

PIRKKO FORSMAN SVENSSON

A SUITOR WITH A FINNISH ACCENT  
IN ALLE BEDLEGRANNAS SPEGEL (1647)

An anonymous play in doggerel verse, *Alle Bedlegrannas Spegel* (Eng. 'Mirror for the Conceited'), was published in Sweden in 1647, and additional editions were printed in the same century (Collijn p. 866). The main character of the drama is Margaretha, a choosy maiden who is courted by one suitor after another — in vain. The unknown author has dedicated his play to arrogant young women like Margaretha, on behalf of all their jilted suitors. The lesson being brought home is a hard one: after rejecting nine suitors Margaretha finally accepts and marries the tenth, "Finne", who after maltreating her finally stabs her to death.

"Finne" is depicted as a brute who uses his knife without compunction and, after committing the crime, plans to escape the authorities in Sweden by crossing the sea to Finland. His brutishness is apparent even in his language when he swears at his wife, calls her names or threatens her. To a linguist, however, the most interesting aspect of the drama is the Finn's use of Swedish, with its Finnish phonological features and flawed syntax. Whoever created the Finn's character must have been very familiar with the interaction between Swedes and Finns who spoke Swedish with a Finnish accent, otherwise he or she (presumably a male Swede) would not have been able to make use of "Finne's" Swedish for the amusement of the audience. (For some remarks on the use of mixed language used in the 18th-century literature of Sweden-Finland, see Lilius 1994: 77—81; on the mixed speech of the city of Turku, see pp. 255—266.)

According to Lars-Erik Edlund (1996: 77), who has examined old Swedish dramas, there are several reasons for this technique: "Such passages [i.e. those displaying language mixture] are there in order to amuse the audience. On the other hand, the mixture of languages also designates social differences and sometimes illustrates the problems of language learning and bilingualism." (Unless otherwise indicated all translations were made by the author.) Edlund points out that mixing of languages is seldom as multifaceted in other Swedish dramas as in *Bedlegranna*.

The drama *Bedlegranna* derides conceited maidens who consider themselves too good for any suitor; but Finns are also the object of ridicule (cf. Edlund 1996: 83). In the middle of the 17th century Finnish immigration was fairly common in Sweden, as was the presence of Finnish traders in Stockholm. It is possible that the author of the play has made the Finn speak a mixed language only in order to amuse his audience. This device could also signify opposition to Finnish immigration to Sweden or to the inability or reluctance of Finns to learn Swedish well. I will not discuss either problems of immigration or the 17th-century linguistic situation in this paper; I will confine myself to the study of the Finn's language. (For an account of early Finnish immigration in Sweden see Huovinen 1980 and Tarkiainen 1990.)

The typical mistakes made by Finnish speakers of Swedish, that is to say, the kind of linguistic features a Swedish listener would have labelled Finnish, are reflected in the orthography of the printed editions. On the basis of the Finn's lines it is obvious that the anonymous author must have been well acquainted with the speaking habits of Finns who spoke Swedish mixed with Finnish, probably in Stockholm. The other suitors of the play represent a myriad of 17th-century occupations — clergyman, bell-founder, cook, knight, tailor, farmhand, shoemaker, blacksmith, merchant — whereas the Finn is just "Finne". But even he has a trade: he is "Kärle-Finne", one who makes different kinds of receptacles (Sw. *bunkar, kannor, tråg, vannon, ämbar*; Eng. 'bowls, jars, tubs, pails' etc.) and sails to Stockholm to sell them (*Mino plä Tockholmis fara* 'I usually go to Stockholm'). The model of this character might have been one of the *vakkasuomalaiset* of the Kalanti region

(Sw. *wackafinnar* or 'receptacle-making Finns') who sailed to Stockholm and even farther away to sell their wooden products (Otava 1967).

#### FINNISH PHONOLOGY IN THE FINN'S SWEDISH

The Finn appears in the play eight times, in a total of 68 lines. These eight speeches are reproduced in the Appendix and numbered I to VIII; the bracketed numbers I—VIII in quotations refer to the speeches in the Appendix. The Finn's interlocutor in the drama, the *Jungfru* Margaretha, speaks standard 17th-century Swedish. My purpose is to identify and elucidate those features of the Finn's speech that a contemporary speaker would have perceived to be foreign, i. e. Finnish. The issue is thus what features have evoked the author's interest and been highlighted to characterize the Finn.

In the 17th century the Swedish language appears to have constituted the same kind of linguistic barrier to Finns as it indeed does today. In its printed form the drama does not reflect very many deviations from the norm since the orthography reveals neither prosodic features nor the details of certain pronunciation habits. Thus we may at the very best infer that for instance stress, quantity and intonation would have deviated from the Swedish standard of that time in the speech of a real Finn. The Finn's lines also do not show how he pronounced the vowels /u/ and /o/ in such words as *jungfru* (Eng. 'maiden') and *blod* (Eng. 'blood'); probably these two words would have had the same /u/ as in the Finnish word *jumala* (cf. *jumalaxi* [I]). A Finn speaking Swedish with a typical Finnish accent would use the same /u/ in these Swedish examples from the drama: *punka*, *Jungfrw* [I]; *Krund* [III]; *Plokorff*, *sudit*, *til godo* [V] etc. (See Pedersen & al. 1996: 88—90.)

Certain consonants in the Finn's lines show a phonological feature typical of Finnish: the voiced stops *b*, *d*, *g* are printed as voiceless *p*, *t*, *k* (for similar errors today see Pitkänen 1980: 191, Hyltenstam—Lindberg 1983: 23-25, Hyvärinen 1994: 33—34, Pedersen et al. 1996: 94—95; for this phenomenon in 18th-century poetry

see Lilius 1994: 258). There are numerous examples<sup>1</sup> of such voiceless stops in the play, which means that the phenomenon must have been familiar to the author:

*/b/ -> /p/:*

[I] *pekära* (begära); *punka* (bunkar); [V] *karpas* (karbas); *Kålpla* (kålblad); *Plokorff* (blodkorv); *lögkia i plöt* (lägga i blöt); [VII] *paktalar* (baktalar); [VIII] *Pöfwele* (bövel).

*/d/ -> /t/:*

[I] *taxi* (dags); [V] *tagh* (dag); *Tricka* (dricka); *tryper* (dryper); *tåra* (dåra 'lura'); [VIII] *traar* (drar); *tijt* (dit).

*/g/ -> /k/:*

[I] *Kudh* (Gud); *kuti* (gjutit); [III] *Kård* (gård); *Krund* (grund); [V] *kladh* (glad); [VII] *kranneligh* (grannelig); [VIII] *ikän* (igen); *köra, kiort* (göra, gjort).

The use of *d* instead of *t* in the word *till* might be an example of a hyper-correct pronunciation or an attempt to render the Finnish equivalent of the sound, unless the entire phenomenon is due to the uncertain orthography of the time (see even Lilius 1994: 258): [I] *dil ächte* (till äkta); [III] *Der dil* (där till), *dil* (till). There is even an example of replacing the Swedish phoneme /s/ (e. g. *sjuda*) with the Finnish /s/ (Finnish has only one sibilant; cf. Hyvärinen 1994: 35, Pedersen & al. 1996: 99): [V] *steekt och sudit* (stekt och sjudit). In the speech of the cook, one of the nine Swedish suitors, the same phoneme has been rendered with *si*: p. A4a *siuda* (sjuda).

In accordance with Finnish phonotactic rules genuine Finnish words do not accept more than one initial consonant; due to the phonotactic system of their mother tongue Finnish speakers of Swedish often reduce the word-initial consonant clusters of Swedish, e. g. *svenska* -> *venska* (see Hyltenstam—Lindberg 1983: 27—28, Källström 1985: 14, 17). This phenomenon has been utilized by

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<sup>1</sup> The examples that have Finnish characteristics are rendered in italics; standard Swedish equivalents in plain text are given in parentheses.

the author of *Bedlegranna*: [I] *kuta* (skuta); *Tockholmis* (i Stockholm); *lechte* (släkt); [II] *lemme* (slem); *Lesk* (fläsk); [VII] *laxa* (slags); *kamligh* (skamlig); [VIII] *nappa* (snappa).

#### FEATURES OF FINNISH MORPHOLOGY AND SYNTAX

In Swedish many word forms end in a consonant sound, whereas the majority of Finnish words end in vowel sounds. The fact that the Finn of the play adds a final vowel sound (usually *a*) to several Swedish words can be seen as the author's attempt to give his speech Finnish characteristics (cf. Källström 1985: 17). On the other hand, it is possible that the author is actually describing a phenomenon that was due to morphological rather than phonological features — or a mixture of both.

A monolingual Finn listening to Swedish would be exposed to a number of word forms, nouns as well as verbs, with the same final sound(s); infinitives — and old Swedish plural forms of the present tense — ended in *-a* (*tala*, Eng. 'speak'), as did the singular forms of many substantives (*piga*, Eng. 'maid'), numerous adjectival forms (*glada*, Eng. 'happy'), as well as the plural genitive in old Swedish (e. g. *Bedlegranna* p. A2a *til Manna 'till män'*, Eng. 'to men'). Inflectional forms ending in *-ar* were the singular forms of the present tense (*talar*) and the plural of some substantives (*gossar*, Eng. 'guys'). Consequently, forms ending in *-a* appeared in the paradigms of many different word types, and a foreign speaker of Swedish might easily have perceived the "*-a* form" as some sort of prototype serving various functions: [I] *wackra* 'vacker(t)', 'vackra'; *köra* 'gör', 'göra'; *punka* 'bunkar' (noun) or 'bunka' (verb) etc.

The Finn in the drama uses forms ending in *-a* for the 1st person singular of the verb and for both the singular and plural of substantives and adjectives. In some cases the insertion of the vowel sound may be due to the rhyme or assonance (see the Appendix). Examples: [I] *wackra punka* (bunkar); *wackra lechte* (vacker släkt); *wackra kara* (vacker karl); *köra* (gör); *pekära* (begär); *wara* (är ~ var); [VIII] *mino wara föra* (jag var före ~ förr); *hälsa* (hälsar); [II] *haa* (har); [IV] *räckia* (räcker); [VI] *andra tolka* (dolk); *wackra*

*Folka* (vackert folk); [VII] *laxa* (slags); *Karra* (karl); [VIII] *andra Finna* (finnar); *föra* (före, förr).

Occasionally the vowel sound added is *i* or *e*; the latter of these may just be due to the rhyme: [I] *taxi* (dags), *lechte* (släkt), [II] *lemme* (slem), *Köte* (kött), [VIII] *Pöfwele* (bövel). (Regarding the use of the infinitive in the functions of the present and the past tense in Swedish spoken by immigrants see Hyltenstam—Lindberg 1983: 36—45.) In the lines of the nine Swedish suitors or those of the maiden Margaretha, the difference is striking; their language is, as might be expected, in accordance with the standard Swedish of the time.

Finnish lacks articles, whereas Swedish, as a Germanic language, has very much the same system as English. The correct use of articles is an obstacle for Finnish learners of Swedish and for many immigrants. Finnish usage may explain the incorrect lack of indefinite articles in the following lines: [I] *Mino wara wackra kara* (en vacker karl); [II] *Mino är Finne* (en finne); [VII] *Mino är lijka Karra* (en (jäm)lik karl) *öfwer tigh*. Some cases in which the word-final *-t* sound has been dropped could be attributed to careless spoken usage or could be seen as instances of Finnish phonotax, i. e. a preference for forms ending in a vowel instead of a consonant: [I] *wari* (= *varit*, unless: *wara*), *kuti* (= *gjutit*), [II] *hemme* (= *hemmet*, unless: *hemma*). The supine verb form *wari* lacks the auxiliary, therefore interpreting it as a supine is not the only alternative; it might stand for *wara*, just as *hemme* may stand for *hemma*. In addition, the Finn's lines also show examples of other reduced forms which do not appear in the lines of the other characters; the sounds omitted at the end of the words are the voiced stops *d* and *g*: [V] *plo* for *blod* (*Plokorff*), *pla* for *blad* (*Kålpla*), [I] *plä* for *pläga(r)*.

A striking feature of the Finn's speech is the use of the variants *mino*, *sino* of the Finnish personal pronouns *minä* (1st person sing.) and *sinä* (2nd person sing.), probably supposed to be pronounced as /minu/, /sinu/. The stem morphemes of the pronouns, i. e. /minu-/ and /sinu-/, would be more frequent in the flow of speech than the nominative forms, which is why they would be more readily memorized by a Swede listening to Finns speaking to each other. There are more than thirty such pronouns in the play, only three of

them in the 2nd person (*sino*). The pronouns usually function as the subject ('jag' or 'du'; Eng. 'I', 'you'), however, in some rare cases they have other functions ('min(a)', 'mig', 'din'; Eng. 'my', 'me', 'your').

The Swedish equivalents of the two pronouns are nearly equally frequent in the Finn's speech (*iagh, migh, min, tu, tigh, titt*), the bulk of them representing the 2nd person. Thus, the Finn's 1st person pronoun is the Finnish *mino*, whereas his 2nd person pronoun is the Swedish *tu*. The pronoun *mino* is used by the Finn to cover the functions of the nominative, the accusative and the genitive (= Fi. *minä, minun*, Sw. *jag, mig, min*; in Old Literary Finnish the accusative of the personal pronouns was identical with the genitive until the 19th century, i. e. both ended in *-n*): [I] *Mino wara* 'jag är'; [II] *Mino haa* 'jag har'; [VII] *Mino stodh* 'jag stod'; [VI] *mino Puppur* 'min puppa'; [I] *mino Hugh* 'mitt håg'; *mino Wannor* 'mina vannor'; *tu mino paktalar* 'du mig baktalar'. When the Finnish pronouns function as subjects, the predicate is usually a form ending in *-a*, i. e. it is identical with the infinitive form (e. g. *Mino wara*). There are, however, instances of inflected forms as well: [II] *mino är*; *Mino haar*; [VII] *Mino tor* 'törs' *ryckia*; [VIII] *Mino traar*; [V] *Mino skal lära*; *Sino skal äta*.

#### ODD OR ENIGMATIC PHRASES

Occasional Finnish words and case forms appear in the Finn's lines, some of them enigmatic. The Finn's opening greeting contains the translative form *jumalaxi* (*mino hälsa jumalaxi*). The usage of the translative case seems odd in this context, but, on the other hand, it rhymes with the previous line (*so taxi — jumalaxi*). In addition, the words *hälsa* (Eng. 'greet') and *jumala* ('Gud' or actually 'Guds frid', Eng. 'God's peace') also appear in the opening lines of the other suitors; a suitor who entered the maiden's house wished her God's peace, in accordance with the custom of the day. The clergyman's, the cook's and the blacksmith's greetings are cited below (the words discussed here are in italics).

p. A2b      *Gudz frijdh Gudz frijdh* och så godh Dagh /  
Så plägar man *helsa* effter Mosi Lagh /

- p. A4a      JAgh säger *Gudz frijdh* och så godh Dagh /  
 p. A6b      JAgh säger *Gudz frijdh* och godh dagh /  
               Så at *helsa* är mitt lagh /

The Finn's opening greeting also contains the inessive form *Tockholmis* ('i Stockholm'), which is in accordance with standard 17th-century Finnish. Several variants of the name appear in contemporary texts (*Stockholmi* ~ *Tockholmi* ~ *Tuckulmi*), and the apocopated inessive ending *-s*, with the final *-a* dropped, was frequently used in the southwest Finnish dialect and consequently in texts written by the Finns from that area.

The Finn uses some more expressions which are undoubtedly Finnish or in any case intended to sound Finnish: [II] *roka* /ruoka, *Puppur* and [III] *Swerki* (Sverige). The Finn's sentence *Mino haar fult vp roka* can be compared to the merchant's boasting (p. A7a) *Som hafwer -- Penningar fult up*, which has a different word order. The phrase *fullt up* as used by the Finn (see also [II] *Mino haar fult vp Lesk och Kôte*) is viewed by Lars-Erik Edlund (1996: 84) as "an attempt of the author to render a Finnish-speaking person's Swedish". When addressing the maiden the Finn uses the term of endearment *Puppur* twice: [II] *min Puppur söte*, [VI] *mino Puppur söta Kära*. The term is probably based on the Swedish word *puppa* 'doll' (< Germ. *Puppe* < Monkish Latin *puppa* < Latin *pupa*; see Wessén 1963 s. v. *puppa*). The Finn's "derivative" *puppur(i)* might just be an attempt to give the word a Finnish touch. The name Sweden (Sverige) has been given a Finnish-sounding form, /sverk(k)i/; proper Swedish variants of the name appear in the prologue of the play (*Swerjes Land*) and in a line spoken by the bell-founder (p. A3b *Swärje*).

A truly enigmatic expression, *kusa samra*, is used by the Finn four times (see lines I—IV in the Appendix); the phrase has no equivalent in the other suitors' lines. The words are not Swedish according to Lars-Erik Edlund and some other Swedish linguists I have talked to (oral information). Pirkko Lilius (1997) has commented on the expression in a short article; she does not offer any actual interpretation but assumes that the phrase might be a syncopated form of some Swedish words in the same way



as *gussinne* from *Gudh edher signe* ('God bless you'). If this is the case, even *kusa* would probably be an abbreviation from two different words, for instance *?sku[lle] säga* or the like; but this does not account for *samra*. The phrase may be Finnish instead of Swedish, or rather "Finne's" Finnish, something the author of the play had heard when listening to Finns and something that sounded like *kusa samra* in his ears. The first word can easily be explained as the inessive form of the stem *ku-* ('missä'), and *samra* might, among other things, be a swear word variant (cf. *saamari*, *samperi* and the like, i. e. a mild variant for 'Satan'). The phrase always appears at the beginning of the line, as a sort of opening formula:

- [I] *KVsa samra* effter thet wari so taxi /  
At mino hälsa jumalaxi /
- [II] *Kusa samra* mino är Finne icke lemme /
- [III] Ja *kusa samra* migh swara och wäll /
- [IV] Ja *kusa samra* rätt så /

This odd phrase seems to function as an intensifier, since it is used by the Finn to open the lines in connection with proposing to the maiden. The meaning would be something like 'truly' or 'as true as that can be' or something to that effect.

Some instances of strange word order can be viewed as attempts to imitate Finnish syntax (cf. sentences with *fullt upp* above, number II in the Appendix). This kind of influence is not easy to verify in a piece of literature like *Bedlegranna*; first, the language is old Swedish (with some old Finnish) and second, the drama is rendered in verse. Placing the verb at the end of the line and the verb's qualifiers before the verb is characteristic of the whole play, not only of the Finn's lines: p. A3b *At iagh måtte eder til ächta taga; then som Klockor kan giuta*; p. A4b *En yppare Man iagh hafwa wil; Thet hade bättre hemma warit*; p. A6a *Effter eder Befalning iagh göra wil*.

Since word order is very free in *Bedlegranna*, it cannot be unambiguously interpreted. Therefore, the meaning of a couple of lines is open to conjecture. In his opening lines, after the customary greeting, the Finn says: *Mino kuta pläga runka*. My first tentative interpretation of the line was something like, 'Minulla on tapana

hioa/veistellä puupötkelöitä', Eng. 'I usually cut wooden stumps' (cf. Wessén 1963 s. v. *kut, kuta, runka*). In this interpretation *Mino* is the subject and *kuta* the object. This line may be compared with the farmhand's line (p. A5b) *Jagh plägar Plogen drijfwä och köra* (Eng. 'I usually drive and push the plough'), in which the object *Plogen* has been placed after the main verb (but not after the head words, the two infinitives). We can also examine the line (p. A8a) *Jagh henne rätt nu förswara wil* (Eng. 'I will now defend her well'), in which the subject is followed by the object, just as in the Finn's line.

The same line has, however, a second, totally different interpretation. According to Edlund (1996: 78) the line refers to the rocking of a ship, i. e. 'Min skuta plägar gunga' (Eng. 'My ship usually rocks [on the waves]'). At first I did not find this meaning consistent with the Finn's opening lines for two reasons. First, the pronoun *mino* is normally used as the subject ('I' and not 'my'). My second reason was the context of the phrase *Jagh plägar*. The phrase is commonly used by the suitors to tell the maiden what they do for a living. The Finn may therefore have been either first and foremost a maker of wooden receptacles, or a trader or a skipper who sailed to Sweden to sell such receptacles. The merchant in the play, who sails on the seas from one place to another, opens his lines as follows: p. A7a *Jagh plägar i Siön medh mitt Skep löpa* (Eng. 'I usually sail on the sea by ship'). The 'ship' is *Skep* and 'to sail' is *i Siön – – löpa*. What is problematic in my own interpretation is the meaning of the word *kuta*; and I have, after second thoughts, accepted Edlund's explanation.

Another difficult line is *Om mino håller tu fanners laxa* (number VII in the Appendix). My first reaction was to regard *mino* as the subject, but the context as well as the nominative form of the Swedish pronoun, *tu*, which would function as the object, rendered this interpretation impossible. Still, the word order strikes us as strange if we accept the following solution: "Om mig håller du [för] fanders slags." (Modern Swedish: Om du håller mig för en djävul[s like], Eng. 'if you think of me [as] a devil'). Even the opening phrase of the Finn's second line seems to be an attempt to give a Finnish touch: *Kusa samra mino är Finne icke lemme*. The

structure is strange from the point of view of Swedish (cf. Edlund 1996: 84), but the line is intelligible when translated into Finnish: "Piru viekään, minä olen suomalainen enkä [olekaan] mitätön" (Eng. 'May the Devil take you, I am a Finn and not insignificant').

#### EPILOGUE

In the present paper I have examined the language of a Finnish character in a 17th-century Swedish drama who speaks Swedish with a Finnish accent. What makes this Finnish character frightening is the rough and abusive quality of his language; he makes it publicly known that this kind of roughness is part and parcel of the Finnish way of life (*Finnelagh*). When talking to his wife, the Finn uses terms of endearment only ironically, calling her [VI] *mino Puppur söta Kära* while threatening her (Eng. 'my dear sweet doll'), whereas words of abuse such as [V] *tin gamla Hora* (Eng. 'you old whore') or *förbannade Slampertaska* (Eng. 'you damned tart') abound in his lines.

Since the author of the play is unknown we can only speculate why he has cast the Finn in the role of a brute and a wife murderer. We do not know whether the author had personal experience with such Finns as the one in the play or whether he had just heard rumors. Nor do we know how much Finnish the author knew or understood or whether he or she was acquainted with Finns to such a degree as to make it possible to pick up some Finnish words. Finnish immigration to Sweden (or in those days rather, immigration from one half of the realm to the other) was so frequent that anyone living in the Stockholm area at least had had something to do with Finns. The Swedes' prejudice against the Finns is indirectly mirrored in the drama, whether this is intentional or unintentional.

The author of *Alle Bedlegrannas Spegel* knew how to describe (and imitate) an ordinary Finn's pronunciation difficulties as well as other features of his Swedish due to interference from Finnish. The drama very likely displays a 17th-century Swede's view on how his eastern, that is to say Finnish, countrymen spoke Swedish;

the flow of speech, while the writer listened to or conversed with the Finns probably sounded to him like the Finn's speech in the drama. This might explain certain enigmatic lines, for instance the phrase *kusa samra*, which is repeated by the Finn in four of his opening lines and for which I have offered some tentative interpretations. The phrase is possibly an expression that the author of the drama had often heard from Finns, perhaps an introductory formula. The Finnish words and case forms that the Finn has mixed in his Swedish (e. g. *mino*, *Tockholmis*) appeared frequently in conversation. The Finnish-language elements of the Finn's Swedish were stereotypical and consequently familiar to those who had contact with Finns, thus creating the basis for satire.

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Appendix:

Finne's lines in *Alle Bedlegrannas Spegel*  
**Här frijar en Finne.**

- I. KVsa samra effter thet wari so taxi  
At mino hälsa jumalaxi/  
Mino kuta pläga runka/  
Mino köra wackra punka/  
Mino wara wackra kara/  
Mino plä Tockholmis fara/  
Mino wara wackra lechte/  
Mino pekära Jungfrw dil ächte/  
Mino Ämbar mino Wannor/  
Mino köra wackra Kannor/  
Mino Ämbar mino Trugh/  
Och hwad Kudh kuti mino Hugh.
- II. Kusa samra mino är Finne icke lemme/  
Mino haa fult vp hemme/  
Mino skal see och tu kan koka/  
Mino haar fult vp roka/  
Mino haar fult vp Lesk och Köte/  
Tagh widh migh min Puppur söte.
- III. Ja kusa samra migh swara och wäll/  
Mino wara och myckit säll.  
Mino haar Kård och Krund/  
Der dil Kött och Lesk dil många Pund.
- IV. Ja kusa samra rätt så/  
Sino räckia Hand ther på.
- V. Ja ja kan iagh först medh Jungfrun hylla/  
Sedan skal iagh henne medh Mäsk fylla/  
Om tu wil wara Kärestan mijn/  
Så skal tu få äta Plokorff skin/  
Så skal tu icke försmå/

Sedan dricka Watn på/  
 Sino skal äta Stampekaku och Kålpla/  
 Tricka Watn och köra sikh kladh/  
 Ja/ om tu hårdeliga förtryter/  
 Skal tu få thet feeta aff Tiärtampen tryper/  
 Tu skalt wetta thet är Fimmelagh/  
 Äta Rofwor och Stampekakur hwar tagh/  
 Thet är annat än steekt och sudit hafwa/  
 Tu skal wäl Stampekakur til godo taga/  
 Mino skal lära sino Slijperumpa/  
 Medh Karpas och Tiärtampar punka/  
 Jagh skal lära tin gamla Hora/  
 Tu skal ingen ährligh Man tåra/  
 Tu haar så mången ährligh Man försmådt/  
 Men nu haar tu rätta Kara fått/  
 Som tigh kan lägkia i plöt hwar tagh/  
 Itt sådant Sinne hafwer iagh/  
 Tu skal wetta tu är Mull och Aska/  
 Tu lede förbannade Slampertaska.

- VI. Ja ja mino Puppur söta Kära/  
 Låt tigh intet så snart förfära/  
 Sköta inga andra tolka/  
 Wij äre båda wackra Folka.
- VII. Kudh förbanne tigh tu Horakaxa/  
 Om mino håller tu fanners laxa/  
 Mino stodh hemligh i then Wråå/  
 Och kranneligh lysna på/  
 Huru tu mino paktalar så kamligh/  
 Mino är lijka Karra öfwer tigh/  
 Mino tor ryckia vth min långa Knijff/  
 Och hugga honom i titt vnga Lijff.
- VIII. Ja/ ja Pöfwele skal intet nappa migh/  
 När iagh haar huggit Knijfwen i tigh/  
 Mino traar tijt som mino wara föra/



Så pläga andra Finna köra/  
När the i Swerki haa illa kiort/  
Draga the til Finland fort/  
Hwem finner tå them ikän/  
Så haa the kiort för så kiöra the än.