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Do Moomins Have Nebs? Polish Translation of Boel Westin's *Tove Jansson. Ord, bild, liv*

ABSTRACT

The aim of this paper is to present the result of an attempt of functional analysis of the Polish translation of Tove Jansson's biography: *Tove Jansson. Ord, bild, liv* written by Boel Westin. The comparative analysis of the text is based on the Margaret Amman's five step functional model of quality assessment with incentive in the translated text not the original. The quality criteria for analysis follow the conclusions of professor Andrzej Kopczyński postulating the application of a unique combination of cultural, situational and language factors in every analysis. The analysis itself follow the guidelines of language correctness described by professor Andrzej Markowski. The results of analysis revealed different types of internal lingual – systemic and internal lingual – stylistic mistakes proving the point that the Polish text of translation do not meet qualitative criteria set for a good translation.

KEYWORDS

Tove Jansson, biography, translation, quality, functional analysis, mistakes

Being asked to define the nature of their profession, translators of literature use expressions such as: *adventure, challenge, or struggle with text*. They admit, upon accepting a new translation assignment, the uncertainty of the result of their work, simply not knowing where the original text will “take” them. They cannot be sure yet whether they succeed or fail in the translation's “verbal skirmish,” first to be judged by the publishing houses' editors and eventually by the readers. Translations are after all crafted foremost for them.

One cannot find a simple, explicitly universal answer to the question what the true reasons behind the translation's success or failure on the publishing market are. Some readers do not pay any particular attention to the quality of the published books, being fully contented with the given possibility of reading the text in their mother tongue whilst others do. It has to be nonetheless mentioned that the literary critics hardly ever present any comment on the quality of translated books in their reviews. This paper aims at presenting the reflections resulting from an attempt of functional assessment analysis of the Polish translation of Tove Jansson's biography written originally by Stockholm University professor Boel Westin with Swedish text as reference for comparison. The English sentence equivalents are taken from the translation by Silvestro Mazzarella solely for the sake of this article as it is written in English.

Quality of translation and translation assessment

The terms: **quality and quality of translation** comprise as such the defining challenge once approaching the task of translation assessment. Professor Andrzej Kopczyński faces up this challenge in the article on quality criteria and translation assessment.¹ By trying to point down the aforementioned issue, he verifies the definitions of quality and translation alongside with the defining criteria: of contents and form of translation and of accuracy of translation. He discusses three different approaches to the term of equivalence in reference to text similarity or text identity (*tożsamość tekstów*): equivalence as similarity in meaning, congruency as a similarity in meaning and form, and correspondence as a similarity in meaning with the closest possible form.² By referring to different theoretical approaches he proves the point that **there are no universal rules determining the quality of translation** as the translation process itself is complex by the definition of its sole nature.³ Instead he proposes that a unique combination of cultural, situational and language factors should be applied individually each and every time a particular translation is to be assessed. A good translation is therefore defined by him as: "appropriate in terms of author, topic and text type, its cultural contexts, bidding stylistic and formal conventions of the target culture and the character of the reader."⁴

¹ A. Kopczyński, "Kryteria jakości i oceny tłumaczenia", [w:] *Jakość i ocena tłumaczenia*, red. M. Kizeweter, Warszawa 2009, pp. 10–12.

² *Ibidem*, p. 12.

³ *Ibidem*, p. 13.

⁴ *Ibidem*, p. 12.

The translators provide yet their own and subjective definitions of a good translation. Below you can find just a few examples presented in the collection of interviews *Slip of the tongue*:⁵

“A good translation is the one which sounds very natural in Polish, as if it was a text originally created in this language. The text gets smoothly read and the reader forgets it is a translation.” ⁶ – C. M. Casas
“A good translation is the one that makes me want to read.” ⁷ – M. Kłobukowski
“A good translation is the one, which doesn’t make me check the original text, there are no awkwardness and I get the feeling that I wouldn’t put it in a better way.” ⁸ – A. Jagodziński

Although as presented above, no unanimously accepted definition of a quality approved translation exists, certain criteria can prove useful when talking about assessing them. Any translation as a text written in a target language should follow the rules of grammatical correctness. The Encyclopaedia of General Linguistics defines language mistakes as: “part of a text in a language that do not meet the criteria of the language norm defined. It can often violate the given basic language system rules and as such is a sign of unsatisfactory command of the language.”⁹

Professor Andrzej Markowski describes the system of language mistakes for Polish dividing them into three descriptive categories with following subdivisions:¹⁰

LANGUAGE MISTAKES			
internal lingual – systemic mistakes		internal lingual – stylistic mistakes	external lingual mistakes
grammar mistakes	lexical mistakes	- innacurate choice of language - breach of rules regarding the stylistic clarity, simplicity and conciseness	- spelling mistakes - punctuation mistakes
- inflectional mistakes - syntactical mistakes	- word mistakes - idiomatic mistakes		

⁵ Z. Zalewska, *Przejęzyczenie. Rozmowy o przekładzie*, Wołowiec 2016, p. 26.

⁶ Ibidem, p. 26.

⁷ Ibidem, p. 81.

⁸ Ibidem, p. 118.

⁹ *Encyklopedia językoznawstwa ogólnego*, red. K. Polański, Wrocław 1999, p. 77.

¹⁰ A. Markowski, *Kultura języka polskiego. Teoria, zagadnienia leksykalne*, Warszawa 2005, pp. 55–56.

The details of language accuracy can be further subdivided into:

- a) adequacy,
- b) systemic criterion,
- c) efficiency,
- d) usage,
- e) cultural dominance,
- f) national criterion,
- g) aesthetic criterion,
- h) functional criterion.¹¹

In the text analysis the following criteria needs to be applied: systemic, aesthetic, national and efficiency. That means that a text should be written in accordance with grammar rules, with no elements causing ambiguity, no borrowed syntactical parts and no unnecessary repetitions.¹² The accuracy of the translated text is usually verified when the re-expression phase of translation process is finalized and the process of verifying by editing is performed to find and eliminate any mistake before the final version of the translation is approved for publishing.¹³

Furthermore as for the assessment of translation it has to be mentioned that there is neither a unanimous system exemplifying the typology of translation mistakes. *Nowa encyklopedia przekładoznawstwa* (The New Encyclopaedia Of Translation) defines a **translation mistake** or to be exact a **mistake in translation** as: "a fact concerning the language area or a mistake at the level of translation strategy. Both such types of mistakes indicate the lack in translator's linguistic competences, as she/he does not know her/his mother tongue well enough and violates the grammar or usage rules or they indicate the lack of cultural and pragmatic competences as the translator does not have the necessary knowledge to understand the sense of the original and to render this sense in the target language."¹⁴

Antoine Berman defines the translation mistakes as deforming forces or deforming tendencies and divides them into the following typology of sub-categories: "rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of significa-

¹¹ *Nowe spojrzenia na kryteria poprawności językowej*, red. A. Markowski, Warszawa 2012, pp. 9–108.

¹² *Ibidem*, p. 110.

¹³ A. Pisarska, T. Tomaszkiwicz, *Współczesne tendencje przekładoznawcze*, Poznań 1996, pp. 66 and 141–142.

¹⁴ U. Dąbska-Prokop, *Nowa encyklopedia przekładoznawstwa*, Kielce 2010, p. 51.

tion, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms and the effacement of the superimposition of languages.”¹⁵

A similar term classifying translation mistakes as modifications in form of deformation and distortion is proposed by professor Anna Bednarczyk in her book analysing translation choices in a associative context.¹⁶

Translation mistakes can also be defined with reference to the character of their origin. Professor Teresa Tomasziewicz mentions therefore mistakes deriving from:

- a) too close contacts between the language when structures of the source influences the form of the target language,
- b) misunderstanding of the original texts,
- c) discrepancies between the translated text and the original text, where certain information was lost or added, or the interpretation was misleading,
- d) the lack of knowledge of translation rules,
- e) the lack of knowledge or wrong use of translation method or technique,
- f) translators ignorance in terms of langue skills or field of science,¹⁷

while professor Krzysztof Hejwowski in his cognitive theory mentions the following reasons:

- a) slavish use of syntagmatic translation strategies (literal translation), such mistakes occur due to lack of time, insufficient knowledge of source language and source culture or translator’s conviction that literal translation is by far better than other approaches,
- b) mistaken interpretation of the original text as the source text did not get analyse deep enough by the translator,
- c) wrong completion of the target text or translator’s unawareness of the generally approved aims and rules of translation process as the translator did not try to walk in reader’s shoes, trying to imagine his level of knowledge and his possible reaction to the choices made in the translation process.¹⁸

¹⁵ A. Berman, “Translation and the Trials of the Foreign”, [in:] *The Translation Studies Reader*, ed. L. Venuti, London 2000, pp. 284–297.

¹⁶ A. Bednarczyk, *Wybory translatorskie. Modyfikacje tekstu literackiego w przekładzie i kontekst asocjacyjny*, Łask 2005, p. 92.

¹⁷ A. Pisarska, T. Tomasziewicz, op. cit., p. 144.

¹⁸ K. Hejwowski, *Kognitywno-komunikacyjna teoria przekładu*, Warszawa 2006, pp. 141–149.

The table below presents the division details of the three autonomic, often contradictory, mistake typology systems created by Polish linguists:

TRANSLATION MISTAKES		
ALICJA PISARSKA, TERESA TOMASZ- KIEWICZ¹⁹	KRZYSZTOF HEJWOWSKI²⁰	NATALIA PAPROCKA²¹
INTERFERENCE a) false friends b) Anglicisms, Germanisms, Galicisms	SYNTAGMATIC TRANSLATION MIS- TAKES 1. synonym mistakes 2. false friends 3. loan translation (calque) 4. unjustified „loan-word”	TRANSLATION MISTAKES – REGARDING THE CONTENTS OF THE ORIGINAL MEANING TO BE EXPRESSED IN TRANSLATION, NOTICED ONLY WHEN COMPARING THE TRANSLATION WITH THE ORIGINAL: a) unjustified additions (amplifications) b) unjustified omissions (eductions) c) change of meaning. Sense (distortions) ince: i.) translation by means of clarifying ii.) translation by means of generalization iii.) stronger equivalent iv.) weaker equivalent d) distortion in logical connections e) wrong terminology f) cultural mistakes g) no sense

¹⁹ A. Pisarska, T. Tomasziewicz, op. cit., pp. 144–154.

²⁰ K. Hejwowski, op. cit., pp. 124–149.

²¹ J. Dybiec-Gajer, *Zmierzyć przekład. Z metodologii oceniania w dydaktyce przekładu pisemnego*, Kraków 2003, pp. 119–120.

<p>MISTAKES RESULTING FROM MISUNDERSTANDING</p> <ul style="list-style-type: none"> a) false meaning, different than in original text b) opposite meaning c) nonsense 	<p>WRONG INTERPRETATION MISTAKES</p> <ul style="list-style-type: none"> 1. mistaking two different syntagms or verb frames in source language 2. wrong interpretation of the scene or script 3. incorrect comprehension of text modality 	<p>LANGUAGE MISTAKES – REGARDING THE TRANSLATION LANGUAGE, NOTICED WITHOUT COMPARISON TO THE ORIGINAL</p> <ul style="list-style-type: none"> a) punctuation mistakes b) spelling mistakes c) grammar mistakes (morphology, syntax) d) lexical mistakes e) stylistic mistakes
<p>LACK OF INFORMATION IN COMPARISON TO THE ORIGINAL TEXT</p> <ul style="list-style-type: none"> a) too little information b) too much information c) free translation 	<p>ACCOMPLISHMENT MISTAKES</p> <ul style="list-style-type: none"> 1. wrong assessment of target readers' knowledge 2. „undertranslation” 3. target language mistakes 4. mistakes resulting from lack of general or specialist knowledge 	<p>RELATIVE MISTAKES – REGARDING THE AIM OF TRANSLATION, AS THE ORDERINGS PARTY INSTRUCTIONS WERE NOT FOLLOWED</p>
<p>LANGUAGE MISTAKES</p> <ul style="list-style-type: none"> a) ambiguity b) barbarisms c) gibberish 	<p>NON-TRANSLATION MISTAKES</p> <ul style="list-style-type: none"> 1. choice of translation technique 2. omissions 3. additions 4. two versions 5. correcting the original text 6. not correcting the original text 7. paratext (too many or too few explanations) 	

Discussing the issue of the translation quality and assessing the results of translation work performed on a particular text, apart from possible translation mistakes typologies, one should also refer to translator's competences. Anthony Pym provides most concise definition of such as: "an ability to generate a series of more than one viable target text (TT1, TT2... TTn) for a pertinent source text (ST) and the ability to select only one viable TT from this series quickly and with justified confidence."²² We can mention various different competence models among the recently created: PACTE, EMT and Trans Comp²³ or an earlier attempt of defining translators' qualification provided by Halina Dzierżanowska in the 80s.²⁴ I will quote in detail the division created by professor Krzysztof Hejwowski as it clearly defines the core competences that influences the work of a translator and refer to it while making the final conclusions:

- a) command of a source and target language,
- b) ability to match different structures on the basis of their relative similarity,
- c) knowledge of culture of source and target language areas,
- d) general and specialized knowledge,
- e) communication skills,
- f) persistence in *acquiring the sense*,
- g) knowledge of translation theories,
- h) personal traits and predispositions,²⁵

and the key competences described by professor Maria Piotrowska:

- a) communicative,
- b) lingual (knowledge of phonic, graphic, lexical and syntactical systems of a language),
- c) social (understanding the social context of a communication),
- d) socio-cultural (usage of pragmatic knowledge in a real communication by applying the cultural norms),
- e) strategical (solving the issues occurring in communication).²⁶

²² A. Pym, "Redefining Translation Competence in an Electronic Age. In Defence of a Minimalist Approach", *Meta*, No. 48 (4), pp. 481-497.

²³ J. Dybiec-Gajer, op. cit., pp. 79-88.

²⁴ H. Dzierżanowska, *Przekład tekstów nieliterackich. Na przykładzie języka angielskiego*, Warszawa 1988, pp. 16-40.

²⁵ K. Hejwowski, op. cit., pp. 153-162.

²⁶ M. Piotrowska, *Proces decyzyjny tłumacza. Podstawy metodologii nauczania przekładu pisemnego*, Kraków 2007, p. 116.

As this paper presents the results of functional assessment analysis of the text translated into Polish, where the focus lies on the translated text, it will restrict primarily to the category of grammatical correctness/accuracy for Polish language described by professor Markowski. Reflections on decisions taken by a Polish translator will be provided with the examples of questionable sentences or phrases quoted first in target and then source language. Furthermore when presenting the aforementioned I will refrain from **correctionism** – not providing any correction propositions in accordance with Edward Balcerzan's postulate presented in his paper *Mystery of (occasional) existence of criticism of translation*.²⁷

Functional model of quality assessment

Tove Jansson is a well-acclaimed author of the series of Moomin books, yet few details on her professional and personal life were known before her death in 2001. As many other world-known artists (including her colleague Astrid Lindgren) she was very protective of her privacy and refused to any offer of publishing any biography of her life and artistic achievements. Boel Westin, who was the first scientist to gain artist's confidence, published her almost 600 pages book on Tove in 2007, 6 years after her passing away. The first foreign rights translation *Tove Jansson: Mama muminków* was translated by Bogumiła Ratajczak and published in Poland by Marginesy publishing house 5 years later – launching the market in late 2012. Being a Moomins' fan since childhood I pre-ordered my copy of the book and couldn't wait to get my eyes on it. To my surprise the lecture resulted in my growing frustration as I simply could not make out the sense of certain chapters finding the translated text incoherent and at times incomprehensible. Opposed to A. Jagodziński's definition of a good translation – the translation itself made me contact the publishing house requesting the copy of the original text, which became the base for further comparison and analysis. I followed Margaret Amman's functional model of translation critique described in Mary Snell-Hornby book *The turns of translation studies*²⁸ and discussed in Izabela Szymańska's paper *Functional assessment in literary translation*²⁹ as it reflects

²⁷ E. Balcerzan, "Tajemnica istnienia (sporadycznego) krytyki przekładu", [w:] *Krytyka przekładu w systemie wiedzy o literaturze*, red. P. Fast, Katowice 1999, pp. 31–35.

²⁸ M. Snell-Hornby, *The Turns of Translation Studies: New Paradigms or Shirting Viewpoints*, Philadelphia 2006, pp. 107–114.

²⁹ I. Szymańska, "Functional Assessment in Literary Translation", [in:] *Jakość i ocena tłumaczenia*, red. M. Kizeweter, Warszawa 2009, p. 23.

the reading process performed by any language target reader, which concerned also my case. The model consists of five steps, where the incentive for analysis is not the original text but the text of translation:³⁰

- 1) establishing the function of the translation in the target culture,
- 2) establishing the intratextual coherence of the translation,
- 3) establishing the function of the source text,
- 4) establishing the intratextual coherence of the source text,
- 5) establishing the intratextual coherence between target and source text.

Amman's functional analysis of translation relates closely to the functional approach to translation and SCOPOS theory with the base in the theory of scene and frames where "translation can be described as a complex act of communication involving interaction between the author of the source text, the translator as both source text reader and target text author, and then the reader of the source text."³¹

Establishing the function of the translation in the target culture and the intratextual coherence of the translation

Tove Jansson: Mama Muminków is a biography. The dictionary of literary terms defines a biography (originating from Greek: *bios* = life + *gráphós* = writing) as a life story, tale of life vicissitudes of a certain person, especially an outstanding one, which, depending on the aim, has a scientific, historical, panegyric or popularizing character.³² There is no mention of the character of the style or language in the definition itself. One can assume and expect it will be informative yet entertaining, not dull or tedious as biography of such an unusual and talented persona as Tove Jansson can successfully pertain both the literary and scientific character. Marginesy publishing house's advertising material emphasizes the intimate relation which Boel Westin acquired with Moomin's mother, suggesting that the book will provide the juicy details, crudely mentioning the lesbian relationship of the author:

Moomins are not all a fairytale. Intimate diaries written through almost all her life, thousands of letters and old papers, but most of all an amicable relation with Tove enabled Boel Westin, professor from Stockholm, write a fascinating story of a down-to-

³⁰ M. Snell-Hornby, op. cit., p. 110.

³¹ Ibidem

³² *Słownik terminów literackich*, red. J. Sławiński, Wrocław 1998, p. 67.

earth artist and the phenomenon of Moomins [...] The writer was a lesbian. She spent almost 40 years of her life with her partner, graphic designer Tuulikki Pietilä [...] ³³

The original Swedish title: *Tove Jansson. Ord, bild, liv (words, art, life)* was changed into *Tove Jansson: Mama muminków* (English *Moomins' mother*) shifting the emphasis solely to the Moomin characters and thus merchandising the product as another in Moomin set series. The book cover presents a catchy picture of Tove Jansson modelling the Mooming celluloid dolls, yet next to her face a yellow stamp print with a Moomin screams out: TRUE BIOGRAPHY as if another untrue biography had been published before. Interestingly the English edition of the book got the title: *Tove Jansson: Life, Art, Words: The Authorised Biography* – here can we see the shift from the original emphasis on *words* – literary work to *life* – biography and an additional subtitle notifying of Tove Jansson's approval of the work.

Polish edition of the book received positive reviews in the newspapers and literary Internet magazines. Magdalena Kuydowicz emphasised that “everyone will discover the secret of the attractiveness of the outstanding imagination of the Finnish writer.”³⁴ She also elaborated on the outstanding quality of Marginesy publishing house's publication: attractiveness of the book, the meticulously diligent editorial work on the text and a good translation. Justyna Sekuła in *Bookeriada* in a poetic way enthusiastically tempted the readers to grab the book and start the reading:

Boel Westins book on Moomin's mother is like looking back in a drawer filled with memorabilia. [...] All of these comprises the image of this woman of so many talents: writer, painter, graphic designer. The book revolts the Moomin world upside down, child memories are left behind, we enter the valley full of meanings and we start discover them, getting to know every character once again. And only this yearning that remains [...] ³⁵

Both text extols the book on Tove Jansson, however bearing in mind my own lecture experience and the results of the performed analysis, presented in the latter part of the paper, I defy by speculating that both authors did not read the full text of the translated book yet flicked through and followed the guidelines set by the publishing house thus generally appraising tone of the published reviews. Luckily, in the era of the Internet services, one can

³³ <http://marginesy.com.pl/sklep/produkt/132949/tove-jansson-mama-muminkow> [accessed: 6.05.2018].

³⁴ M. Kuydowicz, “Tove Jansson. Mama Muminków – recenzja”, *Zwierciadło*, III 2013.

³⁵ J. Sekuła, “Boel Westin – Tove Jansson, Mama muminków”, *Bookeriada*, 31.03.2013.

always rely on the honest reviews of the peer readers in passion. The reviews published on Internet blogs on new book releases and *lubimyczytac.pl* website present a more diversified, yet objectively trustworthy point of view. The book received average 6.63 out of 10 marking with 383 ratings and 67 reviews to be read, there are also more than 1500 not registered opinions.³⁶



Ratings of *Tove Jansson: Mama Muminków*
given by the members of the website *lubimyczytac.pl*³⁷

As we can see the book on average has received a positive acclaim. Only further lecture of the 67 individual reviews provide a full image of their real nature. Most of them are indeed positive but here and there one can find true criticism:

Furthermore it seems strange that there are so many factual flaws, so irritating and making the reading unpleasant. First of all – the language. I don't believe it is the author's fault – I have a feeling the Polish translator is to be blamed for bringing down this text.³⁸

On one hand the text seemed to be a bit dry, but on the other a biography is to stick to the actual facts, so in this regard everything is fine. I was appalled though by the Polish translation.³⁹

³⁶ <http://lubimyczytac.pl/ksiazka/153597/tove-jansson-mama-muminkow> [accessed: 6.05.2018].

³⁷ Ibidem.

³⁸ <http://lubimyczytac.pl/ksiazka/153597/tove-jansson-mama-muminkow/opinia/7892917#opinia7892917> [accessed: 6.05.2018].

³⁹ <http://lubimyczytac.pl/ksiazka/153597/tove-jansson-mama-muminkow/opinia/23805670#opinia23805670> [accessed: 6.05.2018].

An interesting and a beautifully published book, yet shockingly poorly translated. Full of language nightmares, nonsensical sentences. Such a shame!⁴⁰

I believe Tove herself would not be happy, as the book lacks everything she appreciated so much – naturalness, honesty, emotions and art. Instead we get an ambitious, yet verbose and chaotic book, so far from the real life.⁴¹

Establishing the function of the source text and the intratextual coherence of the source text

Finnish publishing house Schildts promoted the book as a serious scientific text. The first authorized thorough biography with the title itself referring to the three most important areas covered in it: the literature, the art and the life of Tove Jansson. The original book cover was simple: a white sheet with umber title over the black and white picture of Tove Jansson's face.

She dreamt of becoming a fireman but became world famous for being a writer. Her life is a colourful story of art, Moomins, literature, life quests, work and love.

This is a first so in-depth biography of painter and writer Tove Jansson based on unpublished letters to family and friends, diaries and unknown facts. Tove Jansson trusted researcher Bole Westin completely, giving her unlimited access to her archives.⁴²

The book in Swedish is neither an easy read, after all the book is almost 600 pages long and it provides a lot of thorough analysis, explanations, comparisons and factual material. The language can be described as scientific, yet the author tries to write the book accessibly for everyone. Her sentences are very often short, too short at times as it is hard to understand their concept and grasp their true meaning. Furthermore she uses a specific kind of metaphoric language, choosing mental shortcuts and non-verbal clauses as decorative elements, going back and forth in her narration, thus constantly changing the narrative time from past to present, or the other way around, in single chapters, which confuses the reader.

The Swedish reviews were as well positive yet more balanced than the Polish ones. Swedish journalists abide to the objective tone of writing:

⁴⁰ <http://lubimyczytac.pl/ksiazka/153597/tove-jansson-mama-muminkow/opinia/16435676#opinia16435676> [accessed: 6.05.2018].

⁴¹ <http://lubimyczytac.pl/ksiazka/153597/tove-jansson-mama-muminkow/opinia/7914768#opinia7914768> [accessed: 6.05.2018].

⁴² Schildts Publishing House website, <http://litteratur.sets.fi/bok/tove-jansson-ordbild-liv/> [accessed: 6.05.2018].

Finally I hold in my hands the monumental work about the painting and literary work of Tove Jansson, written by Boel Westin – the first biography of the creator of Moomin’s world. [...] Thanks to Boel Westin we can see how the need to express oneself and the strength to undertake the numerous challenges got depicted in the work of Tove Jansson. The book by Boel Westin presents a detailed picture of artist’s life together with a detailed analysis and reference to individual artworks. The author invites the readers to go on an unforgettable journey through the artistic life of Tove Jansson. There is only one thing we can do – accept the invitation and set off.⁴³

Unfortunately I have no place here in the newspaper to describe in full details the 600 pages or over 86 years full of creative life. I will just say that Westin makes the leader want to go on Reading and re-discover the characters, symbols and reflection she had presented in her book.⁴⁴

I managed to find only one shade of slight criticism in Göteborgs Posten’s review:

Boel Westin describes all these with deep empathy, leaving the intimate details out. Her unique story is of universal nature, not only informative yet reflective. However I sometimes had a feeling that this is a difficult read, especially when the author setting the narrative chronology of events was making past time references to mention a thing that had already been discussed. I would appreciate more information on the main characters of this story instead. [...] All in all I enjoyed this substantial and well written biography.⁴⁵

Despite the toughness of the style of the book most Swedish readers, similarly to Polish ones, loved it:

An outstandingly good biography of our beloved writer and illustrator Tove Jansson. Boel Westin tells the story of her life really well. Read on!⁴⁶

The book got an average rate review of 4.23 out of 5 with 32 people rating, yet the numbers are incomparable to the Polish edition, which can be also explained by the cultural differences – the Swedes are much more reserved and do not express their opinions as freely as the Poles.⁴⁷

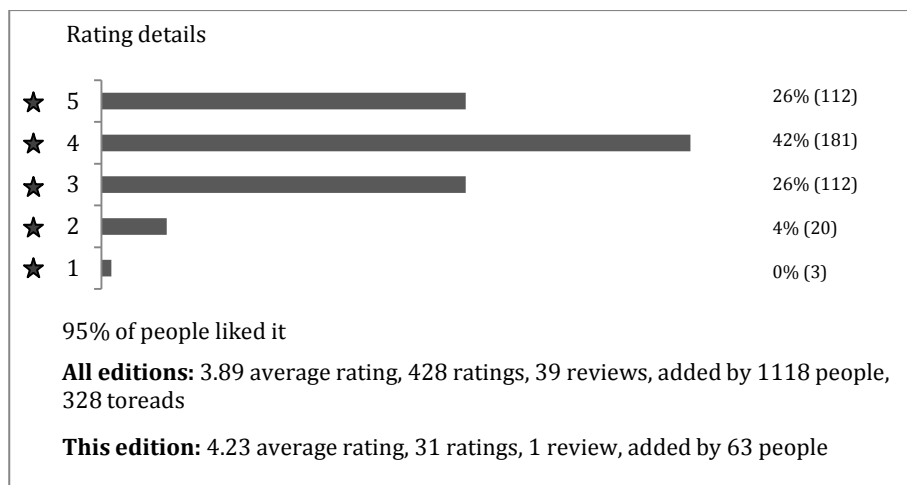
⁴³ L. Käreland, “Boel Westin: Tove Jansson. Ord, bild, liv – recension”, *Samlaren*, 2007, Vol. 128, pp. 405–406.

⁴⁴ N. Lekander, “Boel Westin: Tove Jansson. Ord, bild, liv – recension”, *Expressen*, 14.05.2007.

⁴⁵ K. Öberg Lindsten, “Tove Jansson: Ord, bild, liv”, *Göteborgs Posten*, 29.05.2007.

⁴⁶ E. Björklund, 4.01.2013, [online] <https://www.adlibris.com/se/bok/tove-jansson-ord-bild-liv-9789100113254#show-comments> [accessed: 6.05.2018].

⁴⁷ Compare with: *Czy Szwed jest człowiekiem? Rozmowa z Maciejem Zaremby-Bielawskim*, [online] <http://natemat.pl/82957,czy-szwed-jest-czlowiekiem-rozmowa-z-maciejem-zaremby-bielawskim> [accessed: 6.06.2018].



Ratings of Boel Westin's *Tove Jansson. Ord, bild, liv*
given by the members of the website goodreads.com⁴⁸

Nevertheless some of the reviews were critical proving the point that the book was not an easy read after all:

No, I didn't manage to go through this book.⁴⁹

Establishing the intratextual coherence between the translation and the source text

Re-reading the translated text of Tove Jansson's biography I looked objectively on the examples that had earlier raised my attention, this time focusing first of all on the accuracy of Polish language usage. Yet more than 350 pages out of total 509 got marked in several places, leaving an overwhelmingly substantial material for analysis. I will present only a few examples that will enable to draw the final conclusion and in the meantime answer the core question raised in the title of my paper whether the Moomins have knobs or not.

I had already discussed the questionable choice of the Polish title in the previous chapter and focus on the introductory chapter which title puzzles another question.

⁴⁸ https://www.goodreads.com/book/show/1389084.Tove_Jansson# [accessed: 6.06.2018].

⁴⁹ L. Karlsson, 25.06.2014, [online] <https://www.adlibris.com/se/bok/tove-jansson-ord-bild-liv-9789100113254#show-comments> [accessed: 6.05.2018].

KLECĘ narodziny pewnego bardzo niezwykłego i utalentowanego Muminka ⁵⁰
Jag donar födelsen av ett mycket ovanligt och begåvat Muminroll ⁵¹
I'm busy The birth of a very unusual and talented Moomitroll ⁵²

The Polish verb: *klecę* is defined in online PWN dictionary of Polish as:

1. budować coś szybko, niestarannie; *to build something in a haste, carelessly,*
2. przen. tworzyć coś nieumiejętnie; *metaphorically: to create something,*⁵³

and in *Uniwersalny słownik języka polskiego (The Universal Dictionary of Polish Language)* as:

1. budować coś pośpiesznie, nieudolnie, byle jak; *to build something in a haste, carelessly, jerry-built,*
2. przen. tworzyć, układać coś z trudem, nieudolnie; *to create something with great difficulties, ineptly,*⁵⁴

the *Svenska Akademiens* online dictionary of Swedish defines the verb *att dona* as:

1. *att syssla to be busy with,*⁵⁵

Jacek Kubitsky's Swedish – Polish dictionary defines the verb *att dona* as:

1. grzebać przy czymś, dłubać przy czymś; *to dig about in something e.g. a dictionary,*
2. zajmować się czymś; *to be busy with something.*⁵⁶

⁵⁰ B. Westin, *Tove Jansson: Mama Muminków*, tłum. B. Ratajczak, Warszawa 2012, p. 13.

⁵¹ Eadem, *Tove Jansson. Ord, bild, liv*, Helsinki 2007, p. 15.

⁵² Eadem, *Tove Jansson. Life, Art, Words: The Authorised Biography*, transl. S. Mazzarella, London 2013, p. 16.

⁵³ *Internetowy słownik języka polskiego PWN*, [online] <https://sjp.pwn.pl/szukaj/kleci%C4%87.html> [accessed: 6.05.2018].

⁵⁴ *Uniwersalny słownik języka polskiego*, t. 2, red. S. Dubisz, Warszawa 2008, p. 118.

⁵⁵ *Svenska Akademiens ordbok*, [online] <https://svenska.se/tre/?sok=dona&pz=2> [accessed: 6.05.2018].

⁵⁶ J. Kubitsky, *Słownik szwedzko-polski*, Warszawa 1998, p. 96.

The choice of Polish verb suggests something tedious yet negative, almost impossible, while the original verb concentrates on the activity itself and possibly the duration, not necessarily the difficulties. It has to be admitted though that the translator sticks with her choice and uses the verb *kleceć* as a Polish equivalent for *att dona* throughout the whole book. Boel Westin provides the detailed definition of this word's meaning in the book a few pages ahead:

Klecić znaczy według niej robić, zajmować się czymś, wpaść na pomysł i pracować nad nim. ⁵⁷
Att dona är att göra, att vara igång, finna en ide och arbeta med den. ⁵⁸
To be busy is to do something, to be active, to find an idea and work with it. ⁵⁹

The first chapter opens with another awkward choice of syntax and the collocation:

Stoją rzędami na fotografii z chrztu, maleńka Tove w środku, w silnych ramionach babki. ⁶⁰
På dåpfotografiet radar de upp sig med den lilla Tove i mitten, fast sluten i mormors stärke arm. ⁶¹
On the christening photo they stand in a row with the little Tove in the middle, caressed safely in her grandmother's arms. ⁶²

Swedish online dictionary defines the verb *rada upp* as *ställa på rad*⁶³ *to put in a line*, while Jacek Kubitsky's Swedish-Polish dictionary as *ustawić w rzędzie (szeregu)*⁶⁴ also as *to put in a line*. *Słownik poprawnej polszczyzny*

⁵⁷ B. Westin, *Tove Jansson: Mama Muminków*, op. cit., p. 18.

⁵⁸ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 31.

⁵⁹ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 21.

⁶⁰ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 11.

⁶¹ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 13.

⁶² As the English edition did not have the introductory chapter translated this sentence is translated by the author of the article.

⁶³ *Svenska Akademiens ordbok*, [online] <https://svenska.se/tre/?sok=rada&pz=1> [accessed: 6.06.2018].

⁶⁴ J. Kubitsky, op. cit., p. 378.

(The Dictionary of Correct Polish Language Usage) mentions the forms *ustawić coś, kogoś rzędem lub w rzędzie* – to put something/someone in a row.⁶⁵ Similarly *Słownik dobrego stylu* (The Dictionary of Literary Style) mentions the collocations: *iść/leżeć rzędem* – to go in a line but *stać/stanąć w rzędzie* – to stand in a line and *ustawić coś rzędem* – to put something in a line.⁶⁶ All the verbs collocate with singular form of the noun *rząd*, none with the plural. As the photo was taken in the official occasion of child christening, one can imagine it was the photographer himself who put the guests in a line in order to take the photo. The translator copies the active form of the Swedish verb into Polish and chooses the plural form of the noun *rzędami* – rows, although in the picture in question you can see the people standing in one line only. By omitting the Swedish preposition *med* – with, the translator puts the original prepositional phrase as the interjection, set aside with commas, changes the syntax of the Polish sentence suggesting the guests or the toddler standing in her grandmothers arms.

On the very same page of the introduction the number of apartment 45: *an* gets changed into a typical Polish marking for land roads used up till the late 90s – *E45*, the Swedish preposition *i* – at or in is exchanged with Polish *przy* – by so it would suit the changed meaning of the phrase and as such constitute the contextual difference. Furthermore interestingly Sophia Jansson and family Jansson, who in Swedish text together with Tuutlikki Pietilä welcomes the author to stay in the apartment 45, change into Tuutlikki Pietilä only:

Tuutlikki Pietilä zaproponowała mi dach nad głową przy E45 wśród skoroszytów i Muminków. ⁶⁷
De har, liksom Tuutlikki Pietilä, gett mig husrum i 45:an bland mappar och mumintroll. ⁶⁸
They have, just as Tuutlikki Pietilä, given her a shelter at number 45 among binders and Moomins. ⁶⁹

⁶⁵ *Słownik poprawnej polszczyzny*, red. A. Markowski, Warszawa 2004, p. 688.

⁶⁶ M. Bańko, *Słownik dobrego stylu, czyli wyrazy, które się lubią*, Warszawa 2006, p. 252.

⁶⁷ B. Westin, *Tove Jansson: Mama Muminków*, op. cit., p. 11.

⁶⁸ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 13.

⁶⁹ As the English edition did not have the introductory chapter translated this sentence is translated by the author of the article.

The translator misses out the important information – the subject of the Polish clause is changed by no reason whatsoever while the cultural misunderstanding of the usage of the cardinal number leads into a incomprehensible puzzle as the map of Helsinki does not show any sign of the E45 road accordingly. In the above example the translator changes also the original meaning of the present perfect phrase: *De har gett mig husrum* – *They have given me the shelter* into Polish singular female verb ending *zapropnowała mi dach nad głową* – *she offered me shelter*. *Uniwersalny słownik języka polskiego* (The Universal Dictionary of Polish Language) mentions the collocation: *dać dach nad głową*⁷⁰ – *to give a shelter*, which corresponds to the Swedish form *har gett* – *has/have given*. In the above example the internal lingual – systemic mistakes: both syntactical and lexical can be identified.

Another example of an awkward choice of equivalent is the use of Polish word *konterfekt* as translation for the Swedish *konterfej*:

Dołączam pierwszy konterfekt z 10 tego miesiąca. ⁷¹
Följer första konterfejet ritat den 10onde i samma månad. ⁷²
The first sketch, made on the tenth of the same month. ⁷³

This old-fashioned word meaning: *coś podrobionego, sfałszowanego* – *something false or counterfeited*, *przestarz. portret, wizerunek, obraz zwłaszcza z XVII lub XVIII wieku* – *(oldfashioned) a portrait, an image, or a painting* is no longer used in standard Polish.⁷⁴ Jacek Kubitsky's Swedish-Polish dictionary defines the word *konterfej* simply as – *portret* – *a portrait*.⁷⁵ Yet in the above mentioned sentence the translator chose to leave out the verb *att rita* – meaning *rysować* – *to draw* from the Polish version, which makes the sentence even harder to understand. Although she consequently translated the word *konterfej* as *konterefekt* in next example the translator didn't follow the rules of grammar and for no reason changed the Swedish plural ending – *en* into singular Polish:

⁷⁰ *Uniwersalny słownik języka polskiego*, t. 1, red. S. Dubisz, Warszawa 2008, p. 547.

⁷¹ B. Westin, *Tove Jansson: Mama Muminków*, op. cit., p. 14.

⁷² Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 16.

⁷³ Eadem, *Tove Jansson. Life, Art, Words*, op. cit., p. 17.

⁷⁴ *Uniwersalny słownik języka polskiego*, t. 2, op. cit., p. 222.

⁷⁵ J. Kubitsky, op. cit., p. 253.

[...] ale kieszonek nie widać na “muminkowym konterfekcie” ⁷⁶
[...] men några fickor syns inte på “de muminska konterfejen” ⁷⁷
[...] but no pockets could be seen “on the moomin profile” ⁷⁸

As for being consequent in her choices, the Polish translator changed her mind from time to time. The Moomin’s snout (Swedish *nos*) seemed to constitute a challenge, appearing in the very first part of the book four times as *neb* (Polish *kufa*) and later as *snout* (Polish *pyszczyk*):

Muminki i Hatifnatowie wywodzą się jakby z tego samego pierwowzoru, podzielonego na dwa rodzaje – takich z kufą i ogonkiem oraz takich bez kufy i ogonka [...] ⁷⁹
Moomintroll och hatifnatar är som sprugna ur samma urgestalt, men kluvna i två arter – de med nos och svans och de utan nos och svans [...] ⁸⁰
Moomintroll and Hattifnaters are as if descended from the same original figure, but divided into two species, one with snout and tail and the other one without [...] ⁸¹

Obecnie trolle stały się plastyczne, z długimi kufami i okrągłymi brzuskami [...] ⁸²
Nu blir trollden skulpturala, med långa nosar och tjocka magar [...] ⁸³
The trolls, with their long snouts and fat stomachs, became figures of sculpture [...] ⁸⁴

⁷⁶ B. Westin, *Tove Jansson: Mama Muminków*, op. cit., p. 160.

⁷⁷ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 179.

⁷⁸ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 163.

⁷⁹ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 156.

⁸⁰ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 170.

⁸¹ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 158.

⁸² Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 220.

⁸³ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 241.

⁸⁴ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 158.

[...] Ryjkowi udało się ugryźć go porządnie w nos (nie nazywa go kufą). ⁸⁵
[...] så fick Sniff in ett bra bett i hans näsa (hon skriver inte nos). ⁸⁶
[...] but then the Sniff got a good bite on his nose (Tove didn't write 'snout'). ⁸⁷

In the third example the lack of personal pronoun in the interjection in the bracket as the third person singular *nazywa* of the verb *nazywać* – *to call somebody* is the same for both female, male and neutrum or subject reference to the author Tove Jansson leaves the impression that it is the Sniff, who didn't call the nose a snout.

Jednak pyszczek przodka [...] ⁸⁸
Men förfaderns nos [...] ⁸⁹
But the ancestor's snout [...] ⁹⁰

Jacek Kubitsky's dictionary defines the Swedish word *nos* as:

1. pysk, ryj – *a snout, a muzzle,*
2. nos – *a nose,*
3. buzia – *a face,*⁹¹

while the dictionaries of Polish language defines *kufa* as:

1. duża drewniana beczka używana głównie w przemyśle piwowarskim – *a big wooden barrel used mainly for beer production,*
2. pysk psa – *dog's snout,*
3. mały statek transportowy – *a small transporting vessel.*⁹²

⁸⁵ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 194.

⁸⁶ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 216.

⁸⁷ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 197.

⁸⁸ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 400.

⁸⁹ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 435.

⁹⁰ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 404.

⁹¹ J. Kubitsky, op. cit., p. 331.

⁹² *Uniwersalny słownik języka polskiego*, t. 1, op. cit., p. 351.

The word choice should seem obvious especially that in none of the Moomin series books translated into Polish by Teresa Chłapowska⁹³ can we find the term *kufa* (English *neb*). It is clear that the Moomins have simply *snouts* – translated into Polish with the use of a diminutive form *pyszczyk*, as *pysk* sounds crude and is reserved for animals or used often in a ordinary or vulgar contexts.⁹⁴

The awkward choice of translation equivalents pesters the Polish translator throughout the whole book. Let's have a look at some more examples of internal lingual – systemic lexical mistakes:

Byłem w biurze zielony – wspomina. ⁹⁵
Jag var grön på Fraget, skriver Warburton i en minnesbild. ⁹⁶
Warburton was new with the firm, as he recalls in a recent memoir. ⁹⁷

In this example the unfortunate word order with the adverb of place in the middle of a idiomatic expression suggests the green colour rather than the inexperience of the person in question. Additionally the translator leaves the name of the office and the name of the author of the recollection. In the following example the translator copies the Swedish noun *nätverk* – *network* while in Polish the plural noun *przyjaciele* – *friends* collocates usually with *grupa* or *paczka* – *a group of friends*.⁹⁸

Za tą zagraniczną odsłoną stoi siatka przyjaciół. ⁹⁹
Bakom utlandspresentationen fanns ett nätverk av vänner. ¹⁰⁰
There was a network of friends behind this debut on the overseas market. ¹⁰¹

⁹³ Compare: T. Jansson, *Muminki Księga Pierwsza*, tłum. T. Chłapowska, Warszawa 2012; eadem, *Muminki Księga Druga*, tłum. T. Chłapowska, Warszawa 2012.

⁹⁴ *Uniwersalny słownik języka polskiego*, t. 3, op. cit., p. 860.

⁹⁵ B. Westin, *Tove Jansson: Mama Muminków*, op. cit., p. 193.

⁹⁶ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 215.

⁹⁷ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 197.

⁹⁸ Compare: M. Bańko, op. cit., p. 261.

⁹⁹ B. Westin, *Tove Jansson: Mama Muminków*, op. cit., p. 197.

¹⁰⁰ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 219.

¹⁰¹ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 200.

Another example of the questionable decision is the choice of word *strips* and inflecting it in accordance with the rules of Polish grammar.

Lato upłynie dla Tove pod znakiem stripsów (komiks) oraz szkiców do [...]102
Toves sommar ska ägnas åt strip (serien) och skisser till [...]103
Tove devoted the summer to her strips and sketches for [...]104

Although the Polish translation lacks footnotes or commentaries we can find one example, in which the translator explains the meaning of the used term. It is the term *strip*:

Pasek (ang. <i>strip</i>) to krótka forma komiksowa publikowana pierwotnie w gazetach codziennych105

Yet she consequently, throughout most of the books chooses the directly loaned word *strips* – a typical example of Anglicism instead of the one she had herself explained above.

Idealnym według niej paskiem jest taki, który składa się z dwóch – czterech obrazków tworzących skończoną całość. ¹⁰⁶
Den idealska serien är, enligt henne, uppbyggd med 2-4 bilder per gång och utgör ett avslutat helt. ¹⁰⁷
The ideal strip, in her view, had from two to four pictures at a time forming a complete whole. ¹⁰⁸

Here the earlier *komiks* (Swedish *serien*) becomes *pasek* (Swedish *strip*), whilst surprisingly *ett avslutat helt* (English *a complete whole*) is translated in diminutive with no reason at all.

¹⁰² Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 237.

¹⁰³ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 258.

¹⁰⁴ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 240.

¹⁰⁵ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 237.

¹⁰⁶ Ibidem p. 265.

¹⁰⁷ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 286.

¹⁰⁸ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 268.

The syntactic accuracy constitutes yet another problem in the Polish text. The unfortunate word order, following the exact one of the Swedish sentence, with the infinitive subordinate clause and the participle at the very end do not sound correct in Polish:

Urzeka ją metoda autorki, aby pozwolić czytelnikowi być w opowiadaniu obecnym. ¹⁰⁹
Hon fångas av författerens metod att ge läsaren närvaro i berättelsen. ¹¹⁰
She was impressed by the way the writer encouraged the reader to take part in the narration. ¹¹¹

Below I will present the example of barbarism in terms of syntactical inaccuracy that constitutes an unwilling comical result:

W centrum znajduje się wieża domu z werandą, nieopodal wisi hamak pizmowca, uprawa tytoniu, krzewy bzu i jaśminu, drewnitnia, rabata krokusów, lilli i hiacyntów. ¹¹²
I centrum är tornhuset med verandan, runt omkring finns bisamrättans hängmatta, tobaksodlingen, buskar av syren och jasmin, vedboden, en rabatt med krokus, lilja, hyacint. ¹¹³
In the middle is the tower-shaped Moomin house with its weranda, and round it the Muskrat's hammock, the tobacco patch, lillac and jasmine bushes, the woodshed and a flowerbed with crocus, lily and hyacinth. ¹¹⁴

Here we can see how the translator while copying the exact word order of Swedish and changing only the verb *finns* – *you can see/find* (and its positioning) into Polish *wisi* – *hangs* unintentionally collocates with this verb all the other objects creating the image of tobacco patch, bushes and the woodshed floating in the air.

¹⁰⁹ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 195.

¹¹⁰ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 218.

¹¹¹ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 198.

¹¹² Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 187.

¹¹³ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 210.

¹¹⁴ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 190.

In the example below the Swedish syntax is copied in the Polish translation yet again. Note that the verb *poczekać* (English *wait*) should not collocate with *jak* (English *how*):

Boją się go przyjąć tak od razu, zauważyła autorka, chcą poczekać, jak <i>W dolinie Muminków</i> zostanie przyjęte w Szwecji. ¹¹⁵
Man "vågar inte ta den" med det samma, det är Toves formulering, utan vill invänta. mottagandet av Trollens hatt i Sverige under hösten 1949. ¹¹⁶
They "don't want to accept it straight off", was how Tove put it; they preferred to wait and see what the reception of Finn Family Moomintroll would be in Sweden in autumn 1949. ¹¹⁷

Once again the quotation marks are left out and the date of the publishing of the book is missing. The translator changes the Swedish noun phrase *Toves formulering* – *Tove's expression* into a verb phrase *zauważyła autorka* – *the author mentions*. In the below example the meaning of the Swedish sentence gets changed as the second subordinate clause is left out and do not appear in Polish translation at all:

Właśnie jako podwójna artystka słowa i obrazu Tove stwarza przestrzeń dla odbiorcy; nakłada słowa na własną estetykę literatury dla dzieci. ¹¹⁸
Just som dobbeltverkande konstnär i ord och bild gör Tove plats för läsaren, och när hon sätter ord på sin barnboksestetik är just den kombinationen i fokus. ¹¹⁹
It is precisely as a double artists in words and pictures that Tove makes room for the reader and when she came to put her theories of writing for children into words, it was exactly this combination that she focused on. ¹²⁰

Let's have a look at another example of awkward syntax: while in Scandinavian languages the use of present and past participle is commonly accepted, such constructions sound awkward in literary Polish, additionally here the original grey colour gets changed into the designation of material:

¹¹⁵ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 224.

¹¹⁶ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 245.

¹¹⁷ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 227.

¹¹⁸ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 196.

¹¹⁹ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 218.

¹²⁰ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 199.

Szereg białych łupkowych domów przycupniętych wzdłuż wybrzeża. ¹²¹
Räckan av vita och skiffergrå hus kurande utmed havet. ¹²²
A succession of white and stale-grey houses huddling over the sea. ¹²³

Below the incorrect translation of preposition *av* to Polish *z* – *with* modifies the original meaning of the activity of painting – suggesting that Tove and Vivica could paint something together, while in Swedish Tove expresses her desire to paint the picture of Vivica.

Cóż za obraz z Tobą mogłabym namalować – pisze Tove do Viviki. ¹²⁴
Vilken måling jag skulle kunna göra av dig – skriver Tove till Vivica. ¹²⁵
What a painting I could do of you wrote Tove to Vivica. ¹²⁶

The choice of the particle *cóż* – *what on Earth, whatever, why, oh well*¹²⁷ as an equivalent to Swedish *vilken* – *co za, jaki*¹²⁸ – *what a* or *such a* proves that the translator once again misunderstood or overlooked the context lacking the command of Swedish and Polish.

In certain places the Polish translator leaves the English interjections untranslated with no footnotes at all, leaving the reader with sentences such as:

Projekt miał na celu połączenie <i>over there</i> . ¹²⁹
Projektet var också tänkt som en återförening “ <i>over there</i> .” ¹³⁰
The project had also been intended as a reunion “ <i>over there</i> .” ¹³¹

¹²¹ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 211.

¹²² Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 230.

¹²³ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 214.

¹²⁴ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 199.

¹²⁵ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 220.

¹²⁶ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 204.

¹²⁷ *PWN Oxford Polish-English Dictionary*, ed. J. Linde-Usiekiewicz, Warszawa 2002, p. 117.

¹²⁸ J. Kubitsky, op. cit., p. 539.

¹²⁹ B. Westin, *Tove Jansson: Mama Muminków*, op. cit., p. 233.

¹³⁰ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 253.

¹³¹ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 236.

[...] toteż lansował ich jako ubogich krewnych (pursuing the idea of them being poor). ¹³²
[...] och han försöker lansera dem som fattiga släktingar (“pursuing the idea of them being poor”). ¹³³
[...] he suggested relaunching them as ‘poor relations.’ ¹³⁴

Even though the phrase *over there* could possibly be understood in the times of easy Internet access to multiple online dictionaries and Google translator, the choice to leave in the second example half of the sentence with no comment in Polish seems controversial. The translator chooses in both Polish sentences also to omit the quotation marks from the original sentence and put the phrase in italics instead and with no marking in the latter. In the example below the quotation marks are omitted once again:

Jesteś mi wielką przyjaciółką, Evo, że możesz to dla mnie zrobić. ¹³⁵
“Du är en praktfull vän, Eva, som vill göra detta för mig.” ¹³⁶
“You are a brilliant friend, Eva, to be doing this for me.” ¹³⁷

The above sentence is also an example of an almost literal, word by word translation from Swedish, where the subordinate clause in Polish in such form with the conjunction *że* – *that* sounds clumsy and is grammatically incorrect. Furthermore the modal verb *vill* – *will* or *be willing to* translated as *możesz* – *can* or *be able to* changes the intention of the agent’s will into possibility. The translator adds an object *mi* – *to me* to the verb in the main clause. Such an addition is not necessary as we already know that Eva is a friend of Tove, and it is her best friend, ready to make big sacrifices.

And last but not least an example of a grammar mistake, that was not edited before printing, with the anacoluthon syntax:

¹³² Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 264.

¹³³ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 286.

¹³⁴ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 267.

¹³⁵ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 232.

¹³⁶ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 254.

¹³⁷ Eadem, *Tove Jansson. Life, Art, Words...*, op. cit., p. 235.

Krytyka przyjęła **Muminków** wspaniale, książki wydano w Szwecji, gdzie zainicjowały debatę – co jest dobrą miarą osiągnięcia – ale nie przebiły się na rynku.¹³⁸

Mumikritiken var prima, böckarna gavs ut i Sveige och de skapade debatt – vilket är ett bra mått på framgång – men de hade inte slagitt igenom på marknaden.¹³⁹

The reviewers were enthusiastic; the books were being published in Sweden and being discussed – a good gauge of success – but they hadn't yet broken through on the market.¹⁴⁰

Conclusion

Tove Jansson's biography – both the original and translated text had been awaited and well acclaimed on the publishing markets in Sweden and Poland. The functional analysis of the target and source text enabled to identify both grammar, syntactical, lexical and stylistic mistakes in the Polish translation while the decisions made by the translator are questionable and proves the lacks in the lingual and cultural competences within Swedish and Polish languages. As the Polish translator did not escape many of the mistakes and the editors did not manage to correct them, the translated text does not meet in full any of the criteria for a good translation set by Andrzej Kopczyński and neither the systemic, aesthetic, national and efficiency criteria for language accuracy of the text. Yet it has to be noticed that most of the Polish readers did not pay much attention to the quality of translation overlooking the fact that Moomins do not have nebs but snouts while after all the book became a commercial success.

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¹³⁸ Eadem, *Tove Jansson: Mama Muminków*, op. cit., p. 236.

¹³⁹ Eadem, *Tove Jansson. Ord, bild, liv*, op. cit., p. 256.

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