

“Heel Bace” or “Heel Turn”?

Comparison of Original Finnish Sock Knitting Patterns and Their English Translations

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Abstract

This thesis examines potential differences between three Finnish knitting patterns and their English translations. It also examines possible similarities in the three translations. The patterns studied are *Soulmates*, *We love winter!* and *Karuselli sukat (Carousel socks)*. The aspects that are studied in these patterns include abbreviations, use of knitting jargon, layout, typography, use of pictures, sizing of the sock, yarn, needles, charts, possible added information and, lastly, possible errors and omitted information. The findings show that there are similarities but also significant differences. The translations of all three patterns introduce information more explicitly than the original ones do; there is some added information in each pattern. There does not seem to be a specific translation strategy applied by the translators because the translated patterns vary significantly in style. Factors that may affect the style and quality of the translations include the different styles of knitting that the patterns represent and the translators themselves of whom only one has been credited for their work.

Tiivistelmä

Tässä tutkielmassa tarkastellaan kolmen suomenkielisen neuleohjeen ja niiden englanninkielisten käännösten mahdollisia eroja. Käännöksiä vertaillaan myös keskenään mahdollisten samankaltaisuuksien löytämiseksi. Tutkielmassa tarkastellut kolme neuleohjetta ovat *Soulmates*, *We love winter!* ja *Karuselli sukat*. Neuleohjeista tutkitaan lyhenteitä, neulesanaston käyttöä, sivun muotoilua, typografiaa, kuvien käyttöä, sukkakokoa, lankaa, puikkoja, kaavioita, mahdollista lisättyä informaatiota sekä mahdollisia virheitä ja pois jätettyä tai jäänyttä informaatiota. Tutkimustulosten perusteella voidaan todeta, että käännösohjeissa on samankaltaisuuksia, mutta ne eivät ole täysin samanlaisia. Käännetyt ohjeet esittelevät informaatiota tarkemmin kuin alkuperäinen ohje; jokaisessa ohjeessa on lisäyksiä. Kääntäjät eivät vaikuta käyttäneen erityistä käännösstrategiaa, sillä käännetyt ohjeet ovat erittäin vaihtelevia tyyliin. Käännöksen tyyliin ja laatuun mahdollisesti vaikuttaneita tekijöitä ovat neuleiden eri tyypit sekä itse kääntäjät, joista vain yksi on tiedossa.

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1. Introduction

Knitting is a popular hobby in Finland, which means that there are a multitude of different kinds of knitting patterns. Finnish knitting designs can also be popular outside of Finland as long as there are translated versions available. The popularity can be seen in Finnish knitting groups on Facebook as there are many group members from foreign countries such as Germany.

In this bachelor's thesis I will compare three original Finnish sock knitting patterns and their English translations. The patterns are *Soulmates* by Niina Laitinen, *We love winter!* by Merja Ojanperä and *Karuselli sukat* by Kati Koitto. I will analyze potential differences between the original and the translation. I will also examine the possible similarities and differences between the translated versions of the three patterns. My research approach draws on discourse studies and translation studies, especially as pertains to technical translation of texts that include visual and textual information.

Two of the patterns that I have included in my thesis have an English title and the third one is easily translated from Finnish into English. This might suggest that the designers have expected the patterns to be translated into English at some point when designing them. The English title may also make it easier for knitters to find the pattern and all of its translations online at once. I have chosen these three knitting patterns as my materials because they seem to be quite popular and they represent different styles of knitting.

Existing publications that describe knitting in clear terms tend to be mostly manuals that instruct readers how to knit (Malcolm-Davies, 2019, p. 134). However, some studies have been carried out on the mathematics of knitting (see Bernasconi, Bodei & Pagli, 2007). A study on the translation of knitting instructions from English into Swedish has also been conducted (see Lundborg, 2014). In the study, Lundborg (2014) examined how new knitting terminology has been created into Swedish when English knitting instructions have been translated. The findings suggest that loanwords that conformed to the grammar of Swedish and to the Swedish knitting terminology are commonly used in knitting blogs and web communities (Lundborg, 2014, p. 25–26). The translation of instructions, in general, and particularly knitting instructions, continue to provide an interesting area of study.

In section 2, I will discuss translation strategies that can be applied to translating knitting manuals and possible issues that may surface during the process. Section 3 introduces the

knitting patterns studied here. In section 4, I will present the findings of the analysis: each pattern has some added information in the translated version, but there does not seem to be a common translation strategy. Lastly, section 5 consists of discussion and conclusion.

2. Analytical Framework

Translation is created out of a need (Paloposki, 2004, p. 355) and, in the case of the knitting patterns studied here, that need is to make the Finnish patterns available for audiences that speak another language. According to Reiss (1989), translation is a communicative service for target language receivers that adds previously restricted readers to the readership of a text (p. 107). Thus, translating adds value to the source text as it gets more readers (Chesterman, 2000, p. 8). If the knitting patterns studied here would not have been translated, they would only be available to a Finnish-speaking audience. Now that the patterns have been translated into English, and often even into other languages, they can be used by more knitters elsewhere.

When translating instructions or manuals one may apply principles that are used in technical communication: the reader can be seen as a user, who is goal-driven and uses the text only as means to an end (Suojanen, Koskinen & Tuominen, 2015, p. 31). In technical communication, the writer may profile their target audience by imagining their reader or by collecting information about their readers (Suojanen, 2004, p. 157). Suojanen, Koskinen and Tuominen (2015) observe that in technical communication the verbs used are in the imperative mood, sentences are kept short and simple and the tone is informal (p. 32). According to Nordner (1994), “knitting instructions are characterized by sentences in the imperative and passive” and, additionally, by the use of abbreviations (p. 143). Since knitting patterns have all of the qualities listed by Suojanen, Koskinen and Tuominen, the principles of technical communication apply to some extent in their translation. The translator and the original author both have to consider what their target audience already knows and what needs to be explained more explicitly. In other words, they need to imagine their potential reader.

The translator must consider if they are translating to a native or non-native reader of the target language: difficult vocabulary that is aimed at native readers may exclude non-native ones (Chesterman, 2000, p. 186) and the text will not reach its intended readership. The English translations of knitting patterns are probably not only used by native readers of

English. Many patterns that are translated into English are not translated into other languages and, thus, there will be non-native English readers from other countries as well. In other words, the language of the translation has to be accurate but not too complicated.

Reiss (1989) argues that a translation of an informative text should guarantee full access to the conceptual content of the original text as in the source language (p. 109). Similarly, Ingo (1981) states that specialized content requires great semantic accuracy as its main function is to convey information (p. 16). He claims that when informative texts are translated, the translator does not need to be as loyal to the form of the source text as when translating literary texts (Ingo, 1981, p. 96). Ingo (1981) argues that factual texts aim for efficiency and ease and, thus, the translator's most important task is to convey the meaning correctly (pp. 96–97). By contrast, the form of literary texts plays a larger part in the effects that the text can have on the reader and, in order to convey the same effects on the reader, the translator has to pay more attention on being loyal to the form of the source text (Ingo, 1981, pp. 96).

Translating factual content requires precision from the translator and the translation may have to be done word by word for the message to be conveyed correctly (Paloposki, 2004, p. 355). According to Newmark (1988), if the equivalent effect can be achieved by a literal word-by-word translation, that is the only valid translation strategy to be applied (p. 39). Equivalent effect here means that the translation should produce the same or at least a similar effect in the readers of the translation as the original did in its readers (Palumbo, 2009, p. 44). The same idea applies to translating knitting patterns: the translation needs to be correct so that the reader's sock will turn out as the designer intended and the reader desired and, thus, translating word by word is a valid strategy to use when translating instructive texts.

The writer's choices are based on the purpose of the text and the situation where it is used (Ingo, 1981, p. 96). Usability as a concept means how well the user is able to use a particular functionality (Suojanen, Koskinen & Tuominen, 2015, p. 15). In this case, the functionality of the text would be how well the reader is able to understand the pattern to reach their goal, which is a finished knit sock. The translator needs to understand the cultural contexts of both the target and source languages (Korpio, 2007, p. 19; Suojanen, Koskinen & Tuominen 2015, p. 24), so that the translation can be as usable as possible. For example, domesticating the sizing from Finnish standards to US standards and converting centimeters to inches in knitting patterns can improve the usability of the pattern, because the reader does not need to convert the units themselves. However, some problems may arise from domesticating if it is

done incorrectly. Consequently, the incorrect domestication of units may make it more difficult to understand the instructions than if the units had not been domesticated at all.

There are norms in the target language community that the translator may have to conform to in order to meet the expectations of the community of the text (Chesterman, 2000, p. 66). Translating a text in such a limited domain requires specialist translation where correct terminology is used (Palumbo, 2009, p. 108). In this electronic era, it would presumably not be too difficult to find a professional translator who can ensure the quality of a translation in terms of language as well as content (Schopp, 2004, p. 257). Readers in the knitting community most likely expect knitting jargon from the translation because it makes the understanding of the pattern easier and faster. The translated pattern may not be as popular as the original version if the translator has not used appropriate vocabulary because the pattern will be more difficult to understand.

As suggested above, knitting patterns can be seen as technical instructions. Technical instructions are usually rich in graphics (Coney, 1992, p. 59). According to Dury and Lervad (2016), the multimodal manner of representing textile concepts is a constructive and useful approach (p. 5). They also claim that using an illustration is more universal than using a given language, but both the transmitting and the receiving party have to have a common understanding of the signs that are used (Dury & Lervad, 2016, p. 5). Many knitting patterns may include charts with colors and symbols and the corresponding explanations to show how the actual pattern is knit (see Appendix 1). The symbols on the charts have to be explained because instructions may use different symbols for the actions.

The page design and typography, such as font size and style, affect the legibility of the text (Suojanen, Koskinen & Tuominen, 2015, p. 50). According to Schopp (2004), the visual content of a text is important in translation because it is also a part of the text's communication (p. 253). In knitting patterns, charts and pictures can be one of the most important parts of the communication of the pattern. If the explanations of the symbols on a chart are written in too small a font, the reader might not be able to comprehend them and, thus, knit the sock properly. Also, placing explanations in close vicinity of the charts will make it easier to read the pattern, when one does not need to look for the clarifications.

This study was conducted by annotating each of the patterns and listing the potential differences. The aspects that are examined in this thesis include layout, word choice,

abbreviations, explanations and typography. The aspects are explored by themes in Section 4, which consists of six subsections and the seventh subsection summarizes the findings.

3. The Knitting Patterns

The research materials used in this thesis are three sock knitting patterns from three different Finnish designers. I will look at the original Finnish patterns and their English translations. First, I have chosen Niina Laitinen's pattern *Soulmates* (2015), which has been translated by Niina Niemispelto. This pattern can be bought online at [ravelry.com](https://www.ravelry.com). The pattern is for a lace knitting design, which creates twists and small holes on the top of the foot of the sock (see Appendix 2). The original Finnish version and the English translation of Niina Laitinen's *Soulmates* are both easily read and understood by somebody who has some experience in knitting and is familiar with the basic techniques and specialized vocabulary of knitting. The pattern is fairly popular among Finnish knitters which can be seen in multiple knitting groups on Facebook. The pattern has also been translated into Swedish.

The second pattern I have chosen is Merja Ojanperä's *We love winter!* (2018). The sock has been designed in cooperation with Monica Lindroos, Anna Mäkilä, Sari Riutta, Katja Söderström and Ria Valjanen, but the complete pattern is under Ojanperä's name. There are no credits for the translator of the pattern, so I assume that the designer has translated the pattern themselves. This pattern is available for free in Finnish at [meillakotona.fi](https://www.meillakotona.fi) website and in English at [ravelry.com](https://www.ravelry.com) as a free download. This pattern classifies as multi-colored knitting (see Appendix 3). This pattern includes charts for the bobbles in the ribbing of the leg, but mostly the pattern consists of colorful charts that show how the multi-colored parts should be knit.

The third pattern is *Karuselli sukat (Carousel sock)* (2017) by Kati Koitto. The design is a basic woolen sock but, whereas usually the knitting of a sock is started from the cuff or the toe, this sock is started from the heel, which creates the unique hexagonal shape of the heel, and gusset (see Appendix 4). The pattern of the socks was first published as a series of Facebook posts in a closed Facebook group called Hipsulaisen karuselli, but it is now available as a file for free in both languages on the group. The translation is presumably made by a member of the Facebook group. In my thesis, I chose to include the first versions of both the original and the translated patterns that are saved in the files of the Facebook group,

although other versions also exist. The pattern has also been translated into German and Swedish. All of the three patterns may also be available elsewhere.

4. Comparing Differences in the Knitting Patterns and Their Translations

In this section, differences in the three knitting patterns and their translations are introduced and compared. The findings are discussed by themes, where, firstly, some general observations are discussed; secondly, the findings are introduced in more detail and, finally, the findings are summarized at the end of each section. An overall summary will be provided in section 4.7, with a figure highlighting the differences.

4.1 Abbreviations and Knitting Jargon

Knitting patterns often include abbreviations and possibly their explanations. The abbreviations make the pattern more concise. Many abbreviations are common knowledge in knitting vocabulary and, thus, when they are used in a pattern, the pattern is easier to understand and faster to read. The patterns may also include some terminology, such as “stockinette stitch” and “French heel”, but they are not necessarily always mentioned, even if this would make it easier to find additional information elsewhere. There are some inconsistencies when it comes to using abbreviations and mentioning terminology in the three patterns, for example, the original version of Koitto’s pattern does not include any abbreviations, whereas the translation does.

In the original Finnish version of *Soulmates*, only one abbreviation has been explained, which is “TR = takareunasta”. The pattern in Finnish includes a multitude of abbreviations of knitting terms but not all of them have been explicitly explained because they are very common in Finnish knitting jargon. In the English translation, all of the abbreviations that are used in the instructions are explained. The translator may have considered it necessary to explain the terms, if she herself is not familiar with English as the knitting language and if she is unsure whether the abbreviations she is using are common knowledge or not. Some terminology is included, such as gusset decreases, in both Finnish and English.

Similarly, as in *Soulmates*, in the English translation of Ojanperä's pattern *We love winter!*, all abbreviations have been explained, except for "WS" and "RS" in the heel, which stand for wrong side and right side. In Finnish these terms are "nurja puoli" and "oikea puoli" and their respective abbreviations are "np" and "op", which are explained to the reader together with all other abbreviations in Finnish.

In the Finnish version of *We love winter!* explanations of some knitting terminology are given but others are not. For example, the technique used in the heel flap creates a reinforced heel, which is mentioned, but the type of whole heel is the French heel which is not mentioned in the pattern. In the English translation both terms are mentioned in the pattern. Mentioning the techniques may make knitting easier because the knitter can search for more detailed instructions elsewhere when they know the name of the technique.

Although it is quite uncommon, the original *Karuselli sukat* does not include any abbreviations. The English translation instructs "kfb", which is not explained but means knit through the front and the back loop. In the Finnish version of *Karuselli sukat* it is explicitly explained how to add the needed stitches to create the heel and gusset hexagon. In Finnish there is no abbreviation, but it is always explained by "oikein sekä etu- että takareunasta". Another abbreviation that has not been explained in the English version is "K2tog", which means knit two stitches together. This is, again, expressed with complete words in the Finnish pattern: "neulo kaksi oikein yhteen". The abbreviations that have been explained in the English version are "BOR", which means beginning of the round, and "M1L" and "M1R", which mean make one left and make one right, respectively, to add stitches.

Common knitting jargon that is used in the patterns is not always explained explicitly. It seems that the translations of *Soulmates* and *We love winter!* explain more abbreviations than the originals, which may be because the translators have wanted to ensure that the reader will understand the instructions fully. The translator of *Karuselli sukat* has assumed that the used abbreviations will already be familiar to the reader and, thus, do not need to be explained. Knitting jargon is used somewhat inconsistently as the first version may mention the name of the techniques and the other may not. If the jargon was used consistently throughout the pattern, it would make it easier for the reader to find more information from other sources as well.

4.2 Layout, Typography and Pictures

The layout of an instructive text plays an important part in the understanding of the text: things need to be clarified in the appropriate order for the reader to be able to follow the instructions. The instructions also have to be typographically easy to comprehend. A reader may discard the text and not read it if the text is incomprehensible. Pictures in manuals may show the reader either what they have to do in order to achieve the finished product or the finished product itself. The pictures can help in evaluating the fit of the sock and understanding any possible charts better. In knitting patterns, pictures of a finished sock are usually included but not always, as is in the case with *Karuselli sukat*.

Comparing the font and the layout of the original and the translated version of Laitinen's pattern *Soulmates*, the layout is quite similar, for example, the same pictures are placed similarly on the first page of the pattern. In the English version all of the abbreviations have been explained right at the beginning. The English version has a smaller font size and more space between the lines of text than the Finnish one. The font of the title in the versions is different but the style is the same: imitating cursive handwriting. Presumably, the font has been chosen to highlight the somewhat romantic name of the design. In both versions, cursive font is used to highlight transitions between the different phases of knitting in the body text of the instructions.

The English version of *Soulmates* also follows the original pattern in its punctuation. For example, when explaining how the stitches are divided on the needles, the designer has sometimes used a hyphen and at other times a comma, which does not affect the semantic meaning of the marking. The translator has used the same markings, for example "14,14,14,14" and "8-8-7-8". The translator has also translated the ordinal numbers correctly into English instead of using the Finnish style of indicating ordinal numbers with a full stop.

The Finnish version of *We love winter!* on the website has two pictures of the finished socks from two different angles, whereas the English version has only one picture in the middle of the pattern. In the Finnish version the socks are worn, but in the English version the sock is laid on a surface. The picture of the sock in the translated pattern does not look very good and, consequently, it may not be very inspiring to start knitting the sock. Additionally, as there are no pictures on the front page of the pattern, the pattern does not look very inviting. The original pattern may inspire the knitter more, because one can immediately see how the

sock will actually look when it is worn. There are no pictures of the working phases in either version.

In the Finnish version of *We love winter!* all abbreviations are given at the beginning of the pattern. In the translation the explanations are in the middle of the pattern between the written instructions and the color charts. Thus, the abbreviations are used in the instructive text before they have been explained to the reader at all. Consequently, the instructions are more difficult to read if one does not know what the abbreviations used mean. The layout of the original version is better, because one knows right at the beginning what all abbreviations mean and, thus, one is able to understand the instructions without problems. It is also easier to go back to the abbreviations when one does not need to look for them on the pages, but just return to the first page.

Koitto's original pattern *Karuselli sukat* does not have a picture of the finished sock, whereas the English translation has a picture of a sock on the first page that differs from the instructions. The translated pattern has pictures of a sock in the instructions that is worked according to the pattern (see Appendix 5) but the toe of the sock on the cover picture differs from the instructions (see Appendix 4). It may be somewhat confusing for the reader to see two different kinds of socks in one pattern, because they may not understand what their finished sock should be like.

In the original pattern *Karuselli sukat* the hexagonal shape of the heel and gusset is mentioned on the second page, whereas the translator has clarified that the sock is worked in a hexagonal shape at the very beginning of the translation. Explaining the shape of the heel and the gusset at the beginning makes it easier for the knitter to imagine what the sock should look like.

The Finnish version of *Karuselli sukat* is written in a plain black font, but the English version alters between lime green and black font. The lime green seems to denote additional information such as explanations, but this does not seem to be a consistent practice: sometimes the lime green font has crucial information for the knitter and at other times some suggestions that the knitter may choose to ignore. The lime font is difficult to read on paper but slightly easier on screen, which may suggest that the translation was intended to be read on screen rather than on paper.

There do not seem to be any common strategies between the translations of the three patterns when it comes to typography, layout and the use of pictures. Both versions of *Soulmates* are

alike without any significant differences. The original version of *We love winter!* seems better than the translated version: the pictures are more informative, and the layout is more logical than in the translation. The translation of *Karuselli sukat* is an improved version of the original. The pictures clarify the written instructions well, but the font color choice makes reading difficult. In conclusion, the translations vary a lot in style.

4.3 Sizing, Yarn and Needles

For any knitter it is important to know of what size the finished sock will be. The size can be adapted to be bigger or smaller by changing either the yarn or the needles to thicker or thinner. In knitting patterns, adaptations are sometimes instructed, but often the reader may have to adapt the sizing themselves. In the three knitting patterns that are studied here, the amount of options varies: *Soulmates* gives only one size option, *We love winter!* gives two and *Karuselli sukat* gives multiple.

The size of *Soulmates* is 38 and the used yarn is Novita Nalle. Neither the shoe size nor the yarn have been domesticated for the readers of the English version but remain in Finnish standards. It may be difficult for a foreign reader to find the right yarn elsewhere with the same thickness in grams per meter because it is not mentioned in the pattern. The needle thickness is given in millimeters, whereas other countries have numerical scaling for the size of the needles. The reader of this pattern may have to convert the shoe size and look for the yarn online to know its thickness. The right needles will be quite easy to find because actual accurate units are given for them, although the needle size has not been converted.

Unlike *Soulmates*, the translation of *We love winter!* is domesticated to English to some extent by converting the shoe size according to the US sizing and centimeters to inches. However, the calf size remains in centimeters. The yarn thickness is given in both languages in grams per meter which makes it easier to choose the yarn also in other countries than Finland. Some Finnish yarn examples are also given in both versions. Also, the needle size has been converted according to US standards. There is a slight inconsistency in the conversions of units as the yarn thickness is given in grams per meter and not in grams per inches or feet. In other words, all of the units have not been converted.

For the original *Karuselli sukat*, multiple size options are given in the pattern and there are also options for thinner and thicker yarns. The stitch count is instructed for thin yarn, Nalle yarn and 7 Veljestä yarn in Finnish. Nalle and 7 Veljestä are ones of the most commonly used

yarns in Finland, but the thickness of the yarns is not given in grams per meter and the thin yarn is not defined in any way. One may have to search for a corresponding yarn because the exact thicknesses of the yarns are not given. The translated version does not have any specific yarns mentioned nor grams per meter. The original pattern gives size options in terms of the total stitch count of the heel and gusset hexagon, whereas the English translation instructs that each sector of the hexagon should have half the amount of stitches that one has when knitting a basic sock with the same yarn. The English instructions for the sizing allow the knitter to choose any yarn they are familiar with to knit a sock in the correct size.

If units are converted, the practice should preferably be consistent throughout the pattern. The translator of *Soulmates* has decided to not convert the units at all. *We love winter!* has mostly converted the units according to the US standards. The original version of *Karuselli sukat* has mentioned two Finnish yarns, but the translator has decided to exclude them and not give any instructions for choosing the yarn. Whether or not the units are converted depends on the audience that the translator imagines to read the pattern. If there are no translations into languages other than English, other foreign readers are likely to read the English version. Thus, converting the units may be unnecessary if the reader is European, for example. One cannot know, however, which country the potential reader is from and, thus, it can be difficult to decide if the units should be converted or not. These patterns show that different audiences have been imagined during the translation process.

4.4 Charts

Knitting patterns often include charts with colors and possibly symbols to instruct the working of the sock. Bernasconi, Bodei and Pagli (2007) describe knitting charts as a matrix where each element represents a single stitch and every row represents a knitting needle. All patterns do not require a chart, however, as for example *Karuselli sukat*. The symbols that are used in the charts often differ from pattern to pattern, which is why explanations need to be included in the pattern.

Laitinen's *Soulmates* pattern includes one chart in the pattern for the lace knitting that is created on top of the foot. The symbols on the chart have been explained right below it because the symbols are not always the same in all patterns that include charts. Both versions include the same chart with the same explanations.

In both languages there are instructions below the charts to explain the colors and symbols on the charts of *We love winter!*. On the meillakotona.fi website, the Finnish charts and the explanations of the symbols are in quite a small font, but if one zooms in, they can be read easily. The charts for the ribbing in the English version include clear explanations in big font right below the chart. However, the explanations that are provided immediately after the color charts have not been translated but remain in Finnish and the font is too small to read properly (see Appendix 6). The English explanations are at the very end of the whole pattern.

It is common that the symbols and the colors are explained in the patterns and often the explanations follow the charts. Colors are often named, or the color code of the specific yarn is given. Both *Soulmates* and *We love winter!* have explained the symbols and colors that appear on the charts. Placing the explanations right after the charts makes it easier to read the chart when one can have a look at the explanations at any time. In the English version of *We love winter!*, the explanations of the color charts are placed on the last page, so one would have to flip pages to check the explanations, which can be tiresome.

4.5 Added Information in the Translated Versions of the Patterns

The translations include some additional information when compared with the original Finnish patterns. Additions may be, for example, more detailed explanations, optional techniques or additional terminology. Sometimes additional information may include some information that was erroneously missing from the original. For example, the only added information in *Soulmates* is the yarn consumption for the socks. The original version is missing the amount of yarn, although a heading is included.

The English translation of Ojanperä's pattern *We love winter!* has a smaller size option which can be made with smaller needles and a thinner yarn. However, there is no heading for the option, so it is not readily apparent what the information is about. There is no size option in Finnish. The translation also tells that the calf size of the socks is 38cm, which is not told in the original. The English version also includes a simpler version of the ribbing, where there is cable knitting instead of bobbles, which is not included in the Finnish original pattern. Readers are instructed to use a cable needle to create the cable knitting, but it is not included in the list of required needles.

In the Finnish version of *We love winter!*, no instructions are given on how to add stitches after the ribbing in the beginning of the leg of the sock, but in the English translation it has

been explained explicitly. The beginning of the translated version states that it is forbidden to make the socks for commercial use, but this prohibition is not included in the original version of the pattern.

In the original Finnish version of *Karuselli sukat* there is only text explaining the working of the sock. In the English version, there are multiple pictures that help to understand the written instructions better. The translator has decided to include some additional explanatory text in their version as well, which the original does not have, such as explaining the fit of the heel and gusset hexagon, and additionally showing the fitting of the heel with a picture. The translation also includes stitch counts for the hexagon so that it is easier to track whether the knitter has added the correct amount of stitches.

The *Karuselli sukat*, the ribbing of the sock does not start evenly around the cuff of the sock, which is explained more explicitly in English than in Finnish: the English explanation takes up half a page, whereas the Finnish explanation consists of only one sentence. In both versions the written instructions for the actual knitting of the cuff include a few rows and then instructs the readers to continue in the same manner.

It seems that the translated versions of *We love winter!* and *Karuselli sukat* include more specific instructions for techniques and more options for sizing than the original version. However, that is not the case with *Soulmates* as there the only added information is something that is actually missing from the original. The translated patterns seem to be improved versions of the originals when considering the content.

4.6 Errors and Omitted Information in the Translated Versions of the Patterns

Translations may contain errors. The three knitting patterns include some errors or content that is left out, but despite the errors, the patterns are understandable. Some errors that were included in the translations include leaving out a couple of rows in the instructions and incorrect terminology and translations. However, the translated version of Laitinen's pattern does not seem to be missing any content or include mistakes in the translation. The pattern is also the only one in which the translator has been credited.

In addition to some incorrect knitting terminology in English in the translated version of *We love winter!*, the explanations for the symbols of the color charts include Finnish words and

incorrect words. For example, the color turquoise is “petrooli” (petrol) and the color green has been written as “grey” on the pattern. What is more, some concepts in the pattern have not been correctly translated into English. For example, when the heel flap is done, one needs to decrease the stitches to create the turn and this is called the heel turn. In the English version of the pattern, the concept has been translated to “heel bace” with a typing error, which is not the only one in the translated version.

The original version of *Karuselli sukat* instructs to steam or bathe the finished socks to smoothen the surface but the translation does not. The translator has also erroneously left out a few rounds of the sock that are completely knit in stockinette stitch in the cuff of the sock.

In the Finnish version of *Karuselli sukat* the designer has included her own experiences of knitting this sock by telling that she chose a particular technique to close the gusset over the instep so that there would not remain so many loose yarns in the work. This same remark is included literally in the translated version. In other words, the translator has omitted their role in the English version by making it seem that the designer is relating their experience in the translated version also.

Although there are some mistakes in the translations, they do not hinder understanding of the instructions nor significantly alter the design of the sock. Although, correct translations would make it easier to read the instructions and follow them, possible problems can be solved with some online searches for instance. It seems that the patterns maybe should have been proofread at least one more time before publishing to avoid these minor mistakes and to improve the quality of the translations.

4.7 Summary

The translated versions of *We love winter!* and *Karuselli sukat* have many similarities. Both Ojanperä’s and Koitto’s translated patterns include additional explanations for adding stitches to the work. In *Karuselli sukat* multiple informative pictures have been added as well as additional explanatory text to clarify the working of the sock. *We love winter!* has added options for the ribbing and the size of the sock. Although the additions in the translated versions differ from each other, the two patterns have additional information, whereas *Soulmates* does not.

Another commonality in Ojanperä’s and Koitto’s patterns is minor errors in the translations. Ojanperä’s pattern includes some typing errors as well as erroneous terminology. Koitto’s

pattern lacks instructions on steaming the final product and a few rounds in the cuff of the sock. These errors in the patterns are somewhat insignificant but make the translations slightly inaccurate. Proofreading the patterns would have presumably helped in improving the quality of the translations.

Laitinen's pattern *Soulmates* seems to have more in common with Ojanperä's than with Koitto's. In *Soulmates* and *We love winter!*, the translations explain more abbreviations than the originals do. By contrast, the original *Karuselli sukka* does not include any abbreviations, whereas the translated pattern does, but it does not explain all of them. Laitinen's and Ojanperä's patterns resemble each other also in the way that the symbols on the charts are explained: all symbols are explained immediately after the chart. The explanations of color charts on Ojanperä's pattern are an exception to this, however, as the colors are explained at the end of the pattern.

The translated patterns differ most from one another when comparing the layout, typography and pictures: *Soulmates* has the exact same layout and pictures in both versions, the layout of the original version of *We love winter!* is better as well as the pictures, whereas the *Karuselli sukka* is the opposite because the English version has added informative pictures. One may assume the translations to have a similar layout as the original, but that is not the case. A lot of differences were also found in the conversion of units concerning sizing, yarn and needles: *Soulmates* has not been converted, *We love winter!* has been partially converted and the translation of *Karuselli sukka* has left out any convertible units.

To summarize, *We love winter!* has most in common with the two other patterns, which in turn differ most from each other. The findings that are summarized in this section are also shown in Figure 1.

	none	somewhat more	significantly more
abbreviations	P3F	P2E P3E	P1 P2F
jargon		P2F P3	P1 P2E
differences in layout	P1		P2 P3
pictures	P3F	P1 P2E	P2F P3E
size options	P1 P2F	P2E	P3
yarn options	P1 P2F	P2E	P3
charts	P3	P1	P2
added information in the translation	P1E	P2E	P3E
omitted information in the translation	P1E P2E	P3E	
errors	P1E	P3E	P2E

P1 Pattern *Soulmates*

P2 Pattern *We love winter!*

P3 Pattern *Karuselli sukat*

F Finnish

E English

Figure 1 Comparison of found differences

5. Discussion and Conclusion

The aim of this thesis was to find possible differences between three original Finnish knitting patterns and their English translations and, additionally, compare the translated versions with each other. This was done by annotating both versions of each pattern and listing the differences.

The findings of the study show that the translation of *Soulmates* is the most loyal to the original pattern. It is also the only translation that has been credited. It is not known, however, if the translator has been hired or if she has offered to translate the pattern herself nor whether she has any official training in translation. The other two patterns are presumably either crowdsourced or translated by the author. It seems possible that at least the translation of *Karuselli sukat* has been crowdsourced because the designer's Facebook posts in English typically contain more grammatical errors than the translation. Crowdsourcing is also a viable possibility because it is popular in contemporary translations (Suojanen, Koskinen and Tuominen, 2015, p. 6). It is quite surprising that the translated versions of *We love winter!* and *Karuselli sukat* differ so significantly from the original patterns. It may be that the translator has had the freedom to transform the pattern or the designer may have wanted some changes in the translated version.

Translations are naturally more explicit than the original text (Séguinot, 1988, p. 106) and this can also be seen in the three patterns. In all of the patterns, the translator has decided to explain instructions more explicitly in the translated version than the author has in the original Finnish version. The translator of *Karuselli sukat* (*Carousel socks*) has transformed the pattern completely to make it easier for the reader to understand with additional pictures, whereas the translators of *Soulmates* and *We love winter!* have explained more abbreviations in English than have been explained in Finnish. The explication of the translated versions may be due to the translator's presumption that the reader will not understand the pattern otherwise. One would assume, however, that the original knitting patterns would include all of the essential information, but it appears that the translators have considered it necessary to add information.

The findings of this study indicate also that there is no singular strategy for translating knitting patterns. Similarities were found in the translations of the three knitting patterns, but at the same time, the differences were also significant. The patterns represent different styles

of knitting which may affect the translating strategies to some extent: charts in *Soulmates* and *We love winter!* require some consideration of the layout as well as translating. The original *Karuselli sukut* is only plain text, which may be somewhat simpler to translate as long as the translator is able to translate knitting jargon. These differences in the patterns may have led the translators to different types of solutions for translating.

Further research on this topic could include comparing the same designers' patterns and their translations with each other or studying possible different versions of the same pattern. Additionally, the topic could be broadened to include one or more books that include knitting patterns. Examining differences between the findings of this study and similar studies carried out on translation of instructions in general could also be considered.

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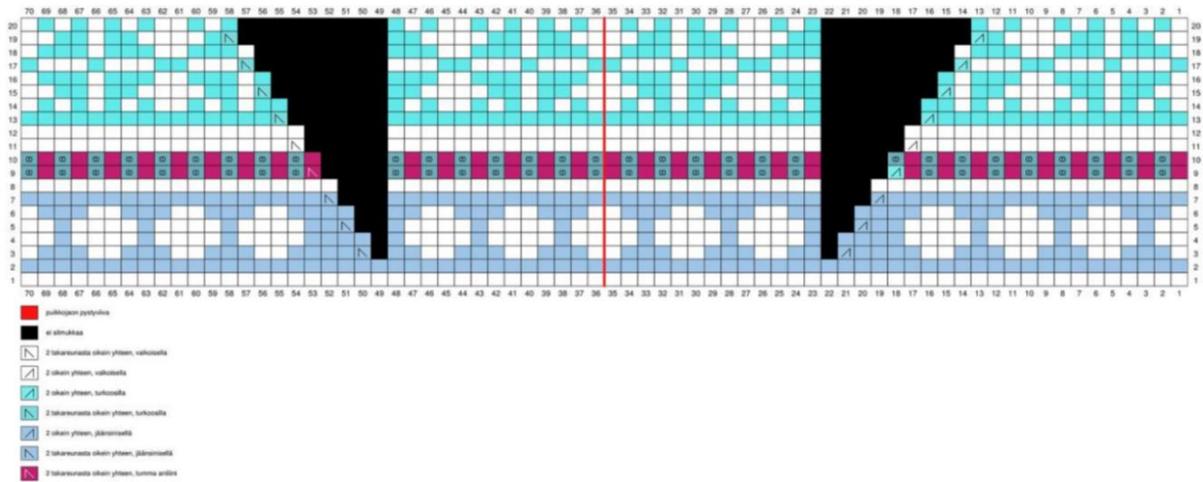
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Appendices

Appendix 1

Knitting chart containing colors and symbols of *We love Winter!*



Appendix 2

Soulmates by Niina Laitinen



Appendix 3

We love winter! by Merja Ojanperä



Appendix 4

Karuselli sukat (Carousel socks) by Kati Koitto



Appendix 5

Toe of the *Karuselli sukat* (*Carousel socks*) worked according to the instructions.



Appendix 6

Explanations for color charts in the English version of *We love winter!* copied from the PDF-file.

