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## MYSTERIOUS *CZERNINA* DUMPLINGS. ON SWEDISH DISHES AND THEIR TRANSLATED NAMES IN THE POLISH *EMIL OF LÖNNEBERGA*

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**Abstract:** This article starts with a short overview of the fundamental role played by food in children's literature. The motif of food can convey deep psychological as well as philosophical meanings, and Astrid Lindgren made use of it with various purposes in mind: symbolical, comical, anti-didactic or educational. The main analysis is limited to the Polish translation of the name of one dish in the old Swedish cuisine – *palt* – which appears in different contexts in Astrid Lindgren's trilogy about Emil of Lönneberga.

**Keywords:** food, Swedish *palt*, children's literature, didacticism, Astrid Lindgren, cultural translation

In children's literature the motif of food and broadly understood cooking has always occupied a major position. It may be simply explained as an expression of greed that is typical of many children, or as a manifestation of an obvious human pleasure derived from food, to which the young can totally abandon themselves, especially when it comes to sweets. A frequent reappearance of this motif, however, may also be viewed from a broader perspective, with regard to its origins and a deeper psychological, sociological and even philosophical meaning.

Maria Nikolayeva (1999) interprets the motif of food in children's literature as a continuation of the reformulated rite of passage characteristic of myths and folktales. The hero is often eaten or, once he is resurrected to a new life, he frequently consumes ritual food as part of the initiation process. According to Nikolayeva, food, similarly to other mythical motifs, is connected with the archaic conceptualizations of life, death and resurrection; at the same time, it refers symbolically to sexuality, fertility and re-

production. With time, it has lost its pure, sacral and esoteric connotations, but the familiarity with its origins often contributes to literary interpretation. In folktales as we know them today, the original functions of food have undergone transformations, and subsequent alterations have resulted from the didactic approach to this genre of children's literature.

In Astrid Lindgren's books food is an important component. Many scholars have discussed its significance (cf. Lundkvist 1979; Lager 2006), including Vivi Edström, an expert on Lindgren's books, who writes that "while reminiscing about her childhood, Astrid Lindgren emphasises that she and her siblings were astonished by how much food adults would consume at Christmas parties" (2000: 137; trans. A.M.O.). Lindgren translated that astonishment into expressive humour present in the Emil trilogy. In the books, she brings back her childhood delicacies: wild strawberries, fried pancakes, the unforgettable Småland cheese cake. The importance of culinary motifs in Astrid Lindgren's work is pointed out by Göran Lager Järnspisar in his *Hackekorv & tabberas. Mat, smak och tradition i Astrid Lindgrens värld* (Hackekorv & Tabberas. Food, Taste and Tradition in Astrid Lindgren's World)<sup>1</sup> where whole chapters are devoted to dishes described by Lindgren in her books.<sup>2</sup>

The variety and frequent use of culinary motifs and references to dishes is clearly much more pronounced in books about Emil of Lönneberga than in other books by Lindgren. Parties where sausage (*korvkalas*), cherry (*körsbärskalas*) or crayfish (*kräftkalas*) are served provide a splendid opportunity for get-togethers, breaking the farming routine. The dichotomy of hunger-repletion is one of the many contrasts on which the tale is based. Emil's attitude to food characterises him as a good-natured boy who willingly shares food with others, and his generosity is all the greater since it does not stem from an unlimited access to food, as in Pippi's case. The hero's self-determination and obstinacy are frequently illustrated by culinary scenes, which are also humorous. The majority of his pranks are associated with food (eg. the famous soup bowl, dumpling dough, sausage eaten in the larder, or fermented cherries).

Summing up, various culinary motifs occupy a prominent position in Astrid Lindgren's books, performing manifold functions which can be

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<sup>1</sup> Interest in this subject is further confirmed by such German publications as *Bei Astrid Lindgren zu Tisch* by Sybil Gräfin Schönfeldt (2007) and *Das Astrid Lindgren Kochbuch* by Mamke Schrag and Andreas Wagener (2008).

<sup>2</sup> I refer to this text in the analytical part below, where I describe old Swedish cuisine.

categorised as follows: (1) the symbolic function, whereby food guarantees security, symbolises home, bonds with mother and is often part of an idyllic vision of childhood, frequently emphasised by the Christmas menu; (2) the descriptive function, where the attitude to food is an interesting device characterising protagonists, connoting positive features such as generosity, honesty and big-heartedness (Pippi, Emil), but also used for negative characterisation, implying meanness and calculation (Anton Svensson, Kommandor); moreover, possession of culinary skills places female characters in the group of ingenious, good housewives (Emil's mother, Lina); (3) the anti-didactic and comical function: although didacticism connected with food takes on many forms in children's literature (presenting a healthy diet, suggesting that children should help parents in the preparation of meals, teaching them to cook and observe table manners), in the case of Emil and Pippi there is a kind of roguish "anti-didacticism" when children eat plenty of sweets and break strict rules of etiquette; (4) the educational function, represented here by varied menus described in the Emil books. Food is both an indicator of the chronotope, a unique "here and now" reflecting the local colour as well as reinforcing realism of the tale and a way to broaden the young reader's knowledge of old folk customs and traditions. The example that I am going to analyse – Swedish *palt* – represents the latter category.

Translation of culinary terms is part of cultural translation. Some dishes are universal, easily recognisable and do not pose any challenge for the translator. Yet a lack of an equivalent in the target culture may obviously cause a problem, especially when the target reader is a child. Let us consider how theoreticians of children's literature translation approach this issue.

Swedish researcher Göte Klingberg opts for exoticisation, which enables children to learn about the "new":

In children's literature research today it is generally held that food is something of interest to children and that popularity of some books may have something to do with the interest the books take in food and their detailed description of it. What children in other countries eat and drink may thus awaken the readers' interest in the foreign culture. In translation deletion and change should therefore be avoided. The translator should tell what the characters really eat and drink. It is of no importance if the translator needs more words than the source text in such cases (1986: 38).

This principle was not widely observed in Polish translations of children's books, as Monika Adamczyk-Garbowska notes:

Translators often decide to polonise texts, for fear that a faithful translation may not render the flavour or atmosphere of the original. (...) Sometimes translators replace English products with other items, fearing that even if Polish equivalents actually exist, they are too rare and unfamiliar to children (Adamczyk-Garbowska 1988: 82; trans. A.M.O.).

Adamczyk-Garbowska finds some of these decisions to be justified and others to be unfortunate, since they do not convey the atmosphere of the original. It is notable that the translations referred to here came to being at a time when Polish children did not know many products which were daily commodities for English readers.

Maria Nikolayeva also takes notice of the way food names are rendered in translation and places this element of culture in the semiotic space of daily life. She believes that a translation should generate the same feelings as the original; therefore, the translator should not slavishly hold on to the source text to the detriment of the target reader's understanding. Nikolayeva's conclusion is notable: a positive response is best evoked by cultural "creative misunderstanding." The most likely to achieve success is a combination of the "native" and the "exotic" (Nikolayeva 1996: 36), which is an interesting implication for translators preparing "culinary translations."

At the end of this theoretical introduction let me mention an engrossing text by a Polish researcher who discusses translation of culinary terms. In her book entitled *Kuchnia tłumacza. Studia o polsko-francuskich relacjach przekładowych* (The Translator's Cuisine. Studies on Polish-French Translatory Relations), Elżbieta Skibińska analyses semantic changes in selected Polish-French and French-Polish translations. She opens with an intriguing metaphor of the translator, which sets the tone for the whole book – a cook "food for thought":

(...) he makes a peculiar cook: his role is to prepare foreign, strange dishes from faraway places for the guests; to use new, unfamiliar, specially imported ingredients (just as cooks do in the top "exotic" restaurants), and also – if it is not otherwise possible – to replace them with local products to be used in an original way – they will reveal hidden flavours; finally, to transform or update traditional recipes, either by means of new ingredients or by changing the use of old and familiar ones (2008: 13–14; trans. A.M.O.).

Skibińska considers culinary motifs to be significant symbols of cultural phenomena, which, though they exist in the microstructure of the text, influence the understanding of its macrostructure. They add a layer

of realism, thus the use of any naturalising strategies results in major dissonances in these lexical sets. Although Skibińska focuses on literature for adults, she devotes one chapter to the translation of comic books addressed primarily to children. According to her, young readers do not seek a translation but

they want to be entertained (in the best meaning of the word). Entertainment may be derived from being distanced from daily life through reading either a translated text or the original, as long as the book transports readers to a different world than that in which they live (...) the easiest way to be transported into otherness is through a translation, which by its very nature connotes strangeness. Translation makes it possible for readers to be transported to a different cultural space whose nature depends on the source text (2008: 214–215; trans. A.M.O.).

Further on, Skibińska elaborates on this idea and admits that French cuisine may be “a tricky ground for translators who must bear in mind that they are addressing young and not very experienced readers, who, although adventurous, have a limited capacity of acceptance; too much strangeness may discourage them rather than arouse interest” (2008: 217; trans. A.M.O.). This observation, while originally referring to French cuisine, may easily be extended to other world cuisines.

Summing up, the above quoted theoreticians represent two dichotomic approaches to the translation of culinary terms: naturalisation or exoticisation. Exoticisation is usually the favoured option. Moreover, Skibińska and Nikolayeva propose a middle way, which can be described as a “moderate amount of strangeness” aimed at young readers.

Before I begin to discuss the Swedish dish called *palt*, a word of explanation about the analysed material. The Polish reader had the first opportunity to meet Astrid’s favourite literary character, Emil, as late as in 2005. An elegantly bound hardback edition of *Przygody Emila ze Smalandii* (The Adventures of Emil of Småland) was released by the Nasza Księgarnia publishing house and comprised translations of the three Swedish volumes: *Emil i Lönneberga* (1963), *Nya hyss av Emil i Lönneberga* (1966) and *Än lever Emil i Lönneberga* (1970). The first of these, originally translated by Irena Szuch-Wyszomirska in 1971, was titled *Emil ze Smalandii* (Emil of Småland) and remained the only volume available to Polish readers until 2005. It came out under the same title in the same translation as the first in a three-volume collection titled *Przygody Emila ze Smalandii* (The Adventures of Emil of Småland), accompanied by two other volumes *Nowe*

*psoty Emila ze Smalandii* (New Pranks of Emil of Småland) and *Jeszcze żyje Emil ze Smalandii* (Emil of Småland Is Still Alive) translated by Anna Węgleńska. Regrettably, the text is not annotated as a revised version of the 1971 translation by Szuch-Wyszomirska, published in 2005, although revision and updating is necessary in the case of some translations and it should be a common practice to inform readers of such an interference. In this case Anna Węgleńska introduced necessary amendments and supplemented the 1971 text in order to adjust the lexis, syntax and style to the two newly translated volumes so that the story formed one coherent whole,<sup>3</sup> and also, it seems, to bring the translation closer to the original. For this reason the analysis below is based on two variations of the Polish rendition of the first volume, which are compared with the source text. To clarify my references, I have marked the translation of the first volume of *Emil ze Smalandii* by Irena Szuch-Wyszomirska (1971) as A and the version annotated by Anna Węgleńska (2005) as B.

After these introductory remarks, let us take a closer look at the Swedish *palt*. *Palt* is one of the oldest dishes on the Scandinavian Peninsula. Its basic and indispensable ingredients are flour and the blood of livestock or forest animals mixed with anything handy: fat, meat, spices or herbs. The name *palt* came into use in the 15th century; in Old Norse it roughly meant a piece (Lager 2006: 97–98). The basic dish has many variations, eg. *paltbröd*, *blodpudding*, *blodpalt*, whose common ingredient is animal blood. The popularity they enjoyed resulted from the economic situation in the country where the better, or finer, parts of a slaughtered animal were sold and the household used everything that was left over: fat, brawn, legs and blood. Necessity forced housewives to be extremely ingenuous and invent a number of meals that have become traditional folk dishes.

*Paltbröd* is a kind of bread that is still popular with the older generation in Sweden, but it has largely been disfavoured by young people. It is made of dough kneaded with blood, malt drink or brown ale, yeast, rye flour, cooking syrup, fried chopped red onions, spiced with salt, white pepper and marjoram. At Emil's, on the Katthult farm, *paltbröd* was often eaten, sometimes as the *paltbröd och fläsk (med vit sås)* variation. This dish is first mentioned in the source text when Lina offers it as an alternative to the spilt broth:

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<sup>3</sup> In July 2007 I was informed by Magdalena Korobkiewicz, assistant in the Publishing Department in Nasza Księgarnia that the translation had been amended by Anna Węgleńska with the approval of Astrid Lindgren's heirs.

“Vad ska vi laga till kvällsmat”, skrek Lina just när vagnen rullade i väg.  
 “Ta vad du vill”, skrek Emils mamma. ”Jag har annat att tänka på nu.”  
 “Då tar jag köttsoppa då”, sa Lina. Men i samma stund såg hon något blommigt  
 försvinna borta vid vägkröken, och hon kom ihåg hur det stod till. Hon vände  
 sig sorgset till Alfred och lilla Ida.  
 “Det får nog bli **paltbröd och fläsk** i stället”, sa hon (Lindgren 1987: 22).<sup>4</sup>

– A co mam zrobić na kolację? – krzyknęła Lina, kiedy bryczka ruszyła.  
 – Rób, co chcesz! – odpowiedziała mama Emila. – Nie mam teraz do tego  
 głowy!  
 – To ugotuję rosółu! – zawołała w odpowiedzi Lina. Ale w tej samej chwili  
 spostrzegła, że coś kwiecistego znika za zakrętem i przypomniała sobie, jak się  
 sprawy mają, więc z pewnym smutkiem zwróciła się do Alfreda i małej Idy:  
 – No, dzisiaj na kolację to będziemy mieli **chleb ze słoniną** (Lindgren  
 1999:13).<sup>5</sup>

“So what should I make for supper?” exclaimed Lina, when the carriage pulled  
 out.  
 “Make what you like!” replied Emil’s mother. “I’ve got other things on my  
 mind now.”  
 “So I’ll cook some broth!” answered Lina. But at the very same moment she  
 noticed some flowery thing disappearing round the corner and remembered  
 how things were, so, a bit sad, she said to Alfred and little Ida,  
 “Well then, we’ll have **bread and pork fat** for supper tonight.” (trans. A.M.O.)

Translation B offers an amended version of the last sentence: *No, dzisiaj na kolację to będziemy mieli chleb razowy z boczkiem* (Well then, we’ll have **wholemeal bread and bacon** for supper tonight; Lindgren 2005: 15; trans. A.M.O.).

Rendition A replaces *paltbröd* with the hyperonym “bread,” and has “pork fat” as a translation for *fläsk*, while the annotated rendition B specifies the type of bread as “wholemeal bread,” and amends pork fat into “bacon.” Wholemeal bread, made of flour and bran, is not an equivalent of Swedish *paltbröd*, but it is an attempt to bring the translation closer to the original, pointing out that the bread is not ordinary.

The target text implies the following interpretation of the scene: as a result of Emil’s prank, there will be no tasty soup in Katthult that night, and

<sup>4</sup> The quotation comes from the collective three-volume Swedish edition *Stora Emil-boken* of 1987.

<sup>5</sup> The quotations come from the 1999 edition of *Emil ze Smalandii*, although as I wrote earlier, the translation by Irena Szuch-Wyszomirska dates back to 1971.

Alfred, Lina and Ida will have to satisfy themselves with bacon or, worse, with pork fat sandwiches. It is a gloomy prospect when an exquisite warm meal is to be replaced with a fatty, probably tasteless sandwich, so the little prankster's fault – spilling the broth – seems automatically all the greater. We shall see in a moment that this judgement may be too harsh.

*Paltbröd* is mentioned again in this volume and on closer reading “the logic of the sandwich” must be questioned. Emil receives a traditional punishment for pulling Ida up the mast: he is shut in the carpentry room, from which he manages to escape into the larder. Here he finds plenty of preserves and other delicacies, including – as the original has it – *runda paltbrödsbakor* (Lindgren 1987: 59), round loaves of *paltbröd*:

Uppe under taket hängde rökta skinkor och runda paltbrödsbakor i långa rader, en hel stång full, för Emils pappa tyckte myckte om **paltbröd med fläsk och vit sås** (Lindgren 1987: 59–60).

W górze pod powałą wisiały wędzone szynki i długie rzędy okrągłych, nawlczonych na żerdź **suszonych placuszków**. Było ich tyle, bo tatuś Emila lubił je jeść **ze słoniną i zawiesistym sosem** (Lindgren 1999: 29).

Up under the ceiling were hanging smoked hams and long rows of round **dried fritters** strung on a perch. There were so many of them because Emil's daddy liked to have them **with pork fat and thick sauce** (trans. A.M.O.).

W górze pod powałą wisiały wędzone szynki i długie rzędy okrągłych, nawlczonych na żerdź **chrupkich chlebów**. Było ich tyle, ponieważ tatuś Emila lubił jej jeść **ze słoniną i zawiesistym sosem** (Lindgren 2005: 38).

Up under the ceiling were hanging smoked hams and long rows of round **crispy breads** strung on a perch. There were so many of them because Emil's daddy liked to have them **with pork fat and thick sauce** (trans. A.M.O.).

The first rendition rather surprisingly calls *paltbröd* dried fritters, although the very same name was earlier rendered simply as bread; the other translation now uses crispy breads, although it earlier referred to *paltbröd* as wholemeal bread. Moreover, rendition B returns to pork fat despite the fact that previously it had rightly been amended to bacon. The image revealed to the Polish reader by rendition A is at least suspicious: Emil's father, Anton Svensson, is very fond of dried fritters with pork fat and thick, i.e. glutinous, sauce. In version B Svensson has a liking for bread and pork fat and thick sauce. This peculiar information makes it impossible for us to realise that it is a dish served warm. It is not easy



to imagine sandwiches with pork fat in thick sauce. Not to mention them being a rare delicacy.

The epithets “dried” in the description of fritters and “crispy” with reference to breads were added under the influence of the original because *paltbröd* is hanging on a perch under the larder’s ceiling. However, it is far from crispy. In the country, bread was seldom made and it was stored in a bushel of grain or, in the case of *paltbröd*, it was dried, which guaranteed its longevity but also made it very hard. For that reason it had to be soaked and stewed in sauce before eating. The white sauce, *vit sås*, was made by thickening the water in which bread had been soaked with flour and whitened with milk or cream. Warmed up in this way, *paltbröd* was served with smoked bacon (Lager 2006: 111). It was a traditional Swedish folk dish: special dried *paltbröd* bread, warmed up in white sauce with smoked bacon (*paltbröd med fläsk och vit sås*). This was the alternative to broth when Emil got stuck in the bowl, and this was also Emil’s father’s favourite dish.

Unfamiliarity with the Swedish culinary folk culture of the 19th and early 20th century resulted in distorted imagery in both Polish renditions. While it is true that *paltbröd med fläsk och vit sås* is a dish name difficult to translate because there is no equivalent in Polish culture, inconsistency in translation is striking, and the rather random rendition of this important cultural indicator affects the logic of the target text. I see this feature as part of a broader translation problem, which I call “lack of coherence competence.”

*Palt* recurs in the story described in the chapter called *Lördagen den 28 juli. När Emil hävde paltsmeten över sin fader och täljde sin hundrade trägubbe*, translated into Polish as *Sobota 28 lipca, kiedy to Emil zrzucił na swego tatusia miszkę masy na kluski z czerniny i strugał swego setnego drewnianego ludzika* (Saturday 28th July, When Emil Dropped a Bowl with Dough for *Czernina* Dumplings on his Daddy and Was Carving His Hundredth Wooden Figurine). On that unlucky day, by an unfortunate coincidence, Emil gets into his father’s bad books once again. This happens because of a dish made for dinner, described in great detail. Once again, just as with other pieces of information about the past, the narrator uses an over-familiar tone which hides adult didacticism behind the phatic second person address:

Vid middagstid blev Emil utsläppt, och när han kom in i köket, sprang Ida glädjestrålände emot honom.

”Vi får **palt** till middag”, sa hon.

Du kanske inte vet vad **palt** är för någonting? Det är stora, svarta klumpar med fett fläsk inuti. Det smakar som **blodpudding** fast olika och mycket bättre. Man gör **palt** av blod, precis som man gör blodpudding av blod, och nu när det hade varit grisslakt i Katthult, så var det klart att Emils mamma skulle koka palt. Hon hade rört ihop **paltsmet** i ett stort lerfat som stod på bordet, och på spisen kokade vattnet redan i den väldiga järngrytan, snart skulle här bli palt så att det var fröjd åt det.

“Jag ska äta arton stycken”, sa Ida storslaget, fastän hon var liten speta som på sin höjd kunde få ner en halv palt (Lindgren 1987: 124).

Kiedy nadszedł czas obiadu, Emil został wypuszczony i gdy wszedł do kuchni, wybiegła mu naprzeciw rozpromieniona Ida.

– Dziś na obiad będziemy mieli **kluski z czerniny** – powiedziała.

Pewnie nie wiesz, co to są **kluski z czerniny**. Są to duże, czarne bryłki **ze specjalnie przyrządzonego z czerniną ciasta**, nadsiewane tłustym boczkem. Przypominają trochę **krwawą kiszkę**, ale są o wiele bardziej smaczne. **Czerninę** robi się z krwi, zupełnie tak samo jak **krwawą kiszkę** robi się z krwi, a ponieważ w Katthult odbywało się właśnie świniobicie, było więc oczywiste, że mama Emila przyrządzi kluski z czerniny. Mieszała **krwistą masę** w dużej misie stojącej na stole, a na piecu gotowała się woda w wielkim żeliwnym garnku i wkrótce będą kluski, i można się będzie nimi rozkoszować.

– Ja zjem osiemnaście – powiedziała Ida zdecydowanie, chociaż była cienka jak patyczek i na swój wzrost mogła zjeść co najwyżej pół kluski (Lindgren 2005: 81).

When it was time for dinner, they let Emil out and when he entered the kitchen, he was met by beaming Ida, who ran to greet him.

“Today we’ll have **czernina dumplings** for dinner,” she said.

You probably don’t know what **czernina dumplings** are. They are big black lumps made of **dough specially mixed with blood**, stuffed with fatty bacon. They resemble **blood pudding** a bit, but taste much better.<sup>6</sup> **Czernina dumplings** are made of blood, just like blood pudding is made of blood, and as they were slaughtering a pig in Katthult at the time, it was clear that Emil’s mum was going to make **czernina dumplings**. She was mixing the **bloody mass**<sup>7</sup> in a big bowl placed on the table while water was boiling in a large cast-iron pot, and dumplings would be ready soon, and you could delight in them.

“I’ll have eighteen,” Ida said decisively, although she was as thin as a stick and, judging by her height, could eat half a dumpling at most (trans. A.M.O.).

<sup>6</sup> This sentence neutralises a humorous phrase used in the original, *Det smakar som blodpudding fast olika och mycket bättre* (They taste like blood pudding but different and much better; trans. A.M.O.).

<sup>7</sup> In Polish *masa* may refer to “mass” or “dough” (translator’s note).

The translator chose not to introduce the loanword *palt* in the name of the traditional Småland dish, but instead to describe its characteristics, which were partly presented in the original. The description was meant to suggest some similarities with the Polish cuisine and that is probably the reason why the translator chose *czernina*. However, the choice is not only unclear, but it is also quite inconsistently used in the target text. *Czernina*, decreasingly recognisable nowadays, is a kind of soup made of duck or hen blood, so it is difficult to make sense of the translated Swedish *palt* dumplings. Thus, the first of its renditions, *kluski z czerniny* may read as if dumplings are taken out of *czernina* soup. In order to resolve the “*palt* dilemma” the translator decides to supply an explanation: *Są to duże, czarne bryłki ze specjalnie przyrządzonego z czerniną ciasta, nadziewane tłustym boczkiem* (they are big black lumps made of **dough specially mixed with *czernina***, stuffed with fatty bacon), which implies that the dumplings are made of soup. At this stage we realise that it is necessary to cook *czernina* and use it as an ingredient. Our reasoning follows the grammatical inaccuracy: the dumplings are not made of *czernina*, but they are mixed with *czernina*. Now another idea comes to our mind: is *czernina* mentioned in this recipe a euphemism for “blood”?

Further into the story, we come across more references to *czernina* itself – which is, as stated before, an ingredient of *palt* dumplings, although the original text gives a recipe for dumpling dough here. And the use of *czernina* in the translation turns out to be a trap: we can read that it is made of the blood of a slaughtered pig, which is factually wrong, as the traditional Polish recipe uses duck or goose blood rather than pig blood. Immediately afterwards “*paltmeten* dough” is translated, rather horrifyingly, as “a bloody mass,” which undergoes yet another transformation once it has landed on poor Emil’s father in the following scene:

„Titta här, så mycket **paltmet**,” jublade han och håll fram fatet ännu lite längre. Men kan man tänka sig så hemskt, han tappade taget och lerfatet med sitt blodiga innehåll föll rakt nere över Emils pappa, där han låg med näsan i vädret (Lindgren 1987: 126).

– Patrz, ile **masy na kluski**! – zawołał i podniósł naczynie jeszcze troszkę. I czy można sobie wyobrazić coś tak straszne? Emil wypuścił z rąk miskę, która z całą krwistą zawartością spadła prosto na tatusia leżącego na wznak (Lindgren 2005: 83).

“Look, how much **dumpling dough** there is!” he exclaimed and raised the pot a bit higher. And can you imagine something as dreadful as that? Emil dropped

the bowl, which fell together with all its bloody contents straight onto daddy, who was lying on his back (trans. A.M.O.).

This time *paltsmeten* is no longer “a bloody mass” but simply “dump-ling dough.” It is difficult to embrace all these names: although the choice of *czernina* in the description of a dish was no doubt intended to bring the culinary source culture closer, that decision only complicated the description of the Småland delicacy. Greater familiarity with the cultural context might have helped the translator to deal with the problem more efficiently. According to a traditional Småland recipe, *palsmet* that landed on Anton Svensson’s face is a mixture of water, pig blood, salt, flour and fat. Once mixed and kneaded, the dough is formed into small roll-sized dumplings and cooked in a pot with salted water (Lager 2006: 111–112). Bacon or other meat may be added to the dough, though dumplings can also be served without any additions, as the Katthult recipe shows.

Regardless of the ingredients and taste, the Polish text suggests that the dumplings are quite big by comparison with their Swedish counterparts, therefore the bragging of little Ida becomes even more unbelievable – indeed, she can only have half a dumpling. Moreover, the very expression is rendered differently in another chapter in the volume. Towards the end of the famous *tabberas* party that Emil gave to men from the poorhouse, the table is almost empty, which starts to bother the little host: *Men hur det var började han ändå ängslas lite, för det såg inte ut att bli så mycket som en halv palt kvar, när det här kalaset var över* (Lindgren 1987: 218). This passage is translated as follows: *Ale jakkolwiek było, przestraszył się trochę, ponieważ nie wyglądało na to, by zostało więcej poza kawalkiem kaszanki, kiedy przyjęcie się skończyło* (Whatever happened, he got worried a bit because it was rather unlikely that more might be left besides a piece of *kaszanka*, when the party was over; Lindgren 2005: 140; trans. A.M.O.).

As we can see, half a *czernina* dumpling becomes a piece of *kaszanka*, the translatory solution which confuses the dishes and demonstrates lack of coherence competence again. In one of the earlier quotations the *palt* dish is compared to *kaszanka* (black pudding), also known as *krwawa kiszka* (blood sausage), while in the passage quoted above it becomes, rather unexpectedly, black pudding itself. Fortunately, in this particular scene such an error does not affect the imagery in any significant way.

As stated above, in her description of Småland dumplings Lindgren humorously compares them to another dish whose ingredient is blood: the traditional *blodpudding* (calqued into Polish as *krwawy pudding* – bloody

pudding). It is a baked mixture of many ingredients: blood, apple mousse, chopped onion, rye flour, cream, weak beer or broth, fat and spices such as salt, pepper, herbal pepper, cloves, marjoram and ginger. As no Polish equivalent exists, the translation features a product familiar to Polish readers which shares one main feature with the Swedish recipe: blood. Owing to its appearance and partly to its contents, *krwawa kiszka* (blood sausage), also called *kaszanka* (black pudding), resembles Swedish *blodpudding* and as such matches the source culinary context. Later, however, the use of the name *kaszanka* is inconsistent, as it is selected to denote other products from the original text: *palt* and *grynkorv*.

While adhering to the otherwise reasonable principle of bringing foreign flavours and dishes closer to children, it is easy to introduce confusion and distance into their presentation. The Polish *czernina* as the equivalent of Swedish *palt* dumplings seems to be used as a euphemism to avoid talking about blood, the basic ingredient of the dish. The inconsistency in translation further strengthens the confusion. The example presented here illustrates difficulties in translating children's literature, which do not differ that much from challenges in translating other literary genres. Moreover, it demonstrates how the translation process depends on the amount of knowledge, cautiousness, logic and consistency.

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