

Ele Kuru

“WHY IS STRAIGHT THE DEFAULT?”

Translating Queerness in
Simon Vs. the Homo Sapiens Agenda

ABSTRACT

Ele Kuru: "Why is straight the default?" Translating Queerness in *Simon Vs. the Homo Sapiens Agenda*
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This thesis examines the representations of queerness in the Finnish edition of the 2015 young adult novel *Simon Vs. the Homo Sapiens Agenda* by Becky Albertalli, translated into Finnish by Lotta Sonninen and published in 2017 under the name *Minä, Simon, homo sapiens*. The purpose of the study is to provide insight into how queerness is translated for Finnish-speaking adolescent readers. The central research questions are: Do the representations of queerness in *Minä, Simon* match those in *Simon Vs.*? In case of differences, are there unjustified negative undertones or outright mistakes in them?

The data was gathered from the first 20 chapters out of a total 35 chapters of both the English and the Finnish editions of the novel. The data includes all instances in which the novel uses queer-specific language, including subtextual references to queerness. For the analysis, a framework built by the author is used. The framework details all differences between the source text and the target text, categorising on the basis of correspondence, apparent reasons for non-correspondence and the context in which the instance appears in the novel. The entirety of the data is then considered in relation to the research questions as well as the theoretical models for translated queer texts as proposed by Donato, Epstein and Démont.

The results of the analysis are largely positive or neutral: only 8 instances out of a 107 receive criticism for the way they represent queerness in the translation. However, these 8 contain some significant negative undertones, and as such, affect the otherwise queer-positive results negatively. Compared to a similar study by Epstein some years prior, this is nevertheless a positive result. For more conclusive results about the representations of queerness in translated young adult literature, wider research is required.

Academically, queer translation and especially queer young adult translation is still under-researched, and more nuanced frameworks for analysing queer translations are needed. Even so, the field has significant social value in determining the attitudes towards queerness held by translators and conveyed to the public via their work, the examination of which can contribute to determining future best practices on the field.

Keywords: queer translation, queer young adult literature, *Simon Vs. the Homo Sapiens Agenda*, queer representation

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TIIVISTELMÄ

Ele Kuru: "Why is straight the default?": Translating Queerness in *Simon Vs. the Homo Sapiens Agenda*

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Tämä tutkielma tarkastelee sateenkaarevuuden representaatioita Becky Albertallin nuorten aikuisten romaanissa *Simon Vs. the Homo Sapiens Agenda* vuodelta 2015. Romaanin on suomentanut Lotta Sonninen ja se ilmestyi suomeksi nimellä *Minä, Simon, homo sapiens* vuonna 2017. Tutkielman tarkoituksena on lisätä ymmärrystä siitä, miten sateenkaarevuutta käännetään nuorille suomalaisille lukijoille. Keskeisinä tutkimuskysymyksinä tarkasteltiin sitä, ovatko sateenkaarevuuden representaatiot romaanin englannin- ja suomenkielisissä versioissa keskenään samanlaisia, ja mikäli eroja löytyy, onko niissä perusteettomia negatiivisia sävyjä.

Tutkimusaineisto kerättiin romaanin suomen- ja englanninkielisten versioiden ensimmäisestä 20 luvusta. Romaanissa on kokonaisuudessaan 35 lukua. Aineistoon kuuluvat kaikki tapaukset, joissa romaani käyttää sateenkaarierityistä kieltä, mukaan lukien epäsuorat viittaukset sateenkaarevuuteen. Aineiston analyysissä hyödynnettiin kirjoittajan laatimaa mallia, joka huomioi erot lähde- ja kohdetekstin välillä ja lajitteli tapaukset vastaavuuden ja kontekstin mukaan. Ei-vastaavat tapaukset lajiteltiin lisäksi sen mukaan, mitä mahdollisia syitä ei-vastaavuudelle oli. Lopuksi aineiston kokonaisuutta tarkasteltiin tutkimuskysymysten valossa ja suhteessa Donaton, Epsteinin ja Démont'n luomiin sateenkaarevien tekstien analyysimalleihin.

Analyysin tulokset ovat pääasiassa positiivisia tai neutraaleja: 107 tapauksesta vain kahdeksaa kritisoitiin niiden sateenkaarevuuden representaatioista. Näihin kahdeksaan kuitenkin sisältyy merkittäviä negatiivisia sävyjä, mikä vaikuttaa negatiivisesti tutkimuksen muutoin positiivisiin tuloksiin. Toisaalta tulokset ovat hyvin positiivisia verrattuna Epsteinin samankaltaiseen tutkimukseen joidenkin vuosien takaa. Tarvitaan laaja-alaisempaa tutkimusta, jotta sateenkaarevuuden representaatioista suomennetussa nuorten aikuisten kirjallisuudessa saadaan tarkempaa tietoa.

Sateenkaareva tai queer kääntäminen ja etenkin sateenkaareva nuorten aikuisten kääntäminen, ovat akateemisina aloina vielä alituttuja. Alalla tarvitaan analyysityökaluja, jotka ottavat tekstien nyanssit huomioon paremmin kuin olemassa olevat mallit. Alalla on kuitenkin merkittävää sosiaalista arvoa, sillä kääntäjien asenteet sateenkaarevuutta kohtaan välittyvät lukijoille heidän työnsä kautta, ja näiden asenteiden tutkiminen auttaa määrittelemään alalla tulevaisuudessa hyväksytyjä toimintatapoja.

Avainsanat: queer kääntäminen, sateenkaareva nuortenkirjallisuus, sateenkaareva nuorten aikuisten kirjallisuus, queer representaatiot, *Simon Vs. the Homo Sapiens Agenda*

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1 Introduction

This thesis examines queerness, young adult literature (referred to as YA or YA literature henceforth) and translating queerness and queer themes. The topics are explored by focusing on the 2015 young adult novel *Simon Vs. the Homo Sapiens Agenda* by Becky Albertalli, and the representations of queerness in the Finnish edition of the novel. The translation *Minä, Simon, homo sapiens* was made by Lotta Sonninen and published in 2017. In the thesis, the books will be referred to as *Simon Vs.* and *Minä, Simon* respectively.

Queer is a broad, and sometimes controversial, term used to refer to LGBTQ+ people. The acronym stands for lesbian, gay, bisexual, transgender and queer, and the plus refers to less well-known identities that are nevertheless also a part of the community. Translating queerness can be challenging in many ways, because the terminology evolves and because the translator's own opinions, experiences (or lack thereof) and cultural expectations may affect the ways they choose to present queerness to the target text readers.

In the US, and subsequently in the entire English-speaking market, the publication of YA novels with queer characters has increased in recent years (Lo 2013; 2017; 2019; Aviles 2019). This increase has led to some of the original best-sellers being translated into Finnish. The change is welcome; despite the growing numbers, there is no surplus of queer representation in mainstream media, and Finnish-speaking YA readers deserve to see themselves represented in the books they read as much as their English-speaking peers. However, as the topic is rather delicate and complicated, it is critical that these translations do not project negative attitudes towards queerness even subtextually, and that they are up to date on the language they use. Thus, research on the topic has great social value and can potentially contribute to determining best practices in the field.

Translated queer YA has not received much academic attention to date. Plenty of research on YA literature exists both in Finnish and, especially, in English, some of it also on translated YA. A rather wide scope of research on queer literature has been conducted, again especially in English, and even queer translation has seen an increase in the amount of publications in recent years (Baer and Kaindl 2017, 1). Queer YA translation, however, is rather a minority interest and little research on it exists. With this study, I aim to fill some of the gap by analysing how queerness is translated to Finnish-speaking teenagers: Do the representations

of queerness in *Minä, Simon* match those in *Simon Vs.*? In case of differences, are there unjustified negative undertones or outright mistakes in them? Ultimately, I aspire to bring attention to quality queer translation for teenagers in order for the translators doing this important work to become more aware of their responsibility to their young readers and allocate sufficient attention to portraying queerness in ways that are accurate to the views and experiences of the LGBTQ+ community.

In section 2, the theoretical background of this thesis will be presented, including relevant terminology and a literature overview of previous research. It is followed by an introduction to the material and research method in section 3. Section 4 presents the analysis and discusses the findings, and section 5, Conclusions, closes the thesis. A list of references is to be found under section 6, and finally, the Appendix includes a detailed overview of the data I worked with.

2 Translated queer YA: terminology, history, and theory

This section is divided to three parts: section 2.1 discusses the history and use of the word “queer” in this thesis, section 2.2 defines the concept of YA and offers a brief look into the beginnings of queer YA literature, and section 2.3 is an overview of the academic literature on queer translation that informs this thesis.

2.1 Queer

The LGBTQ+ community and the word “queer” have complicated history. “Queer”, a word that originally meant “odd” or “strange” (*Chambers Dictionary of Etymology* 2015, s.v. “queer”), began to claim ground as a slang word for “homosexual” in the early 1900s, but not in a friendly spirit (*Concise Oxford English Dictionary* 2011, s.v. “queer”; *Chambers Dictionary of Etymology* 2015, s.v. “queer”). It was used as an insult from outside the community, and this use remains relevant to this day (*Concise Oxford English Dictionary* 2011, s.v. “queer”). Some LGBTQ+ people, especially from conservative or rural areas, are uncomfortable with a word that has been used against them and do not approve of reclaiming it or of using it as an umbrella term (Johnston 2019).

Nevertheless, in the 1980s the tides turned and the LGBTQ+ community began embracing “queer” (Baer and Kaindl 2017, 3; Lexico 2020, s.v. “queer”). Reclaiming slurs is an old and

honourable tradition within the community, and so “queer” became a general term to refer to anyone who is not heterosexual or cisgender¹ (Lexico 2020, s.v. “queer”). Today, it is also commonly used as a self-identifier by members of the community who do not wish to define their identity in further detail, either because explaining it would be too bothersome² or because they find definitive labels too restricting. It can also be a useful identifier for people who have not yet discovered detailed labels they feel comfortable with.

It remains the subject of much debate whether it is acceptable to use “queer” as an umbrella term when parts of the community do not approve of its reclaiming and consider it only a derogatory term. Regardless, academic circles were among the first to start using the reclaimed term, and Queer Studies is, by now, a long-standing academic field, sharing history with Gender Studies and Women’s Studies. Because of this history, it seems fitting to use this term in my thesis despite the controversy. Lastly, the community lacks a better umbrella term to this day³, so my choice is also justified with reasons of convenience.

Having mentioned Queer Studies, one more aspect of the word “queer” must be presented here. The academic concept of queer theory originated in Queer Studies and has since spread to other fields as a lens through which to examine concepts or a way in which to work with material. In an academic context, queer means something that disrupts binaries and established hegemonies and defies prevalent expectations (Baer and Kaindl 2017, 3). When queer theory is employed with a queer subject matter, the focus is on opposing the binary model of homosexuality versus heterosexuality, and we are invited to consider matters of sexuality and gender from a perspective that destabilises default expectations and societally established hetero- and cisnormative ways of thinking (Baer and Kaindl 2017, 2).

¹ “Cisgender” means someone who identifies as the gender they were assigned at birth; the opposite of transgender.

² I myself use queer as a self-identifier very often, because explaining my detailed identity of “non-binary biromantic asexual” to people who are not already familiar with the vocabulary is tiresome.

³ “The LGBTQ+ community” being a very long and burdensome way to express what is neatly and more comprehensively packed into “queer”.

2.2 (Queer) YA

YA is an age range within children's literature. It sits between the age ranges of middle grade⁴ and adult or, in some listings, new adult. An age range is not a genre but rather indicates the intended audience for a book. YA books are targeted first and foremost at people between 12 and 18 years old, although it is a well-known and recognized publishing industry fact that a large portion of YA readers are, in fact, adults (Publishers Weekly 2012; The Balance Careers 2018). This has even caused actual teen readers to begin discussions on whom YA publishing and marketing decisions are actually made for (Vicky Who Reads 2018; Jensen 2019).

Inside an age range, books come in all genres from contemporary to historical, mystery to science fiction and fantasy (abbreviated as SFF). Today's queer YA is typically either contemporary or SFF, although of course queer characters can, and do, appear in books of all genres. Nevertheless, books such as *Simon Vs.*, with a focus on coming to terms with one's identity, tend to be set in the contemporary world, whereas books where the characters' queerness is not at the core of the story are more commonly SFF. Coming-of-age is a typical theme for YA novels across all genres.

Not having ways to connect with other queer teenagers can have detrimental effects on the psychosocial development of adolescents, as is argued by Dwight Watson in his 2010 paper. Literature can bring together youths who would not have otherwise met and provide these positive connecting opportunities, such as with Watson's literature circle (2010). And even if, *especially* if, such real-life connections fail to happen, it is essential for queer teens to see themselves represented in the media they consume. For some, it may be the only medium where they see the possibility of a happy ending from themselves, too.

Representations of queerness in YA have not always provided positive experiences for a teenager seeking others like them between the pages of a book. A thorough overview of the history of queer YA on the English-speaking market is offered by Cart and Jenkins in their 2006 book *The Heart Has Its Reasons: Young Adult Literature with Gay/Lesbian/Queer content, 1969-2004*. As the title suggests, Cart and Jenkins name the first young adult novel

⁴ Middle grade books are targeted at children aged 8 to 12, typically with a protagonist in the same age range and themes appropriate for the age group, such as family and sibling troubles, friends and peer pressure, and first romantic interests (Author Learning Center n.d.).

with queer content to be from 1969. *I'll Get There. It Better Be Worth the Trip* by John Donovan (1969), however, was not a warm embrace for the questioning young homosexual of 1969 (Cart and Jenkins 2006, 27): rather, it established the central clichés of queer YA for the next few decades (Cart and Jenkins 2006, 27–28). According to Cart and Jenkins, *I'll Get There* presents homosexuality as experimentation and a choice, as well as portraying the death of the protagonist's dog as consequence of his dalliance (2006, 25–26). Queer YA of the following decades largely relied on these same tropes to make itself acceptable to the mainstream audience (Cart and Jenkins 2006, 27–28).

Two other “firsts” of queer YA should be mentioned here. The first YA novel with lesbian content was published in 1976: *Ruby* by Rosa Guy (Cart and Jenkins 2006, 35). While it was the first book handling such themes specifically marketed to young adults, it had strong predecessors in the lesbian pulp fiction of the 1950s which had enjoyed great attention at the hands of young readers (Cart and Jenkins 2006, 20–21). In addition to this, 1970s did also introduce the first “happy, well-adjusted gay character” in English-language YA (Cart and Jenkins 2006, 37). The novel *I'll Love You When You're More Like Me* by M.E. Kerr (1977) features the secondary character Charlie, whose homosexuality is a non-issue in the novel, and humour is poked at the gay stereotypes of the era (Cart and Jenkins 2006, 36–37).

Thankfully, today's queer YA is not comprised of collections of harmful tropes, and the number of queer YA books published by American publishers in a year is counted in the high dozens (Lo, 2019). If around 200 queer YA books were published in the US in total when Cart and Jenkins wrote their book (2006, 13), since 2018 it appears we have had around 200 new books every two years, which is remarkable progress.

2.3 Queer translation

The fundamental literature for this thesis is found in two books: *Queer in Translation* (Epstein and Gillett 2017) and *Queering Translation, Translating the Queer: Theory, Practice, Activism* (Baer and Kaindl 2017). Both are collections of contributions from various academics in the intersections of the relevant fields.

As for the history of this particular intersection, others have outlined the past of queer translation studies (see for example Baer and Kaindl 2017, 1). In recent years, publications and special issues of journals entirely dedicated to queer translation have begun to appear

more and more, the two volumes informing this thesis among them (Baer and Kaindl 2017, 1). Most recently, a third book-length examination of the subject appeared this year (Baer, 2021). We can thus conclude that while queer translation remains somewhat of a marginal interest, it is a constantly growing field as we become more informed in our understanding of the connections between translation and queer theory.

Those connections may not be immediately obvious, but the Introduction to *Queer in Translation* argues convincingly on their behalf:

Thus, if all translations ultimately and necessarily fail, so queer re-evaluates failure as refusal and resistance. If all translations entail an important element of approximation, so queer too is always only there or thereabouts and refuses the totalitarian certainties of many of its neighbours. If translations refuse the notion of the unique and immutable source text, queer too is in the business of deliberate proliferation. The purpose of that proliferation, in queer as in translation, is anti-hegemonic. Instead of the gesture of exclusion, that separates sheep from goats, good from bad and right from wrong (and by analogy colonizer from colonized, men from women and gay from straight), queer and its translation insist on the importance of seepage and contamination, hybridity, in-betweenness and indeterminacy. (Epstein and Gillett 2017, 16-17)

If queer and translation meet in the in-between space, in the uncertain and indefinable, what does that say about queer translation? Both volumes examine this from multiple viewpoints: translating queerness, queering translation, and translating queerly can all be viewed as separate concepts. Next, I present in further detail three articles that were the most influential to my work, and attempt to illustrate what queer translation means to those authors.

2.3.1 Clorinda Donato and a translation of queerness from a bygone era

Donato's article is published in Baer and Kaindl (2017, 130–143). It discusses a “medical narrative” (Donato 2017, 136) from 1744 written by doctor Giovanni Bianchi and translated into English in 1751 by author John Cleland. The narrative is called *Breve istoria della vita di Catterina Vizzani (A Brief History of the life of Catherine Vizzani [translation by Donato])* and in English *The True History and Adventures of Catharine Vizzani*. The two versions are quite different from each other, and in her article, Donato examines the differences which are chiefly caused by Cleland's anti-queer sentiments.

Vizzani was possibly what we would call a lesbian, possibly a transgender person of some sort (Donato 2017). Because of this ambiguity, I will refer to Vizzani with the singular they-pronoun. In her article, Donato explains that Vizzani had only ever felt attraction to, and had sexual relations with, women, but also lived eight years of their 14-year life as a man, under

the name Giovanni Bordoni (2017). After their violent death, an autopsy was performed and their life was documented by the surgeon (Donato 2017, 137).

As stated before, Cleland's "translation" does not have much in common with the Italian original (Donato 2017). From Donato's thorough contextualisation and analysis, we learn that Cleland's version of the text is moralising (2017; 131, 133) mocking (2017; 133, 140), and omits large parts of the original in favour of highlighting his own political and sexual beliefs (2017, 133). This is compared to the source text by Bianchi, whose recounting of Vizzani's life Donato describes as celebrating queerness and destabilizing "the [...] relationship between sex, gender, sexual desire, and sexual practice" (2017, 131).

Donato identifies both queering and unqueering of Vizzani and the narrative in Cleland's translation (2017; 133, 140). In the context of the time period, queer identities were not yet a separately defined marginalised group, and therefore Donato regards Bianchi's neutral-positive view of Vizzani as not queering, and Cleland's othering and judgmental view as queering instead (2017, 140). The purpose of queering, after all, is to make the queer more visible, more noticeable; even to make a text queer. But while we aspire to do so in order to, perhaps, bring forward our forgotten history or spread acceptance through normalisation, Cleland aspired to mark queerness as morally despicable and disgusting. Then again, his changing of large parts of the text to suit his own political and sexual agenda can be read as unqueering Bianchi's positive outlook on queerness, or, as Donato also puts it: "a salient case of reverse queer translation" (2017, 133).

The ways this article informs my work are twofold. Firstly, it shows explicitly the reason I chose this topic at all. While such an outrageously queerphobic translation would be unlikely to be published today, it illustrates the worst-case scenario of translating queerness. Secondly, solely by existing, John Cleland's translation of *Breve istoria* provides reason enough to look into modern translations of queerness. If this has once been acceptable, it may become so again, and the best way to ensure it does not is to hold translators accountable for their work around this topic.

2.3.2 B.J. Epstein and translations of queerness in modern YA

Epstein's article is published in Epstein and Gillett (2017, 131–142) and it examines the translations of queerness in two YA novels. The original novels are British, and the

translations Epstein analyses are Swedish. *Dance on my Grave* by Aidan Chambers (1982) was published in Swedish in 2006, and the Swedish edition of *Sugar Rush* by Julie Burchill (2004) was published in 2010.

Epstein includes an entire subchapter for discussing the nature of queer translation. Drawing from feminist translation theory, she posits that the queerness of a text can be made more noticeable by purposefully drawing the reader's attention to it (2017, 133–134). She then notes that it is equally possible for a translator to hide or remove queerness from a text (2017, 134). She names these tactics “acqueering”, when queerness is made more visible, and “eradicalization”, when “the radical nature of queerness” is eradicated (2017, 134).

Epstein hypothesises that the Swedish translations of her chosen YA novels would be acqueering, because she believes the liberal nature of Swedish people to allow for more overtly queer texts (2017; 131, 139). Nonetheless, both translations prove to be eradicalising (2017, 139). Epstein wonders whether it is due to the translators not recognising queerness in these texts, or whether the translators seek to protect young readers from themes they consider too mature, perhaps due to their own discomfort with them (2017, 140).

My research bears remarkable resemblance to Epstein's, and her findings are very interesting. The eradicalising nature of a translation from as recently as 2010, and from a famously liberal-minded country, is concerning and does add to the pressure to conduct more and wider research on this topic.

2.3.3 Marc Démont and a proposal of three translation strategies for queerness

Démont's article is published in Baer and Kaindl (2017, 157–171). Its purpose is to identify distinct strategies for translating queerness in literary texts, because, as Démont says: “Considering the multilayered and prismatic nature of queerness in literary texts and consequently its internal and haunting resistance to unilateral approaches, it is necessary to define the strategies that translators can adopt when faced with queerness's evanescence” (2017, 157). In other words, he has recognised queerness in literature to often be difficult to fully identify or properly grasp, and therefore its translation, or the analysis of its translation, should be approached with a defined toolkit of strategies.

Démont identifies three strategies for translating queerness: “misrecognising”, “minoritizing”, and “queering” (2017, 157). The misrecognising strategy is similar to Epstein's

eradicalisation and Donato's unqueering: it ignores, removes, or otherwise minimises the queerness of a text (2017, 157–158).

Démont's minoritizing strategy is an intermediate form not proposed by either Donato or Epstein. The minoritizing strategy often causes the queerness of a text to suffer because the main interest of the translator is to assimilate the queerness into the mainstream by finding acceptable equivalents for everything (Démont 2017; 157, 163). This is especially risky when dealing with subtextual or non-Western queerness since imposing modern Western labels on texts that are removed from them in time or place is, at best, inaccurate, and at worst, colonialist.

Finally, Démont's queering strategy is largely similar to Epstein's acqueering and Donato's queering, although he words it more strongly. He describes queerness as a “disruptive force”, and while his other two strategies attempt to either hide or assimilate this force, the queering translation embraces it, aiming to both recognise and reproduce it (2017, 163). Towards the end of the article, he calls for translators to respect the “queer meaning potential” of the texts they work with (2017, 166), which crystallises the underlying unifying thread of all these models: the queer(ing) translator's need to not only take, but create, opportunities of emphasising the queerness of a text.

Among the studies reviewed for this thesis, Démont is the only one who concentrates on translation strategies specifically for queer literary texts, and that makes him a crucial part of this overview. In addition, his model has something the others do not: the minoritizing strategy. A similar concept is not proposed by anyone else, and I find it covers an important middle ground that is missing from the other models.

3 Material and method

This section features a brief overview of the material as well as an introduction to my analytical framework. At the end of the section, I discuss my choice to create a framework instead of using an existing model.

3.1. *Simon Vs.* in short

I chose *Simon Vs./Minä, Simon* for analysis for reasons of both familiarity and popularity. I am well acquainted with the book from previous interest, and its rating average on the reading

community site Goodreads is 4.26/5 from a total of 319,426 ratings at the time of writing (Goodreads n.d.). It is both well-liked and widely known, and was even adapted into the feature film *Love, Simon* (Berlanti 2018). An average queer YA novel seldom receives an audience this wide. Therefore, also its impact, for better or for worse, has been bigger, and this warrants research into the choices made by its Finnish translator.

Simon Vs. is the coming-of-age story of 16-year-old Simon Spier, who is yet to come out as gay to his friends, family, and the world. The only person who knows about Simon's sexual orientation is Blue, another gay teenager from the same high school. Simon does not know Blue's real name or what he looks like, but they have become very close through anonymous email correspondence. Neither of them is ready to come out of the closet quite yet, but Simon's emails are discovered, and he is eventually outed to the entire school. As a result, Blue becomes too afraid to continue emailing Simon and their connection is severed. Simon then must grapple with the fact that he was not allowed to tell his own coming out story, as well as the possibility of never uncovering Blue's true identity.

The original paperback *Simon Vs.* is 303 pages long, and the Finnish paperback of *Minä, Simon* is 253 pages long. For my analysis, I used the first 20 chapters out of a total 35, which amounts to 142 pages of *Minä, Simon* and 171 pages of *Simon Vs.*

3.2 Method

To collect the data, I read through the first 20 chapters of the novel in Finnish, taking note of instances where queerness, gender identity, coming out, or other concepts similarly closely related to queerness are mentioned. I then read through the same chapters in English for the purpose of identifying any instances that had been omitted in the translation or that I had otherwise overlooked on the first round. Altogether I found 107 instances fitting my research.

The following steps were to analyse the instances side by side and to use these findings to create categories into which the instances could be divided. They were categorised on two axes: firstly, by the correspondence of the target text (TT) to the source text (ST), and secondly, by the context in which the instance appears in the text. Furthermore, the Non-Corresponding category was divided into subcategories of apparent reasons for the non-correspondence while also retaining the context groupings. These categorisations are visible

in Tables 1 and 2. Appendix 1 records all instances both in their ST and TT forms along with page numbers. Both tables refer to the instances by their instance numbers from Appendix 1.

In this thesis, correspondence is defined as a similarity between the ST and the TT across meaning, tone and form as closely as possible. It is crucial to note that an instance being non-corresponding does not make the translation invalid, wrong, or unsuccessful. Marking an instance as non-corresponding is simply noting a difference of some kind between the ST and the TT, and the apparent reasons for the non-correspondence, as well as any possible consequences, are another matter entirely.

4 Findings

In this section, I first present Tables 1 and 2 which depict my categorisation of data. Following that, each context group is briefly explained, and each category discussed with relevant examples. The section concludes with a discussion of the overall findings.

Each number in the tables corresponds to an instance unit listed in Appendix 1. A letter paired with a number, as in 49a, 49b and so on, signifies multiple analysable instances within one numbered unit. This was avoided as much as possible, but not all units were able to be divided while retaining sufficient context for the instances. In these cases, the instances were numbered under the same unit and separated from one another with letters. An asterisk next to an instance signifies its appearance in multiple categories or groupings.

Table 1. Categorisation of the data by correspondence and by context groups.

	Corresponding	Non-Corresponding
Identifiers	1, 7, 11, 12, 16, 17, 21, 22, 28a, 30, 56, 58, 63, 67, 82, 83	8, 14, 18, 29, 53, 71, 72, 73, 79, 80
Slurs and derogatory use	15b, 24a*, 77a, 84*	22, 24b*, 25*, 78*
Jokes	76, 81, 84*	59, 75, 89*
Indirect queerness	24a*, 48c, 54, 84*	24b*, 25*, 26, 48b, 55, 78*, 85
Being queer	5, 6, 49a, 64, 65, 66	9, 10, 13, 28b, 34, 48a

Coming out	3, 31, 33, 36, 52, 57, 61, 68, 70, 74, 91	2, 32, 37, 43, 44, 45, 46, 49b, 51, 60, 62, 86, 87, 88, 89*, 90
Gender identity	27, 41a	39a, 39b, 40, 41b, 42
Full phrases	35	4, 15a, 47, 50, 69, 77b
Other	19, 20, 38	

Table 1 depicts the first categorisation of the data. The rows show the context in which the instance appears in the novel, and the columns show whether the instance has been classified as corresponding or non-corresponding.

Table 2. Categorisation of all the non-corresponding data by apparent reason for non-correspondence and by context group.

	Queerness omission/ addition: flow of language	Queerness omission/ addition: other reason	Other change: flow of language	Different meaning	Different tone	Preserving meaning/ atmosphere	No direct correspondent	Domestication	Translation mistake
Identifiers	80	18, 72	53, 79*	8, 29	14, 71, 73	79*			
Slurs and derogatory use						22	78*	24b*, 25*	
Jokes					75*	89*	59, 75*		
Indirect queerness	26	85*		85*			48b, 55, 78*	24b*, 25*	85*
Being queer		28b	34, 48a	9	10, 13				
Coming out	32, 37, 45, 86	62		49b*, 90	2, 43, 44, 46, 51, 60	87, 88, 89*			
Gender identity		39b, 40*, 41b*			42	40*, 41b*	39a		
Full phrases				15a, 69, 77b	4, 47, 50				

Table 2 depicts all the instances of the Non-Corresponding category of Table 1 and divides them based on apparent reasons for the non-correspondence. Same context groups are applied as in Table 1. The context group Other has been removed from Table 2 because all of its instances are corresponding.

4.1 Context groups

Queer-specific instances in *Simon Vs.* and *Minä, Simon* were identified in seven contexts, along with three instances that could not be put into any of these context groups but did not comprehensively create their own group either. The contexts I have identified are: Identifiers, Slurs and derogatory use, Jokes, Indirect queerness, Being queer, Coming out, Gender identity, Full phrases, and finally Other for those three unclear instances. All context groups have multiple instances in them, and all but one have both corresponding and non-corresponding instances, the exception being Other with only corresponding instances.

- Identifiers: The Identifiers context group is comprised of instances where people directly identify someone as queer in speech, writing or thought. It can include instances such as “I’m gay,” as it is a direct self-identification, or “he’s gay,” if it is clear from context that this is information received from the subject of the sentence, and thus a kind of relayed self-identifier.
- Slurs/derogatory use: In addition to clearly identifiable queer slurs, this group includes instances that can in context be interpreted as malicious, mocking or otherwise displaying disrespect or dislike towards queer people or queerness. For example, Simon’s father’s gay jokes, as much as they are meant to be funny, are alienating to Simon, and this constitutes derogatory use.
- Jokes: Jokes about queerness are most often actually funny when made by queer people or in good faith together with a queer person. This category does not include bad-faith jokes meant to mock queerness.
- Indirect queerness: At times, queerness is represented in a sentence by the name of a famous queer person or a reference to a piece of “queer media”, for example. This group is for those instances.
- Being queer: In this group, we see instances that refer to or are about the wider circumstances of being queer, such as a sentence along the lines of, “Because I am

non-binary, my experience is different from that of men and women.” These instances can sometimes be confused with identifiers, or they may be both.

- Coming out: All coming-out related instances belong in this group. They may use the phrase itself, refer to the closet, or talk about “being out”, among other things.
- Gender identity: While *Simon Vs.* is not a book about gender identity, queerness and gender are inherently tied together. Many queer people, even those who are cisgender, do not feel like they fit into the rigid gender roles of hetero- and cisnormative society, and choose to express their gender in traditionally atypical ways. Therefore, when researching queerness in a text, it is relevant to also account for instances related to gender identity and expression.
- Full phrases: This group is for instances in which the full phrase or sentence is queer-specific and extracting only the few (if any) queer-specific words from the middle of it would not provide sufficient context to understand the instance. This can include phrases like, “All my straight friends are accepting of gay people,” where “gay people” is queer-specific but does not mean anything without the rest of the sentence. This group can also include subtextual queerness.
- Other: The final group consists of two mentions of specific gay subcultures (instances 19 and 20) and one use of the word “non-hetero sex” (instance 38).

4.2 Apparent reasons for the non-correspondence

The discussion in this thesis focuses on the non-corresponding instances because those instances are the most useful source of information for the research being conducted. Nevertheless, it is worth noting that out of the 107 total instances, 50 are corresponding – almost a half of them. When one remembers that non-correspondence happens for various reasons, very few of them automatically making the translation “wrong” or “bad”, this bodes well for the overall results.

The columns of Table 2 are named for apparent reasons for non-correspondence between the ST and the TT. Some of these are questions of translation strategy or otherwise appear to be results of conscious decision-making by the translator (Queerness omission/addition: flow of language, Other change: flow of language, Preserving meaning/atmosphere, No direct correspondent, and Domestication). With others, it is ambiguous whether the non-correspondence is related to decision-making or if it “just happened” in the process of

translating (Queerness omission/addition: other reason, Different meaning, Different atmosphere). As for the Translation mistake category, the title is self-explanatory.

4.3 Representations of queerness in *Simon Vs.* and *Minä, Simon*

In this section, I examine each of the categories from section 4.2 in further detail. We consider some relevant examples from different context groups and attempt to identify what makes the TT different from the ST, and more importantly, why that is. After this section, we return to the question with which we began: whether the representation of queer subjects in the TT is substantially different from that in the ST.

4.3.1 Queerness omission/addition: flow of language

The omission or addition of queerness, in this context, means the omission or addition of a queer-specific word or phrase, such as “gay” or “coming out”. In this category, the focus is on instances where the omission or addition has apparently happened to keep the flow of language intact, such as adding clarity or avoiding repetition.

The omission or addition of queerness for language reasons happens four times in the context of coming out, once in the context of an identifier and once in the context of indirect queerness. In the instances of this category, one version of the text uses a pronoun to refer to something, and the other version verbalises said referent, such as in example 1:

- (1) “I’m not ashamed of it.”
”En häpeä että olen homo.” (“I’m not ashamed that I’m gay.”⁵; #80⁶)

Simon’s sister has suggested that he could deny being gay after being outed via Martin’s Tumblr post. It is a neutral translation in which the object of potential shame has been verbalized despite the ST only referring to it as “it”. Queerness has, therefore, been added, but it appears to merely for clarity’s sake; the ST, previously and long after, only refers to the subject matter with pronouns.

4.3.2 Queerness omission/addition: other reason

This category was originally named “Queerness omission/addition: non-apparent reason”, and such is the case with many of the instances of this category. Overall, the category includes

⁵ All of the back-translations of the target text are my own.

⁶ The number after each example refers to the instance number.

eight instances, three of which fall under Gender identity, two under Identifiers, and Indirect queerness; Being queer and Coming out each feature one.

A good example of the type of unclear but harmless omission and addition typical to this category are the instances under Gender identity. They are all about the same word and its translation, and all three instances find ways to substitute the word, as demonstrated in example 2.

- (2) It would be weirdly conspicuous if I didn't cross-dress at least a little bit today.
Jos en olisi osallistunut sukupuoli-ilotteluun millään tavalla, se olisi vaikuttanut tosi oudolta. (If I hadn't taken part in the gender-romp in any way, it would've seemed really weird. #40)

In the context of the story, the instances are from a school-wide theme day called “Gender Bender Day”, or, in Finnish “Sukupuolet vinkin vonksin -päivä” (“Topsy Turvy Genders Day”). Simon explains in the narration that the purpose of the day is to cross-dress – a term he uses a few different times. There is a direct Finnish correspondent for this word, “ristiinpukeutua”, but it is not used even once. As seen above, it is always substituted with something that will not change the meaning or atmosphere of the instance but will avoid talking about cross-dressing.

The reason for this avoidance is not immediately clear. It could be because the Finnish word is quite long and cumbersome. It is also not a very widely used term in our times, as the Finnish language has moved largely to talk about transvestism: for example, the glossaries on the pages of Gender Diversity & Intersex Centre of Expertise (2021), and the LGBTQ+ media Kehräjä do not mention cross-dressing at all (2021), although the the Dreamwear Club, an organization for transvestites and transfeminine people, lists “ristiinpukeutuja” and “cross-dresser” on their website as possible identity words along with “transvestite” (n.d.).

“Ristiinpukeutuminen” is also defined as a neutral term having to do with the performing arts on the site of The Helsinki Term Bank for the Arts and Sciences (2021).

Despite the apparently neutral presence of the word in the term bank and on the site of the Dreamwear Club, the translator has made the decision to avoid using it. Because of the shift away from it, perhaps they thought it would not be understood by the target audience, although I should think the term fairly self-explanatory. Therefore, although this is merely speculation, it is possible that this is a case of overcautiousness around queer vocabulary. The shift away from using “ristiinpukeutuminen” in favour of “transvestism” may have led people to think there is something wrong with the word “ristiinpukeutuminen”, and, in an attempt to

not use a potentially offensive term, the translator decided to get around it in other ways. It is, of course, commendable to want to steer away from outdated and offensive language, but when unsure, the correct information exists out there. That being said, the avoidance may, of course, also be accidental: perhaps the translator saw the word “cross-dressing” in its context of a theme day, and immediately thought of the carnival spirit also present in the book. If so, the substitution of the word may not have been a conscious choice at all.

4.3.4 Other change: flow of language

Having already examined omissions and additions of queerness caused by sentence-level structural differences, only one example is presented in this category. In the instances of this category, a similar change to those of section 4.3.1 is made, but the change is not an omission or addition of queerness. Only four instances appear in this category, two of them in the context group of Identifiers and two in Being queer.

- (3) “I’m officially certain he has no idea I’m gay [...]”
”Olen nyt täysin varma ettei hänelle ole juolahtanut mieleenkään, että minä olisin homo.” (“I’m now totally certain he hasn’t even considered that I might be gay.” #53)

In example 3, Blue is talking about his father to whom he was planning to come out but decided not to after receiving the autobiography of Casablanca as a Hanukkah present. This instance belongs in the Identifiers category and is classified as non-corresponding because of the change in the form of the self-identification. A simple statement of fact by Blue, “I’m gay”, is transformed into a possibility-expressing statement, “I might be gay”, (directly, “I would be gay”) in the translation. The latter is, however, entirely due to the way the earlier part of the sentence has been translated. Because of “he hasn’t even considered”, the verb of the following Finnish clause must be in the conditional form. The remaining instances of this category are very similar to example 3 in that they only feature a minor structural change between the ST and the TT.

4.3.5 Different meaning

Under Different meaning, I have identified nine instances. Three of them fall under Full phrases, two each under Coming out and Identifiers, and the remaining two are in Indirect queerness and Being queer respectively.

The majority of the instances feature slight meaning differences between the ST and the TT but not ones that would affect the impact or overall message of the passage. Nonetheless, in

this category I want to concentrate on an instance with a more notable meaning difference and potential harmful undertones. In addition to example 4, two other instances (85 and 90) in this category fill the same criteria.

- (4) “And then you hear about parents who are totally fine with homosexuality (a), but can’t handle it when their own kid comes out. (b)”
”Ja vanhemmista, joille homous ei ole mikään ongelma (a) siihen asti, kunnes oma lapsi tunnustautuu homoksi. (b)” (“And about parents who don’t have any problems with gayness (a) until their own kid confesses to being gay.” #49b)

In example 4, Blue discusses the many possible outcomes of coming out to one’s parents, and the stories he has heard. The TT version displays a lack of understanding about the trauma of coming out. It uses quite a colourful expression instead of the neutral phrase of the ST, which illustrates how single words can, and will, radically alter the representation of a multi-faceted, difficult subject which should be treated with care and nuance by the translator.

The translation of example 4 could be: ”Ja vanhemmista, joille homous ei ole mikään ongelma siihen asti, kunnes oma lapsi tulee kaapista.” (“And about parents who don’t have any problems with gayness until their own kid comes out.”) The ST uses the neutral phrase “comes out”, and its Finnish counterpart fits perfectly with the sentence structure the translator has built for this sentence. Yet they rather chose to go with “confesses to being gay.”

“To confess” is a very charged verb. We confess our sins. We confess things we are guilty or feel ashamed of. It is strongly associated with negative deeds or traits; one might confess to being a liar, but if one tried to confess to being kind, it would seem arrogant. One does not confess to positive or neutral traits, and homosexuality must, in the very least, be neutral the way heterosexuality is.

The societal stigma around being gay is strong to this day, and many feel fear and even shame about their queerness. Many may feel it is something they need to confess to, rather than just neutrally state. But in a queer-positive book by a queer author, about a queer teen who vocally expresses not being ashamed of himself, this type of word choice is out of place and may re-introduce shame to the reader.

This nuance matters because the agency behind coming out is at the heart of this book. The choice of when, or if, and how to come out should be granted to everyone but is denied of many. Ironically, the author of *Simon Vs.* came out in August 2020 because of incessant

online debate over her right to tell queer stories as a straight person (Albertalli 2020). She came out because she felt forced, because she felt it was the only choice left, even though she did not feel ready (Albertalli 2020). She may have very well felt like she was confessing to being queer, because the agency behind the choice was removed from her. Her experience is an example of why Simon's story, one that she published six years previously, continues to be relevant and that the nuance and trauma around coming out continues to be disrespected.

4.3.6 Different tone

Under this category, I have placed instances where the change from ST to TT does not necessarily create a difference in meaning, but it creates a difference in the tone or atmosphere of the passage. This is, perhaps, more up to personal interpretation than some other categories, but I will attempt to justify my analysis especially well here.

Six out of sixteen instances in this category are coming out-related, three fall under both Identifiers and Full phrases, two under Being queer, and one each under Jokes and Gender identity. Most of the changes are minor and do not have any adverse effects on the message being conveyed. The tone of the TT may be stronger, more passive, less lyrical or point to a personal experience rather than a wide phenomenon, but in the end, most of them can be described as my notes do: somewhat different, but not an unreasonable interpretation.

In two instances, numbers 14 and 42, the translation tone does create what could be called an unreasonable interpretation of the situation. Let us take a brief look at one of them.

- (5) At school, there are one or two guys who are out [...]
Koulussa on pari julkihomoa -- (At school, there are a couple of those out gays [...]) #14)

In the back-translation, I have purposefully used the word gay as a noun, because the TT term "julkihomo" is very difficult to translate. It comes from the words "julkisesti homo", openly gay, but is not necessarily a word many gay people would use of themselves. It has a rather tabloid-y connotation to it which I attempted to imitate by using the word gay as a noun. This explanation will, undoubtedly, also reveal why I do not find this instance to be quite harmlessly different in the TT. When the ST says "guys who are out", the tone is perfectly neutral, but in the TT, the expression turns quite judgemental. "Julkihomo" is a word used by someone who thinks homosexuality is being flaunted in their face and that this is a problem. It is not a word used by a closeted teenage boy about his peers.

Five of the sixteen instances under this category – 43, 44, 46, 51, 60 – concern the translation of the same phrase. In their emails, Simon and Blue frequently discuss “the Coming Out Thing” and there is a tonal difference in this translation as well. It is mostly notable for its repetition over a long stretch of the novel; representationally, it is a non-issue.

Finally, we will examine one of the most crucial translation solutions of the entire novel: “the Homo Sapiens Agenda”. Even though it is not a part of the Finnish title of the novel, being the original name, it is one of the most important singular phrases in the novel.

- (6) “I guess this is sort of our version of the Homosexual Agenda?”
”Olisiko tämä meidän versio homosatiosta?” (“Would this be our version of homosation?” #75)

Example 6 begins the conversation that then continues:

- (7) “The Homosexual Agenda? I don’t know. I think it’s more like the Homo Sapiens Agenda.”
”Vai että homosatio? Enpä tiedä, minusta kyseessä on pikemminkin homosapiensatio.”
 (“Homosation, you say? I don’t know, I think it’s more like homosapiensation.” #76)

The homosexual agenda or the gay agenda, as a term, rose from the US right-wing Christian hate campaign towards queer people in the 1990s (Herman 1997, 60–91). The Christian Right had been moving to make anti-queer stances one of their top priorities ever since the 1970s, but the movement gained more popularity and visibility towards the end of the 1980s and the “gay agenda” was coined in the 1990s (Herman 1997, 60–91). Its original meaning was to claim a threat, an organised and formal plan by queer activists to normalise homosexuality and claim rights and protections for LGBTQ+ people by undemocratic and illicit means, thus marginalizing heterosexuality and destabilizing the position of “traditional family values” (Herman 1997, 60–91). Obviously, no such plan exists, so the term has been humorously reclaimed for jokes. “Homosatio” (“gaysation” or “homosation”), on the other hand, is a term introduced by the Finnish political far-right to claim that the media pushes gayness on people, that queer people are “everywhere”, and the like. The first public use of the term that I could find was on Yle News in 2013 (Valkeenieni), and shortly after that in an opinion piece by a far-right politician (Mönkkönen 2013) Today it is widely used enough to have been recognised by the Institute for the Languages in Finland (Kotus) in their 2017 article calling for words that are especially Finnish in some way (Kotuksen uutiset 2017). While it has been somewhat reclaimed similarly to the gay agenda (see for example Koskela 2020), a simple Google search will show most of its use to still be in the negative sense.

The gay agenda, as a term, has had more time to lose the negative effect among the queer community, simply due to being much older. After all, the novel at the centre of this study is named after it, which must indicate that most of the negative connotation in queer spaces has vanished. “Homosaatio”, for its part, still has a lot of that negative connotation attached to it, which is why this translation does not quite match in tone.

However, examining example 7 more closely, the joke is that Simon and Blue want everyone, queer or not, to be treated equally, and the transforming of “homosexual” to “homo sapiens” is meant to reflect that. In the TT, “sapien” simply gets added into the middle of the word, and “homosaatio” becomes “homosapiensaatio” (“homosapiensation”). Therefore, in the end, one must say that even if the tones of “the homosexual agenda” and “homosaatio” do not quite match, this joke transfers remarkably well.

4.3.7 Preserving meaning/tone

This category is for instances where the change from the ST to the TT has contributed to preserving the meaning or tone of the passage. This may appear unintuitive, but the reasoning behind it will be explained. The category includes seven instances from five different context groups: three from Coming out, two from Gender identity, and one from Identifiers, Slurs/derogatory use, and Jokes each. One of the instances, number 89, is listed both under Jokes and Coming out.

In all of the instances of this category, a feature of the ST has been translated in a way that differs from the original, but the difference is what carries over the tone, emphasis, or other feature of the ST.

- (8) “Are you kidding me?” my dad says. “The gay one?”
”Et ole tosissasi”, isä sanoo. “Ai se homppelipoika?” (“You can’t be serious,” dad says. “That fairy boy?” #22)

Simon’s family is discussing the previous night’s episode of *The Bachelorette*, and Simon’s father thinks one of the competitors is gay. Even though the identifier he uses in the ST is technically neutral, his tone is mocking. Therefore, the translation using a slur is well-justified: it delivers on the intended tone of what the father originally said.

4.3.7 No direct correspondent

This category is what the title indicates: instances with no direct correspondent in the Finnish language. There are six instances, one of which is featured under two different context groups. The instances are divided as follows: three under Indirect queerness, two under Jokes, and one each under Gender identity and Slurs/derogatory use. The range of words or phrases without direct correspondents stretches from PFLAG to words like “girlcrush”. Example 9 presents a typical case:

- (9) “SUBJECT: out and about”
”Aihe: ulkona ollaan” (“Subject: I’m out” #59)

This is an email subject line right after Blue comes out to his mum and Simon to his friend. The ST uses a pun based on an idiom that does not really translate, so the TT has just substituted with a simple “I’m out”. It is worth noting, however, that the TT uses the passive voice which, when used this way in colloquial Finnish, denotes a general state of being and has a more relaxed tone than the curt-sounding “I’m out”.

4.3.8 Domestication

Two instances in the novel appear to be purposefully domesticated for a Finnish audience. They relate to each other, being parts of the same conversation and making the same reference. An earlier part of this conversation appeared under section 4.3.7: it is about a competitor on *The Bachelorette*, whom Simon’s father considers gay.

- (10) “Kid, he’s a one-man Pride Parade (a). An eternal flame (b).”
”Voi kuule, kaverihan on varsinainen yhden miehen Pride-kulkue (a). Koko Village People samassa persoonassa (b).” (“Oh honey, that guy’s a one-man Pride Parade (a). All of Village People in one person (b).” #24)

The domestication in question is in part b. Simon’s younger sister has expressed that she does not consider the competitor gay. Simon’s father responds with these metaphors. A little later:

- (11) And so Dad starts singing that song ‘Eternal Flame’ by the Bangles.
Joten tietysti isä alkaa hoilottaa Village Peoplen Y.M.C.A.:ta. (So of course dad starts singing Y.M.C.A. by Village People. #25)

These two instances have been grouped under Slurs/derogatory use and Indirect queerness. It could be argued that Simon’s father is only joking, but the jokes are at the expense of someone else “seeming gay”; their purpose is to mock visible queerness.

As for the domestication, the translator has chosen to change the referenced song and band from Eternal Flame by The Bangles to Y.M.C.A. by Village People. It is unclear to me what

the original reference is meant to invoke: if *Eternal Flame* is understood as so-called “gay music” in the U.S., or if it is meant to reference the phrase “flaming homosexual”. It is clear to me, however, that the translator opted for the “gay music” route and chose a band and a song that is widely recognised as such in Finland. Even if the ST reference is not about “gay music”, this was most likely a good choice, since making up a pun that would have delivered the same impact as *Eternal Flame*/flaming homosexual, while also tying it to an American music reference, would have been extremely difficult.

4.3.9 Translation mistake

Finally, this category only includes one instance.

- (12) “Your heterosexist comments aren’t lightening the mood.”
”Tuollaiset seksistiset kommentit eivät todellakaan kevennä tunnelmaa.” (“Sexist comments like that aren’t lightening the mood at all.” #85)

Simon’s older sister makes this comment after he has come out to his family, and his father asks which one of his previous three girlfriends turned him off women. Once again, he is attempting a joke, but only managing an insult. In the ST, Simon’s older sister calls his comment heterosexist, whereas in the TT, she calls it sexist, and these two things are not the same.

Heterosexism, according to Merriam-Webster, is “discrimination or prejudice against non-heterosexual people based on the belief that heterosexuality is the only normal and natural expression of sexuality” (2021, s.v. “heterosexism”). Sexism, on the other hand, again according to Merriam-Webster, is “prejudice or discrimination based on sex, especially: discrimination against women; behavior, conditions, or attitudes that foster stereotypes of social roles based on sex,” (2021, s.v. “sexism”).

Therefore, whereas heterosexism is queer-specific, and what Simon’s dad is doing, sexism is not queer-specific, although it is also what he is doing. It is prejudiced to ask a question like this, even as a joke, because he knows sexual orientation does not work that way. It is also quite insulting towards these teenage girls, Simon’s past girlfriends. Simon’s older sister’s comment in the ST points directly to their father’s homophobia, but in the TT, it instead points to the unkindness toward the girls. This redirects the attention away from the rightly pointed-out homophobia and completely changes what she is saying. That makes a significant difference in the narrative of the scene and the characterisation of the older sister: instead of

defending Simon, she is now defending the girls who are not even present. Mistakes such as this are what motivated me to choose this research topic: if a translator encounters an unfamiliar queer-specific term such as “heterosexism”, it is not enough to assume it means the same as sexism and not confirm the definition at any point. More precision is required.

4.4 Overview of the findings

To begin with, let us look at some numbers to help contextualise the analysis. The number of instances per category ranges from 1 to 16, although five categories out of nine have 6 to 9 instances in them. Only one category has over 9 instances in it: Different tone with 16 instances. This is unsurprising, as it is the category that most depends on personal interpretation, both mine and the translator’s.

Considering the context groups, Identifiers and Coming out have the most instances in them with 10 and 16 instances, respectively. This corresponds with what could be expected, since *Simon Vs./Minä, Simon* is a book about coming out, being outed, and learning to voice your identity: these topics would naturally come to the fore. The other context groups’ number of instances ranges from 3 to 7.

In section 4.2, I mentioned the number of corresponding instances to be 50 out of 107. Another detail about the Corresponding supercategory worth noting here is that while Identifiers and Coming out are the context groups with the most instances overall, Identifiers is the only group with more instances under Corresponding than Non-Corresponding. Finally, we must note that here are inherent linguistic differences in the ways English and Finnish use identifiers as well as the phrase “coming out” and these have most likely contributed to the high count of these instances in the Non-Corresponding supercategory.

With an overwhelming majority of the instances, the result of the analysis was positive or neutral. Only 8 instances out of 107 received critique for the way they represented queerness. Those were cases of apparent missing or misunderstanding of the nuance behind an expression, the TT expression having harmful undertones not present in the ST, and possible overcautiousness around queer vocabulary chosen over simply looking up what vocabulary the community uses. Eight instances is not much, but it does leave room for improvement. Ideally, after all, a translation such as *Minä, Simon* would have zero instances of harmful undertones or other problematic choices by the translator.

Finally, let us consider these results in light of the queer translation models of section 2.3. *Minä, Simon* cannot be assigned unqueering (Donato 2017), eradicating (Epstein 2017) or misrecognising (Démont 2017). It has individual translation choices that could be assigned one of these labels, but as a whole, the translation does not attempt to hide, remove, or otherwise purposefully misrepresent the queerness inherent to the text. As for the middle stage, offered only by Démont's model (2017), the case could be made that *Minä, Simon* is a minoritizing translation. For the most part, it follows the source text closely and uses appropriate terminological equivalents. Even so, it does not appear to make any effort to highlight, add or bring to the fore the queerness of the text, which disqualifies it from being queering (Démont 2017; Donato 2017) or acqueering (Epstein 2017). Some instances from sections 4.3.1 and 4.3.2 could be described as queering, but they are individual occurrences rather than examples of a pattern.

Therefore, logically, the closest match would be Démont's minoritising translation, and yet I do not think it quite fits. From the results of this study, it does not appear that the translator would have been doing any more assimilation than what was already perhaps built into the original work. If a translator does not work against that existing assimilation to further queer the text, does the translation remain misrecognising by default, due to not being queering? Perhaps Démont intended it that way, but I believe there to be room for more nuance here. Alas, that is for future researchers to build. I shall contend with concluding that as much as Démont aimed to build a framework of distinct categories, the queerness of *Minä, Simon* keeps resisting being categorised, as is fitting for the ultimately indefinable nature of queerness.

5 Conclusion

The aim of this study was to determine whether the Finnish translation of Becky Albertalli's 2015 novel *Simon Vs. the Homo Sapiens Agenda* represents queerness in ways that are substantially different from the source text, and especially whether there are any unjustified negative undertones in those representations. The answer, after an analysis based on 20 chapters out of a total 35 chapters, is that the representations of queerness between the ST and the TT are largely similar with a few exceptions, some of them displaying unjustified negative undertones. These exceptions are 8 out of a 107, which is truly few, but nevertheless leaves

room for improvement. However, compared to Epstein's similar study of queer YA novels translated into Swedish in 2006 and 2010, the results of this study are very positive indeed.

This is a qualitative study based on a single novel, but the results imply a positive state of queer representation in translated Finnish YA. This is socially significant, because representations in widely known books like *Simon Vs.* can have long-reaching effects, and thus ensuring their acceptable quality is important. The assessment of the quality of the translations and the similarity of the representations in the ST and the TT was successful and had largely positive results.

In the beginning of the thesis, I introduced three models of analysing queer translations, all written from different perspectives. These three models, while informing my work and thinking, did not function as a base for my classification of data: rather they functioned as a useful tool in analysing the results. The perspective of these models helps place the results among the existing research of the field as well as illustrates the need for further models and new research. My research could be situated more firmly among these existing frameworks, but the classification I created did allow me to analyse the data in more detail than any of the existing models would have, which was both useful and the reason behind my framework.

Academically, this study situates in a largely empty corner of queer translation studies. More research on this translated queer YA, and similar subjects, is sorely needed as the field progresses. Queer translation is, after all, a young field with plenty of room for new theoretical approaches, and this is especially true of queer YA translation. Research similar to this study on a wider scope would give us a better understanding of how queer YA is translated, especially if similar research were to be conducted in multiple language areas. Applying a simple framework such as Epstein's acqueering and eradication (2017) would give results with which the general state of queer YA translation would be quick to identify, although the risk of many books that are really neither being forced into one label is inherent in this approach. Hence I believe that there is a need for a more nuanced framework that outlines the possible strategies and outcomes of translating queer literary texts in more detail than what has been established so far.

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Appendix

Appendix 1

Instance /unit no.	Page in <i>Simon</i> Vs.	Source text	Target text	Page in <i>Minä, Simon</i>
(1)	2	"[...] my brother is gay."	"-- mun broidi on homo."	7
(2)	2	"Except the whole coming out thing doesn't really scare me."	"Paitsi ettei kaapista tulo oikeastaan pelota minua."	8
(3)	3	"Some straight kid who barely knows me, advising me on coming out."	"Heterokundi, joka ei edes tunne minua kunnolla, jakelee kaapistatulovinkkejä."	9
(4)	8	"My sister heard they donate money to screw over gay people [...]"	"Siskoni sanoi kuullessaan, että omistaja lahjoittaa rahaa homoja vihaaville järjestöille --"	12
(5)	8	"I don't exactly talk about gay stuff with anyone."	"En minä puhu kenellekään mitään homojuttuja."	13
(6)	15	"It's really amazing, isn't it? Someone can trigger your sexual identity crisis and not have a clue they're doing it."	"Eikö ole älytöntä, että joku voi tuosta vain laukaista toisessa seksuaalisen identiteettikriisin edes huomaamatta sitä itse?"	18
(7)	15	"If you knew you were gay [...]"	"Jos kerran tiesit, että olet homo--"	18
(8)	16	"[...] I didn't one hundred percent believe I was gay."	"-- [en] ihan sataprosenttisesti uskonut voivani olla homo."	19
(9)	18	"And I don't even think it was just the gay thing."	"Enkä tarkoita pelkästään sitä homomainintaa --"	20
(10)	18	"The way he feels so hidden and so exposed about the fact that he's gay."	"-- hänestä homous tuntuu siltä, kuin olisi koko ajan tarkkailtavana ja silti ihan näkymätön."	21
(11)	20	"I'm actually trying to prevent Nick from getting the girl he likes, so Martin Addison won't tell the whole school I'm gay."	"Minä yritän estää Nickiä saamasta omakseen tyttöä josta hän tykkää, jotta Martin Addison ei kertoisi koko koululle että olen homo."	23
(12)	20	"Did I mention I'm gay?"	"Ai joo, tosiaan, tulinko maininneeksi että olen homo?"	23
(13)	21	"[...] I don't know how to be gay in Georgia."	"-- en tajua miten Georgiassa voi olla homo."	23
(14)	21	"At school, there are one or two guys who are out [...]"	"Koulussa on pari julkihomoa --"	23

(15)	21	“Not like violent crap (a). But the word ‘fag’ isn’t exactly uncommon (b).”	”Ei mitään uhkauksia sentään (a), mutta hinttari-sanaa kyllä huudellaan (b).”	23
(16)	21	“And I guess there are a few lesbian and bisexual girls [...]”	”Varmaan meidän koulussa on lesbojakin, ja ehkä joitain biseksuaalittöjä --”	23
(17)	21	“If there’s one thing the Tumblr has taught me, it’s that a lot of guys consider it hot when a girl is a lesbian.”	”Jos jotain olen Tumblrista oppinut, niin sen että tosi monet kundit kiihottuvat lesboista.”	23
(18)	21	“Though I guess it happens in reverse.”	”Vaikka taitaa se toimia homojenkin suhteen.”	23
(19)	21	“There are girls like Leah, who do these <i>yaoi</i> pencil sketches [...]”	”Piirtäähään Leahkin <i>yaoi</i> -kuvia --”	23
(20)	21	“And Leah’s also into slash fanfiction [...]”	”Ja hän tykkää myös slash-fanifiktiosta --”	23
(21)	22	“[...] once he realised he was gay [...]”	”-- tajusi olevansa homo --”	24
(22)	23	“‘Are you kidding me?’ my dad says. ‘The gay one?’”	”‘Et ole tosissasi’, isä sanoo. ‘Ai se hommpelipoika?’”	25
(23)	24	“‘Daniel’s not gay,’ Nora objects.”	”‘Ei Daniel ole homo’, Nora inttää.”	25
(24)	24	“Kid, he’s a one-man Pride Parade (a). An eternal flame (b).”	”Voi kuule, kaverihan on varsinainen yhden miehen Pride-kulkue (a). Koko Village People samassa persoonassa (b).”	25
(25)	24	“And so Dad starts singing that song ‘Eternal Flame’ by the Bangles.”	”Joten tietysti isä alkaa hoilottaa Village Peoplen Y.M.C.A.:ta.”	25
(26)	24	“I mean, if that’s the way he feels, I guess it’s good to know.”	”Jos hän oikeasti ällöää homoja, niin kaipa se on ihan hyödyllinen tieto.”	25
(27)	31	“‘Okay, boys,’ says Ms. Albright. Hilarious, because Martin, Cal Price and I are the only ones onstage that technically qualify.”	”‘No niin, pojat’, Albright sanoo. Ja sehän on aivan hirvittävän hauskaa, koska teknisesti ottaen lavalla ei ole muita poikia kuin Martin, Cal Price ja minä.”	31
(28)	31	“I haven’t heard anything about him being gay (a), but there’s this kind of vibe I get, maybe (b).”	”En ole kuullut kenenkään vihjailevan että hän olisi homo (a), mutta tutkani hälyttää vienosti hänen kohdallaan (b).”	31
(29)	51	“It feels like we’re the last survivors of a zombie apocalypse.”	”Tuntuu kuin olisimme zombiapokalypsin viimeiset henkiin	46–47

		Wonder Woman and a gay dementor.”	jääneet: Ihminen ja homoankeuttaja.”	
(30)	52	“Me and Leah?” I ask. <i>But I’m gay. GAY. Gaaaaaaayyyyy.</i> ”	”Ai me Leahin kanssa?” kysyn. <i>Mutta minähän olen homo. HOMO. Hooooomooooo.</i> ”	48
(31)	55	“Honestly, the weirdest part is how they made it feel like this big coming out moment.”	”Kummallisinta siinä oli, kuinka minusta yhtäkkiä tuntui kuin olisin tullut kaapista.”	50
(32)	55	“As far as I know, coming out isn’t something that straight kids generally worry about.”	”Minun tietääkseni heteroiden ei yleensä tarvitse tehdä niin.”	50
(33)	55	“That’s the thing people wouldn’t understand. This coming out thing.”	”Mutta tätä ei kukaan voi tajuta. Siis tätä kaapistatulojuttua.”	50
(34)	55	“It’s not even about me being gay, because I know deep down that my family would be fine with it.”	”Kyse ei edes ole homoudesta, koska sisimmässäni tiedän että se olisi meidän perheelle ihan oookoo.”	50
(35)	56	“Leah loves gay guys, so she’d probably be freaking thrilled.”	”Leah varmaan olisi onnesta soikeana. Hän rakastaa homokundeja.”	50
(36)	56	“But I’m tired of coming out.”	”Mutta minä olen väsynyt kaapista tulemiseen.”	51
(37)	56	“All I ever do is come out. I try not to change, but I keep changing, in all these tiny ways. I get a girlfriend. I have a beer. And every freaking time, I have to reintroduce myself to the universe all over again.”	”Enhän minä mitään muuta nykyään teekään. En haluaisi muuttua, mutta muutun koko ajan kaikenlaisilla pienillä tavoilla. Alan seurustella. Juon olutta. Ja joka ikinen kerta minun täytyy esittäytyä uudestaan koko universumille.”	51
(38)	62	“Non-hetero sex, though? I imagine it may be a little better than Reese’s.”	”Mutta ei-heteroseksiksi saattaa hyvinkin olla jopa parempaa kuin Reese’sit.”	56
(39)	63	“Wednesday is Gender Bender Day (a), which basically amounts to southern straight people cross-dressing (b).”	”Hengennostatusviikon keskiviikkona teemana on ’Sukupuolet vinksin vonksin’ (a), mikä täälläpäin tarkoittaa että etelävaltiolaisjuntit vetävät niskaansa vastakkaisen sukupuolen vermeet (b).”	57
(40)	65	“It would be weirdly conspicuous if I didn’t cross-dress at least a little bit today.”	”Jos en olisi osallistunut sukupuoli-ilotteluun millään tavalla, se olisi vaikuttanut tosi oudolta.”	58

(41)	65–66	“What no one knows, even Blue, is that dressing up [like a girl] used to mean something to me. [...] I always knew I was a boy, and I’ve never wanted to be anything but a boy (a). [...] I can’t even stomach the idea of cross-dressing now (b).”	”Kukaan ei tiedä, ei edes Blue, että tyttöjen vaatteisiin pukeutuminen oli joskus minulle iso juttu. -- Olen aina tiennyt olevani poika, enkä ole ikinä halunnutkaan olla mitään muuta (a). -- Enää en voisi pukeutua tytöksi, en oikein kestä edes ajatella sitä (b).”	59
(42)	100	“Sasha and Brianna are both Fagin’s boys like me. It’s funny. I’m literally the only one of Fagin’s boys played by an actual guy.”	”Sasha ja Brianna esittävät varastelevan poikajengin jäseniä kuten minäkin. Huvittavaa kyllä minä olen joukon ainoa aito poika.”	85
(43)	104	“And the thing is, I’m actually considering ... turning this mess into a coming out thing. Maybe I should capitalize that: Coming Out Thing.”	”Olen tässä miettinyt, että -- tulisin kaiken päälle ulos kaapista. Isoilla kirjaimilla: Ulos Kaapista.”	88
(44)	104	“So, most importantly, Blue: the Coming Out Thing.”	”Mutta sitten tärkeimpään asiaan: Ulos Kaapista Tulemiseen.”	89
(45)	106	“Anyway, I still haven’t decided if I’m really going to go through with it.”	”Kaapista Tulemisesta puheen ollen en vieläkään tiedä, aionko oikeasti tehdä sen.”	90
(46)	106	“What about you? Have you thought about the Coming Out Thing?”	”Mitenkäs sinä, oletko miettinyt Kaapista Tuloa?”	90
(47)	106	“Technically, Jews and Episcopalians are supposed to be gay-friendly [...]”	”Sekä juutalaiset että episkopaalit hyväksyvät periaatteessa homouden --”	90
(48)	106–107	“Like, you read about these gay kids with really churchy Catholic parents (a), and the parents end up doing PFLAG (b) and Pride Parades and everything (c).”	”Sitä kuulee juttuja hartaista katolilaisvanhemmista, jotka lapsensa homoudesta kuultuaan (a) lähtevät Pride-marssille (c) ja ryhtyvät ajamaan homojen oikeuksia (b).”	90
(49)	107	“And then you hear about parents who are totally fine with homosexuality (a), but can’t handle it when their own kid comes out (b).”	”Ja vanhemmista, joille homous ei ole mikään ongelma (a) siihen asti, kunnes oma lapsi tunnustautuu homoksi (b).”	90
(50)	111	“I’m just going to talk about your sexual orientation now like it’s my business, Simon.”	”Taidan tästä lähteä mainostamaan kaikille, että sinä olet homo.”	94
(51)	115	“SUBJECT: Coming Out Thing”	”Aihe: Kaapista Tuleminen”	98
(52)	116	“So, you know how you hear stories about people coming out to their parents, and the parents say	”Olet varmaan kuullut juttuja vanhemmista, jotka lapsen tultua kaapista sanovat, että oikeastaan	98

		they already knew somehow?"	olivatkin jo arvanneet?"	
(53)	116	"I'm officially certain that he has no idea I'm gay [...]"	"Olen nyt täysin varma ettei hänelle ole juolahtanut mieleenkään, että minä olisin homo."	98–99
(54)	116	"Maybe I should have asked him to exchange it for Oscar Wilde."	"Olisin voinut vaikka pyytää, että hän vaihtaisi sen johonkin Oscar Wilden teokseen."	99
(55)	123	"Leah has a girlcrush on Jenny Lewis. You can't not have a crush on Jenny Lewis."	"Leah on ihan lätkässä Jenny Lewisiin. Häneen on vain pakko olla lätkässä."	104
(56)	123	"I'm twenty years younger than her and unquestionably gay, but yeah. I'd make out with her."	"Minä olen kaksikymmentä vuotta Jenny Lewisia nuorempi ja takuuvarmasti homo, mutta häntä pussailisin koska tahansa."	104
(57)	123	"Blue is coming out to his mom tonight-"	"Blue aikoo tänään tulla kaapista äidilleen –"	104
(58)	124	"So. The thing is, I'm gay."	"Kun siis. Nimittäin. Mä olen homo."	105
(59)	126	"SUBJECT: out and about"	"Aihe: ulkona ollaan"	107
(60)	128	"I had my own Coming Out Thing last night."	"Minäkin Tulin Kaapista eilen illalla."	108
(61)	129	"Once you come out, you can't really go back in."	"Kun kerran uskaltautuu ulos kaapista, ei sinne voi enää palata."	109
(62)	129	"I know we're so lucky we're coming out now and not twenty years ago, but it's still really a leap of faith."	"Tiedän kyllä että olemme onnekkaita kun elämme nykyajassa emmekä 20 vuotta sitten, mutta vaatii se silti rohkeutta."	109
(63)	133	"They don't have a clue. They don't even know I'm gay."	"He ovat ihan pihalla. Hehän eivät edes tiedä että minä olen homo."	112
(64)	133	"And this gay thing. It feels so big."	"Tämä homojuttu. Se tuntuu ihan valtavan kokoiselta."	112
(65)	134	"I don't know why the gay thing isn't like that. I don't know why keeping it from them makes me feel like I'm living a secret life."	"En tiedä, miksei tämä homojuttu tunnu samalta. En tajua, miksi yhtäkkiä tuntuu kuin eläisin jotain salattua elämää, koska en kerro sitä heille."	113
(66)	134–135	"[...] which means three chances to tell them about the gay thing, and three times wussing out."	"-- minulla on siis ollut kolme tilaisuutta kertoa heille tämä homojuttu, enkä ole käyttänyt niistä yhtäkään."	113
(67)	144	"I was positive my mom had told my dad I was gay [...]"	"Olin ihan varma että äiti oli kertonut isälle että olen homo --"	121

(68)	145	“Also, I’m sorry you got all prepared again to come out, and didn’t get a chance to do it.”	”Ja on myös tosi ankeaa, että olit taas kerran valmistautunut tulemaan kaapista etkä taaskaan päässyt tekemään sitä.”	122
(69)	145	“It’s like he’s our age telling his parents he knocked someone up. Which is totally the straight person equivalent of coming out.”	”Ihan kuin hän olisi meidän ikäinen ja joutuisi kertomaan vanhemmilleen pamauttaneensa jonkun paksuksi. Se on kai vähän niin kuin heteroiden vastine kaapista tulemiselle.”	123
(70)	146	“As a side note, don’t you think everyone should have to come out?”	”Sivumennen sanoen, eikö olisikin reilumpaa, jos kaikkien pitäisi tulla kaapista?”	123
(71)	146	“Why is straight the default?”	”Miksi heteroseksuaalisuus on joku oletusarvo?”	123
(72)	146	“Everyone should have to declare one way or another, and it should be this big awkward thing whether you’re straight, gay, bi, or whatever.”	”Mitä jos jokaisen pitäisi erikseen tehdä samanlainen kiusallinen ilmoitus omasta seksuaalisuudestaan, oli se sitten minkälainen hyvänsä?”	123
(73)	147	“It is definitely annoying that straight (and white, for that matter) is the default, and that the only people who have to think about their identity are the ones who don’t fit that mold.”	”On todella ärsyttävää, että heteroseksuaalisuus (ja sen lisäksi valkoihoisuus) on aina se oletusarvo, ja että omaa identiteettiään joutuvat kelailemaan vain ne jotka eivät mahdu siihen muottiin.”	124
(74)	147	“Straight people really should have to come out, and the more awkward it is, the better.”	”Heteroiden pitäisi todellakin joutua tulemaan kaapista, mitä kiusallisemmin, sen parempi.”	124
(75)	147	“I guess this is sort of our version of the Homosexual Agenda?”	”Olisiko tämä meidän versio homosaatiosta?”	124
(76)	148	“The Homosexual Agenda? I don’t know. I think it’s more like the Homo Sapiens Agenda.”	”Vai että homosaatio? Enpä tiedä, minusta kyseessä on pikemminkin homosapiensaatio.”	124
(77)	158–159	“ <i>With this missive, I hereby declare that I am supremely gay (a) and open for business (b).</i> ”	“ <i>Täten julistan että olen erittäin homo (a) ja erittäin avoin uusille suhteille (b).</i> ”	133
(78)	159	“ <i>Interested parties may contact me directly to discuss arrangements for anal buttsex.</i> ”	” <i>Kiinnostuneet voivat ottaa yhteyttä sopiakseen persepanoyhdyntästä.</i> ”	133
(79)	159	“I am gay.”	”Tai siis että mä olen homo.”	133
(80)	160	“I’m not ashamed of it.”	”En häpeä että olen homo.”	134
(81)	163	“‘I know what this is,’ says my dad. ‘Let me guess. You’re gay. You got	”‘Minäpä tiedän mistä on kyse’, isä hihkaisee. ‘Annapas kun arvaan.	137

		someone pregnant. <i>You're pregnant.</i> ”	Olet homo. Olet pamauttanut jonkun paksuksi. Eikun <i>sinä</i> olet paksuna!”	
(82)	163	“I look him in the eye. ‘Really, though. I’m gay.’”	”Katson häntä silmiin. ‘Ei kun siis. Minä olen homo.’”	137
(83)	164	“And my dad says, ‘Gay, huh?’”	”Ja sitten isä sanoo: ‘Vai että homo?’”	137
(84)	164	“So, which one of them did it? [...] Turned you off women.”	”Kerro nyt, kuka niistä sen teki. -- Vieroitti sinut naisista.”	137
(85)	164	“Your heterosexist comments aren’t lightening the mood.”	”Tuollaiset seksistiset kommentit eivät todellakaan kevennä tunnelmaa.”	137
(86)	164	“I thought it would feel like a weight had been lifted.”	”Luulin että taakka putoaisi harteiltani kun tulisin kaapista --”	137–138
(87)	165	“So I get to make a scene and <i>come out</i> and have everyone awkwardly debate the whole thing right in front of me.”	”Ensin mä aiheutan hirveän show’n, tulen jumankauta kaapista ja joudun kuuntelemaan kuinka te sössötätte siitä.”	138
(88)	167	“I mean, if you have the guts to tell them you’re gay, I should...”	”Tai siis, jos sulla oli pokkaa tulla kaapista, niin kyllä kai mäkin...”	139
(89)	167	“You should have the guts to come out as straight.”	”...kehtaat tulla heterokaapista?”	139
(90)	168	“Basically, due to certain mysterious circumstances, I’m now out to my whole family and will soon be out to the whole freaking universe.”	”Eräiden omituisten olosuhteiden pakosta olen nyt tullut kaapista koko perheelleni, ja seuraavaksi tieto epäilemättä saavuttaa koko universumin.”	140
(91)	170	“I can’t even begin to imagine what mysterious circumstances led to your being outed to the universe, but it doesn’t sound pleasant, and I know it’s not what you wanted.”	”En pysty edes kuvittelemaan, millaiset omituiset olosuhteet ovat voineet pakottaa sinut tulemaan universumille kaapista, mutta mukavalta tilanne ei kuulosta, ja tiedän hyvin että <i>sinä</i> et olisi halunnut sen tapahtuvan vielä.”	141