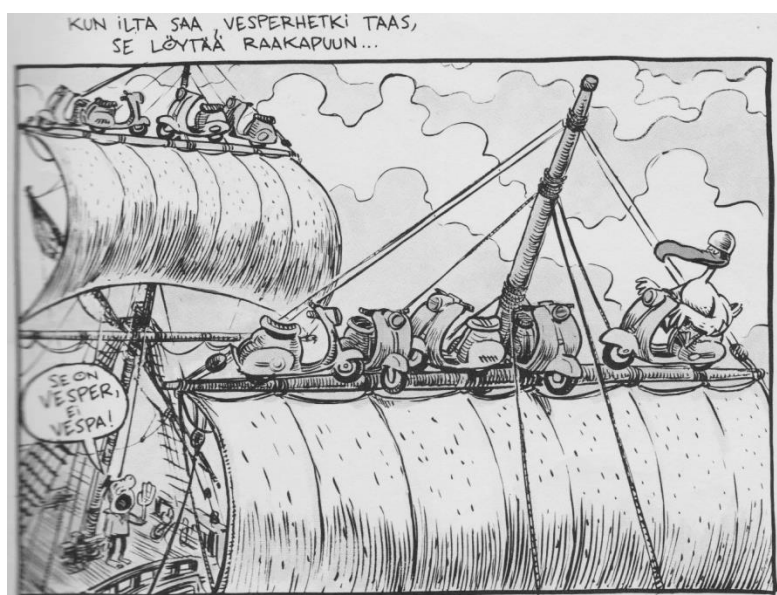
It has to be noted that, in the Finnish practice the Last Will and Testament would simply be titled *Testamentti*, however, the text would include the passage “Määrään viimeisenä tahtonani ja testamenttinani...” [“As my last will and testament I decree...”]. This means that the translated text on the W. Guest's testament – depending from the point of view – will narrowly avoid being an Anglicism.



Picture 18. Part the first, Stanza 17 / page 10, panels 2–3. TT1: *Yli purjeitten niin liidellen / se syömään laskeutui.*

On page 10, panels 2 and 3 illustrate the first half of stanza 17 (Picture 18). Coleridge writes: *It (the Albatross) ate the food it ne'er had eat, And round and round it flew.* Emerson naturally follows the order in which Coleridge states the activities.

In ST1 the lines are divided so that each line is above the panel they best narrate. In TT1 the stated activities are reversed which probably lead the editor to decide to revise Jylhä's text. Arguably, had the editor chosen to incorporate the lines as one single line without attempting to divide them between the panels, the lines would not have needed to be revised. The space above the panels would have accommodated the decision. Arguably that would have been mutilation of the original form of the ST, but at least then Jylhä's text would have remained intact. Besides, the editor does not consistently hold onto the form of the ST.



Picture 19. Part the first, stanza 19 / page 11, panel 5. TT1: *Läpi pilvien se leijailen / löys illoin raakapuun.*

In the panel 5 of page 11 Emerson depicts stanza 19 of Part the First. Coleridge writes: *In mist or could, on mast or shroud / it perched for vespers nine.* Emerson decides to play with the way a Brit would pronounce the Latin word *vesper* [evening] - /'vespə/ does indeed sound very much like *Vespa*. Therefore Emerson draws the Albatross with nine Vespa scooters on the mast (picture 19).

Jylhä makes no mention of vespers in his translation, but ST somewhat demands that the editor make an alteration to his text to make the pun work at least to some degree. However, the number of the scooters remains unexplained to the Finnish reader even if in particular piques his or her attention. On a final note, the editor unnecessarily altered the second line.



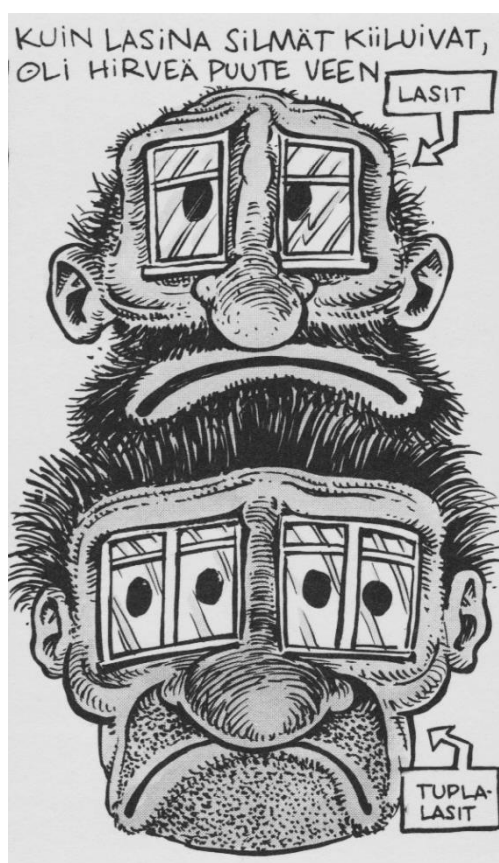
Picture 20. Part the second, stanza 3 / page 15, panel 7 and Part the second, stanza 4 / page 16, panel 3.

Stanzas 3 and 4 in Part the second form a pair in Coleridge's poem in that, the former ends with the crew scolding the Mariner for killing the albatross but the latter sees a change of heart. Emerson makes panel 7 on page 15 and panel 3 on page 16 a similar pair by using the same layout of the image twice (see picture 20). The editor adds the words *he sanoivat* outside the balloon on both of the panels, obviously because the corresponding words *said they* exist on ST in the same location. However, the addition is unnecessary as it does not help the delivery at all. The space could easily have been left blank.



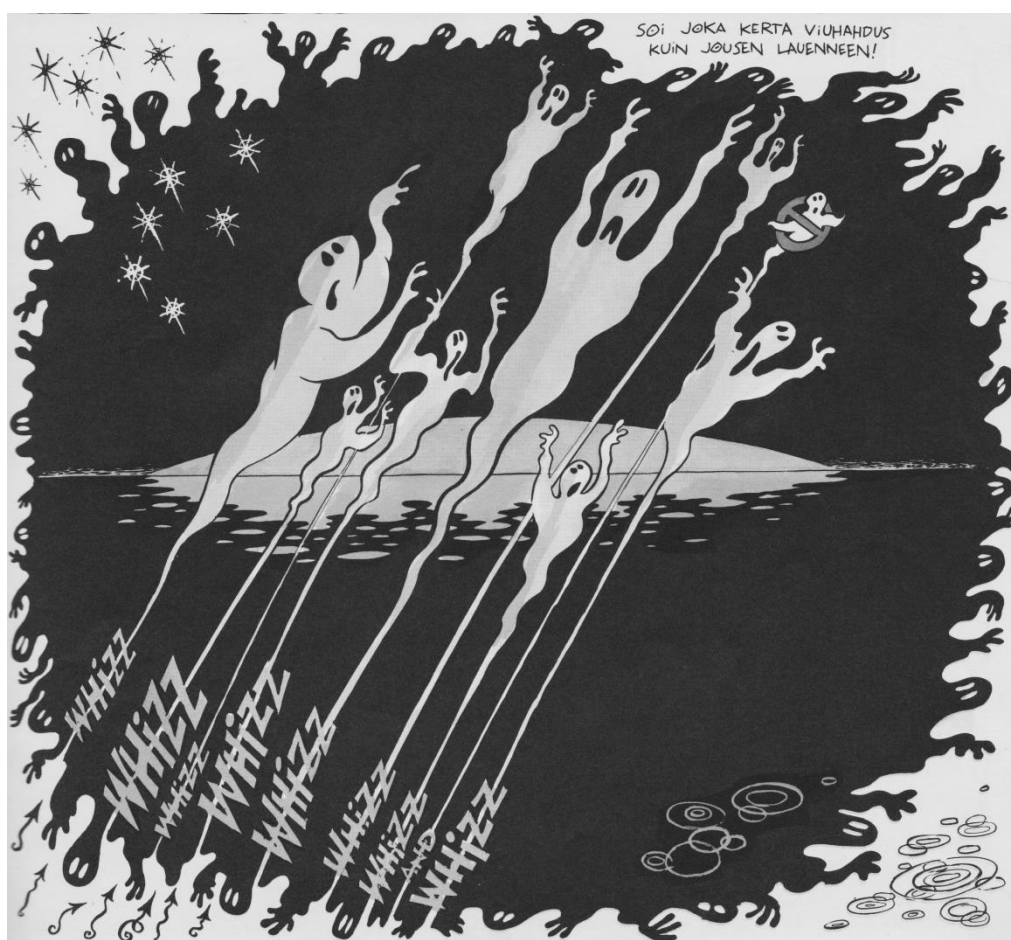
Picture 21. Part the second, stanza 9 / page 18, panels 3 and 6. TT1: *Vettä, vettä määrät on / ja kaikki janoaa, / vettä silmäkantamat: / et vettä juoda saa.*

On stanza 9 of Part the second Coleridge mentions *shrinking boards*. Jylhä on the other hand makes no mention of shrinking boards, but as Emerson has incorporated a shrunken skateboard and a shrunken ironing board, it becomes fairly obvious why the editor had to change Jylhä's text on page 18, panel 3 – otherwise the presence of the items would have made no sense to the Finnish reader. Since this alters the rhyming pattern of the stanza, the editor is also forced to change the text on panel 6. (Picture 21)



Picture 22. Part the third, stanza 1 / page 22, panel 3. TT1: *Lasinhimmeinä silmät paloivat / oli hirveä puute veen.*

Panel 3 on page 22 addresses the stanza 1 of Part the third. Coleridge mentions *glazed each weary eye* and Emerson decides to illustrate this as glazed windows in the eyes of the crew (see picture 22). Jylhä uses the adjective *lasinhimmeä* [dim as glass] to translate Coleridge's text in TT1, and even with the addition of Emerson's illustration his translation is not much of a departure from ST. Yet the editor has opted to make the somewhat unnecessary change to Jylhä's text although it does not significantly improve the connection between Jylhä's text and Emerson's imagery.



Picture 23. Part the third, stanza 17 / page 27, panel 2. TT1: *Soi joka kerta viuhaus / kuin jousen launneen.*

On page 27, stanza 17 the editor has made a similar unnecessary change. The word *viuhaus* has been changed to *viuhadus*. They both work as a translation for the word *whizz* that was originally used by Emerson. One could speculate that the graphic onomatopoeia (*whizz, whizz, whizz... and whizz*) could have used a translation into Finnish (for example: *viuh, viuh, viuh... ja viuh*). This example is very similar to the problem presented in picture 6 on page 31 of this thesis. Celotti (2008) states that the translator has to decide if a written message placed outside the balloon is more visual than verbal (Celotti 2008: 38). In both of these cases the written message is rather deeply integrated in the imagery, therefore the technical concerns probably lead to the editor's decision not to translate the onomatopoeia.



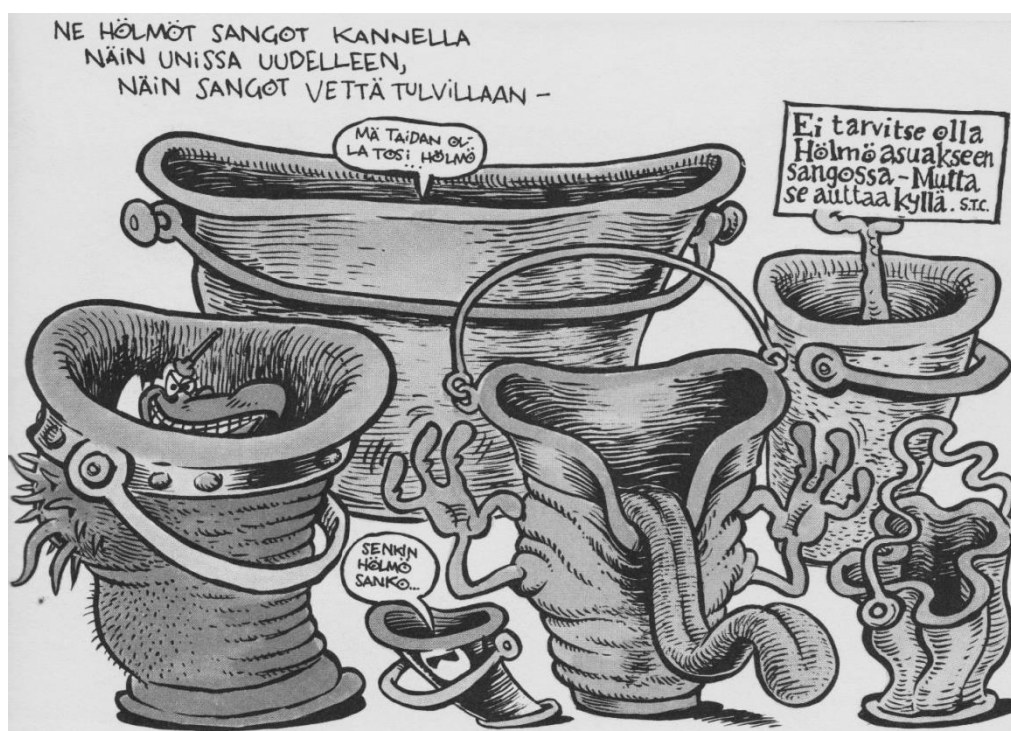
Picture 24. Part the fourth, stanza 7 / page 31, panel 1. TT1: *ne olivat raskahat; / näät meri ja taivas silmiäin / näin painoi -- mutta eessä näin / mä kaikki vainajat.*

On panel 1 of page 31, Emerson interprets stanza 7 of Part the fourth in a very graphic manner. Coleridge states that there are *balls that like pulses beat*. Therefore Emerson incorporates balls that beat against the Mariner's eyelids (see picture 24). Jylhä makes originally no mention of a pulse or anything else that might be beating in the Mariner's eyes or eyelids, therefore the editor's hand is somewhat forced in order to create a connection between the text and the illustration.



Picture 25. Part the fourth, stanza 13 / page 33, panel 1. TT1: *Aluksen tummaan varjohon / ne kumman hehkun loi, / kun sateenkaarenloisteineen / ja jättäin kultakimmelteen / ne veessä piehtaroi.*

On stanza 12 of Part the fourth, Coleridge begins discussing water-snakes and continues to discuss them on stanza 13. He states that the water-snakes have *rich attire* which Emerson naturally interprets as being clothes they are wearing. He illustrates one of the snakes asking the other what she thinks of his attire and the other one commenting that it is rich (see picture 25). TT1 makes no mention of attires, but since Emerson has already illustrated the water-snakes wearing clothes, the editor is forced to go with this interpretation and choose a way to incorporate them to the text in TT2 in order to make the text and the illustration correspond with each other.



Picture 26. Part the fifth, stanza 2 / page 37, panel 4. TT1: *Vesisangot kannella laivan näin / unissa uudelleen.*

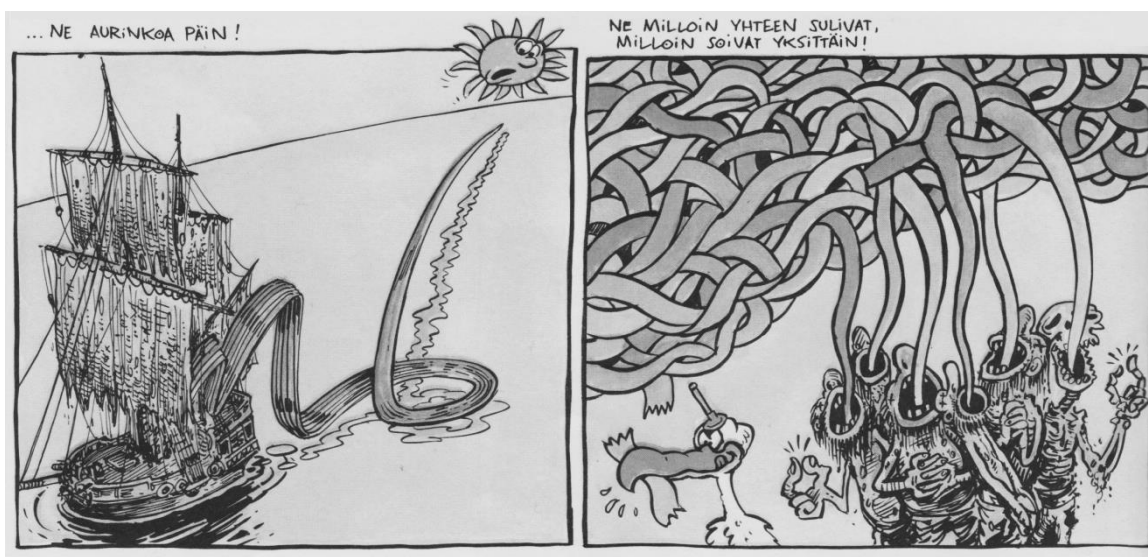
In stanza 2 of Part the fifth Coleridge describes the *buckets on the deck* as *silly*. Emerson would not pass the opportunity to draw a group of silly buckets discussing how silly they actually are (see picture 26). Obviously the editor had to translate the discussion between the buckets. However, he or she was also compelled to retouch TT1 to correspond with TT2 since Jylhä did not originally mention the silliness of the buckets. Whether or not it was necessary for the editor to make this change remains debatable.



Picture 27. Part the fifth, stanzas 5–8 / page 38, panel 1. *Etäistä tuulen kohinaa / mä silloin kuulla sain, / myös purjeet kirkkaan kuultavat / sen kuuli vavahtain. // Ja taivaat puhkes pauhaamaan! / ja tuhannet salamet / löi ristiin rastiin leimuten; / välissä parvet tähtien / eestakaisin tanssivat. // Jo läheni myrsky -- purjeet soi/ kuin ruovot kaislikon; / sysimusta pilvi vettä löi-- // kuu pilven reunass' on. // Oli revennyt musta pilvi tuo -- / ja reunassa oli kuu; / valo virtas kalvoon aavan veen/ kuin koski päältä jyrkänteen / alas vaahtona paiskautuu.*

Page 38 is a splash page featuring stanzas from 5 to 8 of Part the fifth (see picture 27). Emerson's illustration does not appear to have any connection with Coleridge's text – in this case it is simply an illustration to accompany the stanzas. Interestingly though, the editor has changed one line from stanzas 5 (word *kohinaa* to *tohinaa*), 7 (*kuu pilven*

reunass' on to kuu reunassa pilven on) and most of stanza 8 (added the word *sen* to line *sen reunassa oli kuu* and changed *paiskautuu* to *viskautuu*). These changes do not seem to enhance the reading experience at all and could therefore be deemed unnecessary.



Picture 28. Part the fifth, stanza 15 / page 40, panels 6–7. TT1: *ne puoleen auringon; / maan päälle jälleen tultuaan / yhä kirkaat soinnut on.*

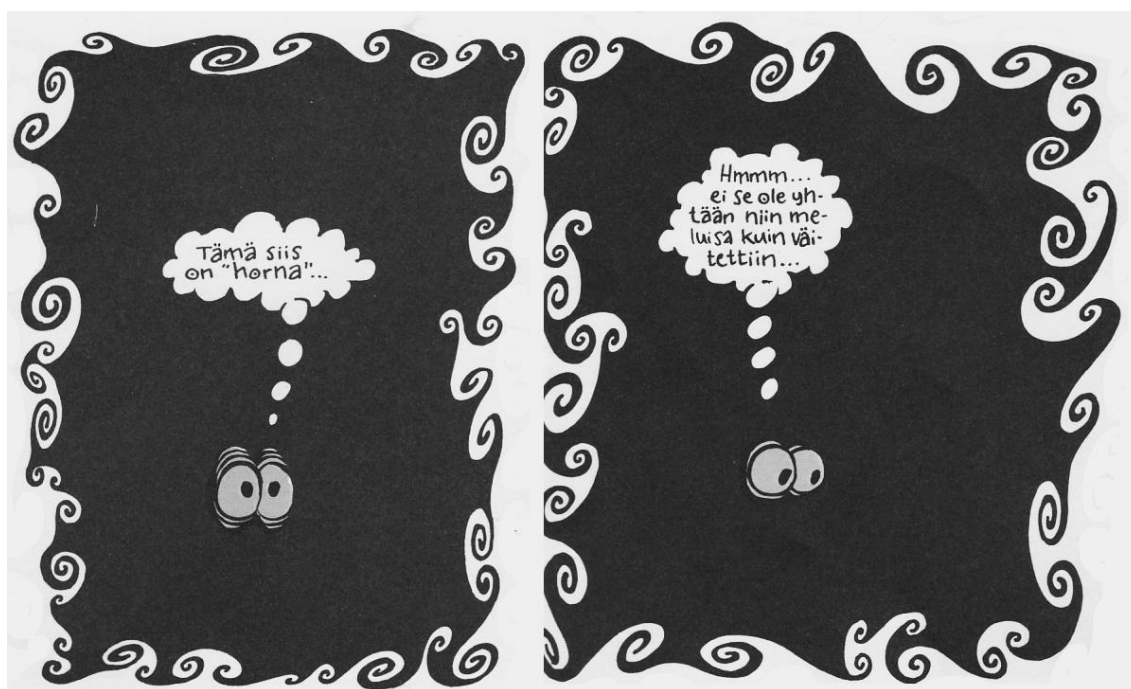
Panels 6 and 7 on page 40 illustrate stanza 15 of Part the fifth. In these panels Emerson's illustrations feature a similarly loose connection to the text as they do on page 38. Emerson's illustration does not seem to offer any humor to Coleridge's lines *now mixed, now one by one*. In TT1 Jylhä never even mentions that *the sounds* could even play *mixed* or *one by one*.

In this particular case it could be argued that the editor made an unnecessary change. Granted, his or her retranslation of Coleridge's lines are more closely related to ST, but he or she also loses an opportunity to an inadvertent humor that might have fit the context: Jylhä originally states that the sounds are bright, but as the sounds – illustrated as bands in the picture (see picture 28) – are tightly entangled with each other, the bright sounds could have worked as an ironic interpretation of the illustration.



Picture 29. Part the fifth, stanza 22 / Page 43, panels 4–6: TT1: *se syöksyi eteenpäin -- / se veren linkos päähäni, mina tajuttomaksi jäin.*

The panels from 4 to 6 on page 43 (see picture 29) recall the problem that already began on page 9, panel 4 when the crew of the ship discussed what a *swound* is. As I already stated on page 49 of this thesis, Jylhä translated the word *swound* (the act of fainting) as *horna* (Hell, darkness). This is the second time Coleridge uses the word and it is in line with his style of repeating concepts. However, while Jylhä has integrated that style in his translation strategy, he does not employ it here because without the illustrations he does not need to.



Picture 30. Part the fifth, no stanza / page 43, panels 4 and 6.

However, on the next page the Mariner is seen musing that he has entered the swound (see picture 30), noting that it is not as noisy as he and the crew mused on page 9. This poses a problem for the editor since the word *horna* does not hold the similar homonymy as Coleridge appears to give the word *swound*. The editor is somewhat forced to establish that the word *horna* somehow refers to the state of unconsciousness.

The following last example covers almost entirely pages 61 and 62 which illustrate stanzas 18 to 23 of part the seventh (see pictures 31 and 32). Panel 2 on page 61 illustrates the *little vesper bell*. Emerson recalls the pun based on the similar pronunciations of *vesper* and *Vespa* (see page 58 of this thesis & picture 19). The editor is naturally forced to alter Jylhä's translation again to make it correspond with the imagery. A minor but unnecessary change is found on stanza 19 where *tää* is changed to *tämä*. They are essentially the same word, but the former is rather a spoken or dialectic form. However, the most pressing concern begins from panel 6 of page 61 and continues to panel 9 of page 62, stanzas 21 to 23.



Picture 31. Part the seventh, stanzas 18–21 / page 61, panels 1–12. *Ovesta riemu humahtaa! / Häävieraat karkeloi; / mut lehtimajassa morsian / ja neidot ilakoi: / ja rukoukseen kutsuen / pien' iltakello soi. // Häävieras! Yksin, yksinään / tää sielu ollut on: // ei Jumalaa hän nähnyt ees / pääl ulapan auringon. // Mut ihanampaa kuin on häät / on Herran palvelus, / kun kansa kirkkoon vaeltaa, / kun kaikuu rukous, // kun herran pyhään temppeliin / käyn seurass' ystävään / kun eteen Isän ylhäisen / käy saatto lasten, vanhusten / ja nuoret käsikkäin.*



Picture 32. Part the seventh, stanzas 22–23 / page 62, panels 1–12. *Häävieras! Herran haltuun jää! / mut unohtaa et saa, / että parhaiten se rukoilee, / ken kaikkia rakastaa, // niin ihmistä kuin eläintäkin, / mitä päällään kantaa maa; / sillä Jumala, joka meidät loi / kaikkia rakastaa!*”

The issue rises from Emerson depicting every one of the entities Coleridge mentions: *old men, babes, loving friend* and *maidens gay* in stanza 21, *man, bird* and *beast* in stanza 22 and finally *great* and *small* in stanza 23. Jylhä's translation of stanza 21 mentions the *children, old* and *the young hand in hand*, but it obviously does not fit Emerson's imagery. In stanza 22 Jylhä is more general, omitting the *man, bird* and *beast* and opting for just saying *all*. Stanza 23 mentions *man* and *animal*, but not the *bird*. All of this in disalignment with Emerson's imagery, therefore the editor's hand is very much forced to rewrite all of the stanzas to create a connection that originally does not exist.

4.5 Summary of the Cases

The comic proper in ST and TT2 is 58 pages long, beginning from the first header page (page 6) to the last page of the comic itself (page 63). Since the number of panels and the number of verses Coleridge has assigned to each of the seven parts of his poem vary a lot, it is difficult to create parameters for assessing the magnitude of the problems in the comic. Therefore I have chosen to count the pages that have problems.

14 pages of all 58 feature a problem where Emerson's intended humor is lost in the adaptation because Jylhä does not mention something that Emerson has incorporated in his illustration. Of these examples I have examined 10 in detail. There are altogether 24 cases where the editor has mutilated Jylhä's text to accommodate Emerson's illustrations. Of these cases I have examined 14 in detail. Some of these problems have appeared on the same page and some of them recall themselves later in the comic due to Coleridge's way of repeating concepts.

How significant these numbers and the cases are depends on one's perception of the errors found in a work. At a quick glance having roughly a quarter of the pages of the comic affected by elements loss in the adaptation does not seem like much. However, having nearly a half of the pages feature an editor's change is alarming. Nevertheless,

the most important factor is the reader's impression of the frequency of these problems. When every second page features a problem, it is bound to have an impact.

4.6 Analysis of Jylhä's Translation of Coleridge's Poem outside of the Comic

I have detected all the cases where Jylhä's text does not correspond with Emerson's illustrations and the cases where the editor has changed Jylhä's text to better correspond with the imagery. As Jylhä's text is intended to correspond only with Coleridge's text but not with Emerson's comic, his translation of the poem should be assessed aside from the comic to form a more reliable idea of his competence as a translator of poetry. To do achieve this I will analyze Jylhä's work through determining which translation strategies he has employed in his work and how well he adheres to the original meter of the Coleridge's poem.

In my bachelor's thesis (Tolppanen 2013) I tested the retranslation hypothesis on two published versions of Jylhä's translation and found that, as per the hypothesis, the newer version proved to be closer to Coleridge's poem than the first translation. This, along with the fact that the Finnish installment of the comic is based on the newer version, dictates that the newer version is the one I should analyze.

It is not relevant to analyze Jylhä's work entirely. However, since the data collected during the previous subsections focuses on the occasions where his text does not correspond with Emerson's artwork, the obvious course of action is to analyze his work based on these occasions: While Jylhä's work occasionally comes short when Emerson's artwork is present, his translation may be very adequate when the imagery is removed from the equation.

4.6.1 Determining Meter

In this example I shall use the first two verses of ST (see example 1A) and TT1 (see example 1B)⁸. Applying the stresses according to the word accent as perceived by ear is the first step of determining the rhythmic pattern. A clear majority of the lines begin with an unstressed syllable end with a stressed syllable. For the most part, the lines

⁸ Since I am essentially presenting a single passage, I will treat it as a single example, subcategorizing the ST and TT1 as A and B respectively.

consist of an even number of syllables, and speaking it out loud reveals a distinct unstressed-stressed pattern – which is, as described earlier, called an iambic.

It is|an an|cient Ma|riner,|
 And he stop|peth one| of three. |//
 'By thy | long grey | beard and glitte|ring eye, |
 Now where|fore stopp'st | thou me? |//

 The Bride|groom's doors | are o|pened wide, |
 And I am next of kin; |//
 The guests | are met, | the feast | is set: |
 May'st hear | the mer|ry din.' |//

Example 1A. Part the first, stanzas 1–2 / page 7, panels 3–4.⁹

In example 1A there is a major break after every second line, dividing every two lines into seven iambic units, suggesting that there are seven feet. However, since the seven feet are divided into two-line *couplets* (Lennard 2006: 38) – four and three feet – the structure should be classified as *common meter* or *ballad stanza* (Lennard 2006: 43). Aside from three substitutions all the feet are iambic. First of these is in the end of the first line: the end of the word 'Mariner' is a pyrrhic foot – two unstressed syllables. The second substitution is in the beginning of the second line ("And he *stoppeth one*..."), where the first three syllables compose an anapestic foot (unstressed-unstressed-stressed). The third substitution is on the third line. There is a slight deviation from the proper English stress pattern in that the adjectives (long, grey) would have weaker stresses than the noun they refer to (beard), but the first four syllables ("By *Thy long grey*") fall conveniently into the iambic pattern, compelling the following word 'beard' to be scanned as unstressed. The word 'and' is naturally left unstressed and the first syllable of the word 'glittering' is heard stressed and finally the word 'eye' is stressed. If the two adjacent unstressed syllables 'beard and' are put together with the first syllable of the word **glittering**, they compose an anapestic foot (Abrams 1957/1985: 112–117).

⁹ In English metrics, stressed syllables are indicated with | and unstressed are indicated with -. Feet are divided with vertical lines within the body text.

Although the specified method of determining the meter is spoken of in the context of English, it is applicable to TT1 as long as some aspects of Finnish metrics – word accent the length of syllables – are taken into account. While Finnish does not have any articles and prepositions exist only very rarely, the metric rules see monosyllabic words as unstressed (Kantokorpi et al. 1990: 51) and as such they will affect the appearance of the meter. As far as stressed syllables go in Finnish, the stress is always on the first syllable of the word although secondary accents occur in longer words. The example shown is the first two verses of Part the First.

```

o   + o   +   o o   +   o o
Hän yhden kolmesta seisottaa,
o   + o   +   o o
tuo vanha merimies.//
+ o   + o   +   o   +   o o
"Mitä, kautta silmäis kiiluvain,
+ o   + o o   +   o   o
sinä minusta tahdot, mies? //

+   o   o   + o   +   o o
Häähuoneen ovet auki on,
+ o   + o o   +   o o
olen sukua sulhasen: //
o   + o   o   o   +   o o
sen kuulet näät, jo alkaa häät,
o   +   o   +   o o
soi pauhu iloinen." //

```

Example 1B. Part the first, stanzas 1–2 / page 7, panels 3–4.¹⁰

As stated earlier, it is compelling to perceive TT1 as being common meter because Coleridge's text is categorized as such. Placing a weak stress on every monosyllabic word in example 1B certainly supports the impression, and the word accents often seem to fall in the iambic pattern. With this method, half of the lines begin with a nonstress.

This clearly leaves some gaps in the impression of the iambic meter therefore the concept of prominence has to be utilized. For example, the first line "*Hän yhden kolmesta seisottaa*" seems to comprise equally long syllables aside from the word *kolmesta* where the two last syllables have a tendency to appear shorter, lending the

¹⁰ Finnish metrics indicates stressed syllable with + and unstressed syllable as o (Kantokorpi et al., 1990: 53).

word more easily for a consistent iambic pattern although, strictly speaking, there is an anapestic substitution (*mes-ta sei*). Similar situation is found in the fourth line, word 'minusta', although the syllable in the middle is perceived longer than the other two.

While the last syllable in the word 'seisottaa' cannot by default have a stress, it is prominent enough that it can be assigned a stress within the meter, completing the iambic pattern. Same goes for the word 'merimies' in the end of the second line. Such cases are also found in the words 'kiiluvain', 'sulhasen' and 'iloinen' that are all situated in the end of a line.

Some of the lines begin with bisyllabic words such as 'mitä', 'olen' and 'sinä' and would not therefore lend themselves for the iambic meter because they would break the rhythm as such. However, the syllables are short, and for the sake of the meter they can be heard as adjacent nonstresses. This creates anapestic substitutions in the beginning of those lines. Finally, there is an iambic inversion found in the beginning of the fifth line. 'Häähüoneen' is a trisyllabic word and therefore the stress can be assigned onto the central syllable (*Häähüoneen*).

Despite the larger number of substitutions, the occurrence of the iambic pattern in TT1 is near equal to ST, therefore it can be concluded that the Finnish versions are also written in the common meter. Since ST allows for substitutions, it cannot be stated that the form is sacrificed for the sake of the content (Nida in Venuti, 2000: 127). This also suggests that Jylhä employs the mimetic method as described by Holmes (1968: 25–26).

4.6.2 Translation Analysis of the Poem

This subsection focuses on those stanzas from ST and TT1 that the editor changed for the sake of TT2. I will analyze them as they were before the editor's touch. Equivalence is intuitively the first thing to examine. Therefore I will be comparing the content of ST and TT1 to assess the quality of Jylhä's translation of the poem. I will maintain the established format of referencing in the presented examples.

<p><i>He holds him with his glittering eye— The Wedding-Guest stood still, And listens like a three years' child: The Mariner hath his will.</i></p>	<p><i>Mut silmin kiiluin katsoo hän; häävieras vaiti jää, ja nöyrästi kuin lapsonen merimestä nyt kuulee tää.</i></p>
--	---

Example 2. Part the first, stanza 4 / page 7, panel 7.

In TT1 Emerson drew the Mariner holding the Wedding Guest's Last Will and Testament (see picture 17), which forced the editor to change TT1 for TT2. Of course, when the will and testament are removed from the equation, there is no need to translate the word *will* (see example 2).

TT1 does not explicitly carry over that the Mariner would hold the Wedding-Guest physically or by his will although the implication is arguably there. Both of the texts compare the Wedding-Guest to a child and in that sense the message remains intact, although the details vary. It is noteworthy that, TT1 already states that the Wedding-Guest listens to the Mariner. However, ST does not mention this before the next stanza (see example 3).

<p><i>It ate the food it ne'er had eat, And round and round it flew.</i></p>	<p><i>Yli purjeitten niin liidellen Se syömään laskeutui.</i></p>
--	---

Example 3. Part the first, stanza 4 / page 10, panels 2–3.

Emerson grasped the chronological order in which Coleridge stated the events in ST (see picture 18). TT1 reverses the order of these events and as such they did not match the order that Emerson established in his artwork (see example 3). However, when the artwork is omitted, the order appears irrelevant in order to convey the message ST aims to convey.

<p><i>In mist or cloud, on mast or shroud it perched for vespers nine;</i></p>	<p><i>Läpi pilvien se leijailen löys illoin raakapuun</i></p>
--	---

Example 4. Part the first, stanza 19 / page 11, panel 5.

When the imagery containing the Vespa scooters (see Picture 19) is removed from the context, there is no reason to attempt to incorporate the word *vesper* in TT2 and the translation works acceptably despite a number of mismatches (see example 4). ST does not mention any gliding (*leijailleen* in TT1) but in turn, TT1 does not translate any mists. Nor does TT1 offer the Albatross any options for things to find.

<i>And a good south wind sprung up behind;</i>	<i>Tie myötäiseen vei ylitse veen,</i>
<i>The Albatross did follow,</i>	<i>ja albatrossi tuo</i>
<i>And every day, for food or play,</i>	<i>joka päivä syömään, leikkimään</i>
<i>Came to the mariner's hollo!</i>	<i>tuli merimiesten luo.</i>

Example 5. Part the first, stanza 18 / page 11, panels 2-4.

<i>And the good south wind still blew behind;</i>	<i>Käy etelätuuli hiljalleen,</i>
<i>But no sweet bird did follow</i>	<i>mut albatrossi tuo</i>
<i>Nor any day for food or play</i>	<i>ei enää syömään ja leikkimään</i>
<i>Came to the mariners' hollo!</i>	<i>tule merimiesten luo.</i>

Example 6. Part the second, stanza 18 / page 15, panel 4.

Both Jylhä and Emerson grasp Coleridge's way of using repetition as a special effect (see examples 5 and 6). Emerson incorporated the word *hollo* (see pictures 12 and 13) in his artwork which breaks the connection between text and images in TT2. However, without the images, TT1 succeeds in recreating the effect in ST: the same words are used again. An interesting contrast on the first halves of the stanzas is that, Coleridge and Jylhä use the same amount of repetition, but it is placed differently between ST and TT1.

<i>Water, water, every where</i>	<i>Vettä, vettä määrätt' on,</i>
<i>And all the boards did shrink.</i>	<i>ja kaikki janoaa.</i>
<i>Water, water, every where,</i>	<i>vettä silmäkantamat:</i>
<i>Nor any drop to drink.</i>	<i>et vettä juoda saa.</i>

Example 7. Part the second, stanza 9 / Page 18, panels 3-6.

The contents of the stanza (example 7) are not carried over from ST to TT1 very explicitly, and the most noteworthy detail is the *shrinking boards* which make no appearance in TT1. Instead, TT1 explicitly states that everyone is thirsty (*kaikki janoaa*) which ST does not. Without Emerson's artwork (see picture 21) incorporating the shrunken boards in the form of a skateboard and an ironing board it does not matter that the boards are not mentioned. Jylhä also did not use Coleridge's repetition effect although it could have arguably been easy. However, none of these elements affect the message, and perhaps focusing on the implied undrinkable water is the most important aspect.

<i>I closed my lids, and kept them close, And the balls like pulses beat; For the sky and the sea, and the sea and the sky Lay like a load on my weary eye, And the dead were at my feet.</i>	<i>Mä kiinni painoin silmäni, ne olivat raskahat; näät meri ja taivas silmiäin näin painoi – mutta eessä näin mä kaikki vainajat</i>
---	--

Example 8. Part the fourth, stanza 7 / page 31, panel 1.

TT1 does not mention the *lids*, but the implication is caught: the message to be carried over from ST is closing one's eyes. The *balls that like pulses beat* is an interesting phrasing by Coleridge as one would rather imagine that the Mariner would be feeling his pulse in his eyes like beating balls. Emerson illustrates this (see picture 24). Jylhä, on the other hand, does not touch it in detail but opts to state that the (eye)lids feel heavy (see example 8). Arguably there is a distinct difference between what is stated in the ST and TT1: perhaps feeling one's pulse in one's eyelids would refer to anxiety while heavy eyelids would refer to exhaustion. The Finnish reader is of course unaware of the change, but it does exist and it is legitimate to ask whether Jylhä's edit changes what Coleridge wished to imply.

The rest of the stanza sees some changes in the implications (see example 8). The clearest change is that, while Coleridge repeats and reverses the words *sky* and *sea*, Jylhä mentions it only once and therefore manages to get ahead with the information available in the original stanza. After that he explicitly states that the Mariner sees the

dead in front of him. Coleridge is not as specific about whether the Mariner sees the *dead* or is just aware of them. However, arguably the presence of the *dead* at his feet or in front of him is the most important and jarring aspect. The dark effect is carried through.

*Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire.*

*Aluksen tummaan varjohon
ne kumman hehkun loi,
kun sateenkaarenloisteineen
ja jättäin kultakimmelteen
ne veessä piehtaroi.*

Example 9. Part the fourth, stanza 13 / page 33, panel 1.

In example 9, “*They*” are *water-snakes* (*merikäärmeet*) and are mentioned already in the previous stanza. Compared to ST, the order of matters is slightly altered on TT1. Jylhä mentions a glow already in the second line, but Coleridge does not mention any emanation of light until the last line of the stanza when he mentions a *flash of golden fire*. In this Jylhä appears to use a strategy where the important things are mentioned but not necessarily at the same spot. When Emerson’s illustration (see picture 25) is not concerned, it is an acceptable choice. Similar thing takes place with the mention of the word *golden*: Coleridge mentions it on the last line while Jylhä mentions the gold on the fourth line. It is noteworthy that the source of the light emission is specified in ST to be a *flash of golden fire*, but Jylhä appears to be referring to the *water-snakes*. Ultimately, none of Jylhä’s changes appear to change the message Coleridge wished to convey.

*The silly buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew;
And when I awoke, it rained.*

*Vesisangot kannella laivan näin
unissa uudelleen:
näin sangot vettä tulvillaan --
mä heräsin sateeseen.*

Example 10. Part the fifth, stanza 2 / page 37, panels 4–5.

Whatever Coleridge may have meant by describing the *buckets* as silly in example 10 may remain ambiguous. However, the obvious thing to remark from the first line of the

stanza is that, Jylhä does not bring it into his translation. The familiar strategy of selecting the most concrete and meaningful content prevails here again: Jylhä finds the buckets the important aspect to be mentioned as well as awaking to when it rains. He does not convey every detail and moves the information of dreaming from the third line to the second. The buckets remain full so there is not much left out from the equation.

The only thing that might arouse debate is not mentioning that the buckets are silly. It appears to take something out of the equation. However, as stated, Coleridge's intention when describing the buckets as silly is somewhat ambiguous. Therefore Jylhä's decision to omit the detail from the translation seems reasonable. Whether it leaves something important out of the message of the stanza is also up to debate. Of course, a Finnish reader unaware of the English version is none the wiser about the circumstances.

<i>And soon I heard a roaring wind: It did not come anear, But with its sound it shook the sails, That were so thin and sere.</i>	<i>Etäistä tuulen kohinaa mä silloin kuulla sain, myös purjeet kirkkaan kuultavat sen kuuli vavahtain.</i>
<i>Tue upper air burst into life! And a hundred fire-flags sheen, To and fro, they were hurried about! And to and fro, and ind and out, The wan stars danced between.</i>	<i>Ja taivaaat puhkes pauhaamaan! Ja tuhannet salamet löi ristiin rastiin leimuten; välissä parvet tähtien eestakaisin tanssivat.</i>
<i>And the coming wind did roar more loud, And the sails did sigh like sedge; And the rain poured down from one black cloud; The Moon was at its edge.</i>	<i>Jo lähenei myrsky -- purjeet soi kuin ruovot kaislikon; sysimusta pilvi vettä löi-- Kuu pilven reunass' on.</i>
<i>The thick black cloud was cleft, and still The moon was at its side: Like waters shot from some high crag, The lightning fell with never a jag, A river steep and wide.</i>	<i>Oli revennyt musta pilvi tuo-- ja reunassa oli kuu; valo virtas kalvoon aavan veen kuin koski päältä jyrkänteen alas vaahtona paiskautuu.</i>

Example 11. Part the fifth, stanzas 5–8 / page 38, Panel 1.

As seen in example 11, on the first half of the fifth stanza Jylhä turned the subject matter around and employs dynamic equivalence in describing *the wind not coming*

from anear as being distant. On the second half he does not translate the *thin and sere* quality of the sails explicitly, but opts for saying *kuultavat* which might be a reference to *läpikuultavat*, leaving it up to the reader to make that conclusion.

Another interesting solution is Jylhä's interpretation of the *sound shaking the sails*: the sails still shake in his interpretation, but he also mentions how the sails *hear* the sound, adding a slight personification.

It can be stated that nothing was left out from the stanza, but merely rewritten, therefore not following Venuti's (2000) observation that the form would be sacrificed before the content (Venuti 2000: 127). The same very much applies to stanza six. Jylhä uses enough similar words that it cannot easily be argued that anything was omitted. The atmosphere remains the same.

The seventh stanza sees a clever translation of *sedge* into *kaislikko*. The proper translation of the word *sedge* would be *sarakasvi* for which *kaisla* (*rush*) is a hyponym. Surely Jylhä could have used the word *sara*, but with his choice he will not have omitted anything and the imagery remains the same. In the third line Coleridge speaks of a pouring rain while Jylhä describes the black cloud hitting with the water. That does not cause much of a conflict as the stanza discusses an approaching storm.

In the eighth stanza both texts state that the black cloud has broken. However, as it continues, Coleridge mentions lightning and otherwise clearly maintains that the storm is ongoing. If Jylhä intended to convey the impression, he did it somewhat ambiguously. After the mention of the moon he writes that a light streams into the surface of the water, arguably suggesting that it is the moonlight. With that interpretation the rest of the stanza does not paint a clear image of the events.

<i>Around, around, flew each sweet sound, Then darted to the Sun; Slowly the sounds came back again, Now mixed, now one by one.</i>	<i>Suloisin helkkein kaikuvat ne puoleen auringon; maan päälle jälleen tultuaan yhä kirkkaat soinnut on.</i>
---	--

Example 12. Part the fifth, stanza 15 / page 40, panels 6–7.

The sounds mentioned in this stanza (see example 12) refer to the two previous stanzas *sweet sounds rose slowly through the mouths of the spirits blest*. On the first half Jylhä follows Coleridge's lead almost to the letter but departs from it towards the end, giving a more general observation, not describing how the sounds ring *mixed* and then *one by one*. In this type of a case Mathews' statement (in Venuti 2000: 131) the translation is faithful to the matter and the result is an approximation.

<i>Then like a pawing horse let go, She made a sudden bound: It flung the blood into my head, And I fell down in a swoond.</i>	<i>Kuin villi ratsu äkkiä se syöksyi eteenpäin -- se veren linkos päähäni, minä tajuttomaksi jäin.</i>
--	--

Example 13. Part the fifth, stanza 22 / page 43, panels 4–6.

The *she* in the stanza refers to the ship in example 13. The content and order of the events remains intact in Jylhä's translation. No remarkable omissions or changes can be seen.

<i>What loud uproar bursts from that door! The wedding-guests are there: But in the garden-bower the bride And bride-maids singing are: And hark the little vesper bell, Which biddeth me to prayer!</i>	<i>Ovesta riemu humahtaa! Häävieraat karkeloi; mut lehtimajassa morsian ja neidot ilakoi: ja rukoukseen kutsuen pien' iltakello soi.</i>
<i>O Wedding-Guest! this soul hath been Alone on a wide wide sea: So lonely 'twas, that God himself Scarce seemed there to be.</i>	<i>Häävieras! Yksin, yksinään tää sielu ollut on: ei Jumalaa hän nähnyt ees pääll' ulapan auringon.</i>
<i>O sweeter than the marriage-feast, 'Tis sweeter far to me,</i>	<i>Mut ihanampaa kuin on häät on Herran palvelus,</i>

*To walk together to the kirk
With a goodly company!--*

*To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends
And youths and maidens gay!*

*Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
He prayeth well, who loveth well
Both man and bird and beast.*

*He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.'*

*kun kansa kirkkoon vaeltaa,
kun kaikuu rukous,*

*kun Herran pyhään temppeliin
käyn seurass' ystäväin,
kun eteen Isän ylhäisen
käy saatto lasten, vanhusten
ja nuoret käsikkäin.*

*Häävieras! Herran haltuun jää!
mut unohtaa et saa,
että parhaiten se rukoilee,
ken kaikkia rakastaa,*

*niin ihmistä kuin eläintäkin,
mitä päällään kantaa maa;
sillä Jumala, joka meidät loi,
kaikkia rakastaa!"*

Example 14. Part the seventh, stanzas 18–23 / pages 61–62, all panels.

The 18th stanza (see example 14) appears very straightforward with no notable changes in the translation. In the 19th verse Jylhä changes the events around and adds the word *sun* that does not appear in Coleridge's text, but otherwise there are no notable changes. In stanzas 20 and 21 Jylhä mixes the events but appears to avoid omissions until Coleridge begins naming the different demographic groups attending the church. Jylhä groups the stanzas 22 and 23 in a similar fashion, effectively rewriting a part of the poem. The reasoning is easy to speculate: it would be tough to insert each and every mentioned demographic group within the constraints of the meter and the rhyming that Jylhä tightly adheres to throughout his translation. Therefore, when Emerson's illustrations (see pictures 31 and 32) are ignored, Jylhä's resolutions are acceptable.

4.6.3 Summary of the Translation Analysis

There are a number of omissions dictated by the syllable count and Jylhä cannot be faulted for that. However, there are also a number of additions which help maintain the atmosphere of Coleridge's work. Jylhä can be seen rearranging things even between

stanzas, but in that he makes sure that everything Coleridge mentions is brought into the TT1.

Arguably, since the target text in this case will not conventionally be presented with the source text, the translator is at liberty to translate the text in any way they see fit. However, Jylhä adheres to the meter, content and atmosphere of Coleridge's work very faithfully. Granted, he uses many substitutions in the feet of the poem, but Coleridge does so, too. Interestingly enough, Jylhä's lines are shorter than Coleridge's, which is a departure from the observation that, a translated text tends to be longer than the original.

5 CONCLUSIONS

I have analyzed the Finnish installment of Emerson's comic *The Rime of the Ancient Mariner* and identified the cases where Jylhä's text does not correspond with Emerson's illustrations, therefore causing losses in translation. I have also identified all the cases where the editor has changed Jylhä's text to create a better correspondence with Emerson's imagery. From there on I have analyzed Jylhä's translation of Coleridge's text outside Emerson's comic to determine the competence of his work.

A somewhat peculiar aspect of this research is that the theories discussed concerning translation of comics seem far removed from the material since none of the practices of translation of comics discussed have been consciously applied in the process of creating the Finnish installment of the comic. The theories are merely applicable to the cases where the editor has seen it fit to alter Jylhä's text, and even in those cases they required a broad angle for application. Even so, any alterations to Jylhä's text could be categorized as mutilation of texts.

The discussion, therefore, mostly revolved around the multimodal and multisemiotic aspects: identifying the cases where Emerson intended to cause a humorous effect with his interpretation of Coleridge's poem and whether the intended interaction of images and words is carried over to the Finnish installment, which is executed by using Jylhä's translation of Coleridge's poem – a text created approximately 50 years before the Emerson created his comic.

My research question was: Can a text act as a translation of a multimodal entity such as a comic book – comprising tightly interwoven text and images – when it only focuses on the text and remains completely ignorant of the images? As expected, the data gathered suggests that the answer is no, and this is clear from the very beginning of the comic: the editor of the Finnish version had to change Jylhä's text on the very first page of the comic proper in order to create a connection with Emerson's imagery.

The comic is 58 pages long including the introduction pages (also translated by Jylhä), of which 24 feature changes to Jylhä's text by the editor. 14 pages feature occasions where the connection between the images and words is lost. Altogether Coleridge's poem comprises 143 verses, and Jylhä's translation has the same amount. Of the 143 verses translated by Jylhä, 46 conflict with Emerson's imagery. The interpretation of these results depends on the angle: the problems do not plague even a half of the comic. However, when they are evenly divided over the pages of the comic, they occur often enough to become noticeable and may reflect negatively on the reading experience. Similar phenomenon is possible when watching a subtitled film: If the subtitles are frequently of low quality, it negatively affects the viewing experience. The strength of the effect depends on the reader's or viewer's knowledge of the source text, but only to an extent: a badly written translation text, whether accurate or not, can have a negative effect on the reading/viewing experience.

This thesis is a limited case study and it does not have a practical application unless a similar case of adapting/translating a multimodal work to another language emerges. However, it is a case that challenges Toury's idea that, a text accepted as a translation by a given community is indeed a translation. The application of that challenge depends on how informed the said community is. As mentioned earlier, this thesis bases itself somewhat on the speculation that, a more informed community would not accept the Finnish installment as a translation. Whether a text previously accepted as a translation by the community would still remain so if the community becomes informed of the shortcomings of the translation might prove an interesting subject to research.

This study arouses some speculation: In the terms of user-centered translation, the specification was passed and carried out although the mental models, heuristic evaluation and usability testing would eventually suggest that the project would not succeed as expected. Therefore the selected (translation) strategy involved the editor changing Jylhä's text as needed.

As the difficulties in trying to fit Jylhä's text to Emerson's comic produced problems as early as on the first page of the comic proper, the personnel at Tammi must have been

aware that the result of their chosen method of adaptation would not succeed as expected. The decision that the editor should change Jylhä's text when needed proves the point. Perhaps their mental model of the user assumed that it would not occur to the readership of comics to start a post-mortem and find out about Jylhä. On the other hand, perhaps the involvement of Jylhä was seen as a prestigious element to increase sales. Whatever the case may have been, internet did not exist in the end of the 1980's and the information was not as readily available as it is now.

As a final point, the editor's name is missing from the Finnish installment. This begs the question whether it was accidentally left out by the publishing house or, if the editor made the decision that his or her name be left out from if as to disassociate him- or herself from the process at all. Whatever the case, the findings of this thesis and the speculation may place the ethics of the publishing house in an unfavorable light.

WORKS CITED

PRIMARY SOURCES:

ST = Coleridge, Samuel Taylor & Hunt Emerson (1989/2007). *The Rime of the Ancient Mariner*. Knockabout Comics.

TT1 = Coleridge, Samuel Taylor. *Vanhan Merimiehen Tarina (The Rime of the Ancient Mariner)*. Transl. by Yrjö Jylhä. In: *Runon Pursi. Maailmankirjallisuuden kertovaa runoutta*. [The Boat of Poem. Narrative Poetry from World Literature] Ed. Yrjö Jylhä (1934/1980). Porvoo, Helsinki & Juva: Werner Söderström osakeyhtiö. 98–131.

TT2 = Coleridge, Samuel Taylor & Hunt Emerson (1989). *Vanhan merimiehen tarina (The Rime of the Ancient Mariner)*. Transl. by Yrjö Jylhä. Tammi.

Coleridge, Samuel Taylor (1834/1997). The Rime of the Ancient Mariner. In: *Coleridge: The Complete Poems*. Ed. William Keach. Penguin Group. 167–186.

Coleridge, Samuel Taylor. *Vanhan Merimiehen Tarina (The Rime of the Ancient Mariner)*. Transl. by Yrjö Jylhä. In: *Maailmankirjallisuuden kultainen kirja 3: englantilaisen kirjallisuuden kultainen kirja*. [The Golden Book of World Literature 3: The Golden Book of English Literature] Ed. Eino Railo (1933). Porvoo & Helsinki: Werner Söderström osakeyhtiö. 398–417.

SECONDARY SOURCES:

Abrams, M.H. (1957/1985) *A Glossary of Literary Terms - Sixth Edition*. Fort Worth, Sandiego, Philadelphia, New York, Orlando, Austin, San Antonio, Montreal, Toronto, London, Sydney & Tokyo: Hartcourt Brace Jovanovich College Publishers.

Andreas, Joel (2004/2015). *Addicted to War – Why the U.S. Can't Kick Militarism*. AK-press. [Web document]. [cited 12th October 2016] Available at: <http://www.addictedtowar.com>

Bensimon, Paul (1990). Présentation. *Palimpsestes XIII* (4): ix–xiii.

Biography – Hunt Emerson. [Web document]. [Cited 8th February 2017]. Available at: <http://www.huntemerson.com/biography.html>

Celotti, Nadine (2008). Translator of Comics as a Semiotic Investigator. In: *Comics in Translation*. Ed. Federico Zanettin. Manchester & Kinderhook: St. Jerome Publishing. 33–49.

- Gambier, Yves (1994). La Retraduction, retour et détour. *Meta* 39 (3): 413–417.
- Eisner, Will (1992). *Comics and Sequential Art*. Princeton Wi: Kitchen Sink Press, Inc.
- Emerson, Hunt. *Hunt Emerson – More Than You Want to Know About him*. [Web Document]. [Cited 7th December 2016]. Available at: <http://largecow.com/hunt-emerson-more-you-want-know-about-him>
- Everett, Glenn (2000). *Samuel Taylor Coleridge: A Brief Biography*. [Web document]. Martin: University of Tennessee. [Cited 6th December 2016]. Available at: <http://www.victorianweb.org/previctorian/stc/bio.html>
- Herkman, Juha (1998). *Sarjakuvan kieli ja mieli* [The Language and Mind of Comics]. Tampere: Vastapaino.
- Kaindl, Klaus (1999). *Thump, Whizz, Poom: A Framework for the Study of Comics under Translation*. *Target* 11 (2): 263–288.
- Kantokorpi, Mervi; Pirjo Lyytikäinen & Auli Viikari (1990). *Runousopin perusteet* [Basics of Poetics]. Helsinki: Helsingin yliopisto/Lahden tutkimus- ja koulutuskeskus.
- Karonen, Vesa & Panu Rajala (2009). *Yrjö Jylhä, talvisodan runoilija (Yrjö Jylhä, Poet of the Winter War)*. Otava.
- Keach, William (1997). Introduction. In: *Samuel Taylor Coleridge: The Complete Poems*. Ed. William Keach. Penguin Group. xv–xviii.
- Kotimaisten kielten tutkimuskeskus (2005). Sananselityksiä: Ison suomen kieliopin termit [Word explanations: Terms from the Large Grammar of Finnish]. [Web document]. [Cited 19th April 2013] Available at: <http://kaino.kotus.fi/cgi-bin/julk1/termit.cgi>
- Kumakura, Yuichi (2003). *Jing: King of Bandits volume 1 of 7 (Odorobo Jing)*. transl. by Kong Chang). Tokyopop.
- Lennard, John (2006). *Poetry Handbook*. Oxford University Press: Oxford.
- McCloud, Scott (1994). *Understanding Comics. The invisible Art*. New York: Harper Collins.
- McCloud, Scott (2000). *Reinventing Comics*. New York: Paradox Press.
- Paloposki, Outi & Kaisa Koskinen (2001). A thousand and one translations. In: *Claims, Changes and Challenges in Translation Studies. Selected contributions from the EST Congress, Copenhagen 2001*. Daniel Gile, Gyde Hansen & Kirsten

Malmkjaer (eds.). Amsterdam / Philadelphia: John Benjamins Publishing Company. 27–38.

- Pérez-González, Luis (2014). Multimodality in Translating and Interpreting Studies. [Web document]. [cited 11th December 2016] Available at: [https://www.research.manchester.ac.uk/portal/en/publications/multimodality-in-translation-and-interpreting-studies\(daea3f04-7d0a-4373-b9d3-fadcbf00c5a8\).html](https://www.research.manchester.ac.uk/portal/en/publications/multimodality-in-translation-and-interpreting-studies(daea3f04-7d0a-4373-b9d3-fadcbf00c5a8).html)
- Pym, Anthony (2011). "Translation research terms: a tentative glossary for moments of perplexity and dispute." In: *Translation Research Projects 3*. Anthony Pym (eds.). Tarragona: Intercultural Studies Group, 2011. 75–110.
- Rota, Valerio (2008). Aspects of Adaptation. The Translation of Comics Formats. In: *Comics in Translation*. Ed. Federico Zanettin. Manchester & Kinderhook: St. Jerome Publishing. 79–98.
- Samuel Taylor Coleridge - Wikipedia*. [Wed Document]. [Cited 6th December 2016]. Available at: https://en.wikipedia.org/wiki/Samuel_Taylor_Coleridge
- Shelton, Gilbert. Esipuhe [Introduction]. in *Vanhan merimiehen tarina [The Rime of the Ancient Mariner]*. Samuel Taylor Coleridge & Hunt Emerson (1989/2007). Tammi. 4–5.
- Shelton, Gilbert. Introduction. in: *The Rime of the Ancient Mariner*. Samuel Taylor Coleridge & Hunt Emerson (1989/2007). Knockabout Comics. 4–5.
- Shuttleworth, Mark & Moira Cowie (1997). *Dictionary of Translation Studies*. Manchester: St. Jerome.
- Sinkkonen, Irmeli, Esko Nuutila and Seppo Törmä (2009). *Helppokäyttöisen verkkopalvelun suunnittelu (Designing an Easy-to-Use Web Service)*. Hämeenlinna: Tietosanoma.
- Stillinger, Jack (1994). *Coleridge and Textual Instability: The Multiple Versions of the Major Poems*. Oxford University Press.
- Suojanen, Tytti, Kaisa Koskinen & Tiina Tuominen (2015). *User-Centered Translation*. Abingdon, Oxon & New York.
- Suomalaisia kirjailijoita* [Finnish Authors] (2004). Eds. Kohonen, Juha & Risto Rantala. Otava.
- Suomen kirjallisuus VI* [Finnish Literature] (1967). Eds. Kuusi, Matti, Sirkka Kurki-Suonio & Simo Konsala. Otava.

- Tolppanen, Jyri (2013). *Found in Retranslation: Does Retranslation Hypothesis Apply Within the Constraints of a Metric Poem?*. Unpublished Bachelor's Thesis. University of Vaasa. English Studies.
- Toury, Gideon (1978/1995). Norms in Translation. In: *The Translation Studies Reader*. Ed. Lawrence Venuti. Routledge: London, 2000. 198–211.
- Venuti, Lawrence (2000). *The Translation Studies Reader*. London & New York: Routledge.
- Venuti, Lawrence (1995). *The translator's Invisibility – A History of Translation*. London & New York: Routledge.
- Zanettin, Federico (2008). Comics in Translation: An Overview. In: *Comics in Translation*. Ed. Federico Zanettin. Manchester & Kinderhook: St. Jerome Publishing. 1–32.