UNIVERSITY OF EASTERN FINLAND
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SCHOOL OF HUMANITIES
English language and translation

Jenni Juulia Herskoi

Translating Picture Books – Functional Approach to Translation of Proper Names

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ITÄ-SUOMEN YLIOPISTO – UNIVERSITY OF EASTERN FINLAND

Tiivistelmä – Abstract

This study looks into the translation of proper names in children's picture books, and the aim is to find out what happens to the various functions of literary proper names in translation. The study is mainly qualitative, as it focuses on describing the source text names, their translations, and the translation strategies, but quantitative methods are used to obtain information about the numbers of different types of names in the material and the frequencies of the applied translation strategies.

Proper names in literary texts often have more functions than proper names in non-literary texts, which usually function only as identification for their referent. Literary proper names, especially in children's literature, are often semantically or phonetically motivated, for instance, they may describe their referent or add other additional information to the narrative. In children's literature, the names are also translated more often than in literature for adults. Furthermore, the interplay between the text and the pictures in picture books is another aspect that must be acknowledged in the translation of names. In consequence, it can be challenging for the translator to preserve the various dimensions of the names in their translations.

The material of this study is collected from two Finnish picture books by Mauri Kunnas, *Yökirja* (1984) and *Hyvää yötä, herra Hakkarainen* (1999), and their English translations, *The Great Big Night-Time Book* (1985, translated by Alain Presencer) and *Good Night Mr Clutterbuck* (2000, translated by Tim Steffa). Kunnas is a well-known children's author and illustrator whose picture books have been translated into several languages. The books are directed mainly to young children, and the pictures are in a great role in them. The methods of this study include a functional source text analysis that follows Nord's (2005) model, analysis and classification of the source text proper names according to Ainiala et al.'s (2008) classification, and finally, comparison between the source text names and their translations as well as the classification of the translation strategies according to a new classification that was formed to suit the material of this study.

The material contains 99 proper names and their translations. The largest group of source text names was artificial names (57.6%), which are names that the author has invented. It was found that, in the translations, domesticating translation strategies (78.8%) were used more frequently than foreignizing or neutral strategies. The most frequently used strategy in the material was substitution (74.7%) which was used with various types of names in various different ways. The functions of the names were often reproduced in the translations, although sometimes the semantic meanings, allusiveness, or phonological aspects of the names were changed. Furthermore, the interplay between the names and the pictures was acknowledged in the translations. The results imply that the totality of proper names is similar in the source texts and the target texts.

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Tiivistelmä – Abstract

Tämä tutkimus käsittelee erisnimien kääntämistä lasten kuvakirjoissa, ja tavoitteena on selvittää, mitä kirjallisuusnimien moninaisille funktioille tapahtuu käännöksissä. Tutkimus on pääosin kvalitatiivinen, sillä se keskittyy lähdetekstien nimien, niiden käännösten sekä käännösstrategioiden kuvailuun, mutta kvantitatiivisia menetelmiä käytetään eri nimityyppien ja käännösstrategioiden esiintymismäärien selvittämiseen.

Kaunokirjallisuuden nimillä on usein enemmän funktioita kuin muissa teksteissä esiintyvillä nimillä, jotka yleensä vain identifioivat tarkoitteensa. Kaunokirjallisuudessa – erityisesti lastenkirjallisuudessa – erisnimet ovat usein semanttisesti tai foneettisesti motivoituja esimerkiksi niin, että nimi kuvailee tarkoitettaan tai muutoin lisää informaatiota tarinaan. Lastenkirjallisuudessa nimiä myös käännetään useammin kuin aikuisten kirjoissa. Lisäksi kuvakirjojen käännöksissä tulisi ottaa huomioon tekstin ja kuvan välinen vuorovaikutus. Kääntäjälle voi tuottaa haasteita nimien eri ulottuvuuksien välittäminen käännöksessä.

Tutkimusaineisto kerättiin kahdesta suomenkielisestä Mauri Kunnaksen kuvakirjasta *Yökirja* (1984) ja *Hyvää yötä, herra Hakkarainen* (1999) sekä niiden englanninkielisistä käännöksistä *The Great Big Night-Time Book* (1985, kääntäjänä Alain Presencer) ja *Good Night Mr Clutterbuck* (2000, kääntäjänä Tim Steffa). Kunnas on tunnettu lastenkirjailija ja kuvittaja, jonka kuvakirjoja on käännetty useille eri kielille. Kirjat on suunnattu pääasiassa pienille lapsille, ja kuvat ovat niissä suuressa roolissa. Tutkimuksen metodeina ovat funktionaalinen lähdetekstin analyysi, joka seuraa Nordin (2005) mallia, lähdetekstin nimien analyysi ja jaottelu luokkiin, jotka Ainiala ym. (2008) ovat määritelleet, sekä lähdetekstin nimien ja niiden käännösten vertailu ja käännösstrategioiden luokittelu tätä aineistoa varten muodostetun luokittelun mukaan.

Tutkimusaineisto koostuu 99 erisnimestä ja niiden käännöksistä. Lähdetekstin nimien suurin ryhmä oli keinotekoiset nimet (57,6 %), jotka ovat kirjailijan itse keksimiä nimiä. Tutkimuksessa selvisi, että käännöksissä kotouttavia käännösstrategioita (78,8 %) on käytetty enemmän kuin vieraannuttavia tai neutraaleja strategioita. Eniten käytetty yksittäinen strategia oli substituutio (74,7 %), jota on käytetty monien erityyppisten nimien kääntämisessä ja monin eri tavoin. Nimien funktiot on usein säilytetty käännöksissä samoina, vaikka toisinaan nimien semanttisia merkityksiä, niissä olevia alluusioita tai fonologisia piirteitä oli muutettu. Lisäksi nimien ja kuvien välinen vuorovaikutus on huomioitu käännöksissä. Tulokset osoittavat, että erisnimien kokonaisuus on samantyyppinen lähde- ja kohdeteksteissä.

Avainsanat – Keywords

Contents

1 Introduction

In this MA Thesis, I will explore proper names and their translation in children's literature. The aim is to find out what kind of strategies have been used in translation of literary names and how the translators have dealt with the various functions of the names in translation. Functional approaches to translation form the theoretical framework for this study, and Nord's (2005) functional model of translation-oriented text analysis will be exploited in the analysis of the source texts. Nord's model combines the importance of the functions of source texts as well as that of target texts in translation process, and it can be used as an aid in identifying the features of texts that are relevant in translation. In the analysis of proper names, I will especially pay attention to the semantic contents and the phonetic forms of the original as well as the translated names. With the functional point of view, I hope to show what kind of functions the proper names have and what happens to the functions in translation.

Literary onomastics, or the study of names in literary texts, has mainly focused on character names, although there have been studies conducted on other proper names as well (Ainiala, Saarelma & Sjöbolm 2008: 333). In non-fictional texts, proper names usually have only one and very clear function: identification (Hermans 1988: 11). In fictional texts, on the other hand, proper names have multiple functions, which makes them more diverse (Ainiala et al. 2008: 332). Ainiala et al. (2008: 338–339) present eleven different functions for proper names in literary texts including descriptive, associative, and humoristic function. Translators should be able to take into account the different functions that a proper name has and then choose the best translation strategy considering the specific translation situation. Moreover, if the text includes pictures, that adds another dimension to the names which, too, needs to be acknowledged in translation. Thus, it is clear that proper names in literary texts can be a

translation problem and this study aims at finding out how translators have dealt with that problem.

When it comes to proper names in children's literature, the issue becomes still a bit more complicated. In my view, translating for children is particularly interesting because of the way the intended audience of the translation affects the translation process. Proper names in literature for adult readers and for children tend to differ greatly, as "names in children's books are often more semantically transparent and easy to interpret" than names in literature for adults (Ainiala et al. 2008: 342, translation by author). Furthermore, proper names are translated more often in children's literature than in literature for adults (Lathey 2016: 44), which makes it an intriguing topic for research.

The material of this study will be collected from two children's picture books by the Finnish author Mauri Kunnas, *Yökirja* (1984) and *Hyvää yötä, herra Hakkarainen* (1999), and their translations *The Great Big Night-Time Book* (translated by Alain Presencer, 1985) and *Good Night Mr. Clutterbuck* (translated by William Moore, 2000). Kunnas is an internationally recognized children's author and illustrator, and many of his books have been translated into several languages. Since the material will be obtained from picture books, it is also important to acknowledge the way the text and the illustrations interact and how the illustrations may have affected the translation of proper names.

The empirical part of this study includes four phases: analysis of the source texts (STs), analysis and classification of the ST proper names, analysis of the target text (TT) proper names and identifying the translation strategies used, and finally, analysis of the translation strategies. First, I will carry out a functional ST analysis following Nord's (2005) model, and figure out what kind of functions are realized in the STs. Secondly, I will analyze the proper

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names in the STs, and find out what kind of proper names have been used and what functions the proper names have. The analysis will be based on the findings in the ST analysis, and I will look into the ways the proper names actualize the overall text functions of the STs.

Thirdly, I will compare the translated names with the ST names. I will find out what kind of names have been used and identify the translation strategies that have been applied. Finally, I will ponder on why such strategies have been used and see if the TT names have the same functions as the ST names. I will also pay attention to whether the translators have been consistent in the ways they have dealt with proper names or if there is a lot of variation in the translation strategies. According to Hermans (1988: 14), by looking at the way a translator has dealt with proper names, it is possible to find out something about "the overall orientation of the translation." Therefore, I will also look into whether the TTs have the same functions as their STs, based on the translated proper names. In short, the main research question is:

- What happens to the functions of proper names in translation of children's literature?

In the study, I will also consider the multimodal nature of picture books and see how that has possibly affected the translation of proper names. I will explore the pictures in addition to the text and make a note of any relationship between the pictures and the proper names. My main focus, however, is not in the interaction between the text and the pictures, but the pictures will only be studied when they have a relevant connection to the proper names.

This thesis is divided into seven sections. The theoretical background is presented in the next three sections: children's literature and translating for children is covered in Section 2, the functional approaches to translation in Section 3, and proper names and their translation in Section 4. The material and methods are introduced in Section 5, and the analysis and results

are presented in Section 6. Finally, the study is concluded in Section 7 where the implications

of the results are discussed.

2 Translating for Children

This section concentrates on the specialties of children's literature and the challenges in translating for children. I will begin by discussing the concept of children's literature and its typical characteristics (Section 2.1). Then, I will discuss translation of children's literature and its challenges which arise from, for instance, the fact that children's books are often read aloud and illustrated (Section 2.2). Finally, I will introduce two translation methods, domestication and foreignization, which are often discussed in relation to translation of children's literature (Section 2.3).

2.1 Children's literature

The views of *childhood* and *children's literature* today are very different from the views that prevailed two centuries ago (Shavit 1986: 3). Children's literature was considered inferior to other forms of literature and, in the academic world, it was not accepted as a proper subject for research (ibid.: ix). According to Shavit (1986: 3–4), this was due to the notion of childhood at the time, or rather the lack of it, as children were considered small adults instead of beings in their own right. Only when the understanding of childhood began to change in the 17th century, could children's literature emerge, and it was not until the latter half of the 19th century that the literature really started to flourish (Shavit 1986: 4).

Research of children's literature within translation studies has been growing remarkably over the last few decades, largely because of the increasing popularity of translated children's literature and an upswing in the quality of the translations (Van Coillie & Verschueren 2006: vi). Still, the central concepts of children's literature are somewhat vague. *A child* and *literature* are difficult to define in their own right, which results in the ambiguousness of the concept of children's literature (Oittinen 2000: 4; Mustola 2014: 10). The definitions of

children's literature range from literature that is *intended* to be read by children to any literature that is *actually* read by children (Oittinen 2000: 61; Lathey 2016: 2). For instance, Nikolajeva (1997: 9) defines children's literature as literature produced with children as its primary target audience, whereas Hellsing (1963, as cited in Oittinen 2000: 62) defines it as anything that the children read or hear including newspapers and TV shows in addition to books.

According to Hunt (1990: 1), children's literature seems to be "defined in terms of the reader rather than the authors' intentions or the texts themselves". Oittinen (2000: 61) agrees with Hunt and describes children's literature as being "more directed toward its readers" than literature written for adults. Children's literature cannot, on the other hand, be defined by any textual characteristics, since the form and content of children's books vary vastly (Hunt 1994: 12) and they include many of the same genres as literature for adults (Oittinen 2000: 65). There are, however, a few recurrent features of children's literature. For instance, children's books often have pictures and large print, they are usually shorter than average adult books, they have more central child characters (Hunt 1994: 12) and a happy ending (Nikolajeva 1997: 33), there are talking animals or living toys in books for younger children (ibid.: 52–53), they are plot-oriented instead of being character-oriented (ibid.: 57) and often have sequels (ibid.: 99).

According to Lathey (2016: 1), the division between children's and adult literature is fluid. Many children's classics, such as *The Arabian Nights*, Grimms' tales, and Jonathan Swift's *Gulliver's Travels*, were first perceived as adult literature and only later became children's books (Lathey 2016: 1). Vice versa, many adults read children's literature for their own pleasure and not just for their children (ibid.). Wall (1991: 2) has formulated an eminently clear and conclusive definition of children's literature that makes a clear distinction between

children's and adult literature. According to Wall's definition (1991: 1–2), books that are mainly directed to adults but that children read too are not children's literature. This definition is also used in this study:

> If a story is written *to* children, then it is *for* children, even though it may also be for adults. If a story is not written *to* children, then it does not form part of the genre *writing for children*, even if the author, or publisher hopes it will appeal to children. (Wall 1991: 2)

The views of childhood in a culture affect the literature produced for children in that culture, and moreover, the *child image* of the author or the translator of children's literature is, too, reflected in their work (Hunt 1994: 5, Oittinen 2000: 4). According to Oittinen (2000: 4), child image is "based on each individual's personal history", but at the same time, it is something that is shared in all society. Child image relates to questions such as what childhood is and how children think, and authors' child images affect the way they address children, for instance, by the means of choice of words (Oittinen 2000: 24, 44). According to Hunt (1994: 5), the vocabulary and content of children's literature reflects "what adults think children can understand, and what they should be allowed to understand."

One question concerning the child image is the matter of age. In Lathey's (2016: 5) view, "childhood is a flexible period", and it can thus be defined in a way that suits each context. Nikolajeva (1997: 9) defines children's literature as literature directed at people between zero and 18 years of age, whereas Oittinen (2000: 4) refers mainly to children under school age. Children can also be divided into age groups such as 'early years', the 'pre-schooler', the 'pre-teen', the 'adolescent', and the 'young adult', which are used by some publishers to indicate which age group the book is most suitable to (Lathey 2016: 5). Different age groups require different reading matter, but according to Lathey (2016: 5–7), as children mature and develop at different rates, the division to certain age groups is not necessarily useful. In my

view, however, it is definitely useful to divide children's literature at least to rough categories according to the approximate age group in order for the potential readers themselves or adults on their behalf to be able to find the books most suitable for them.

The books that are explored in the present study are mainly directed at younger children. They are picture books that are well suited for illiterate children under school age, in which case the child can look at the pictures and listen to an adult reading the books aloud, but also for older and literate children who can read the books independently. Adolescents, however, are not part of the target group. Nevertheless, anyone can find enjoyment in the books whether or not they belong to the target group.

2.2 Translation of children's literature

According to previous studies, there are a few special features of children's literature that translators should take into account: Children's books are often read aloud and they are usually illustrated (Oittinen 2000: 4–5). There is also a *dual audience* that includes children and adults, and the same text can be directed to both groups on different levels (ibid.: 64). As was mentioned in the previous section, Oittinen (2000: 4) refers mainly to children under school age, but points out that many of her observations apply to literature for older children, too. An additional challenge for translators arises from the fact that language in children's literature is often used creatively and playfully (Van Coillie & Verschueren 2006: v–vi). Furthermore, as Oittinen (2000: 34) points out, children's world knowledge is much more restricted than adults', which makes us explain more for children than for adults. This tendency is linked to the issue of foreignizing and domesticating, which will be further discussed in Section 2.3 below. I will now discuss the challenges that reading aloud, dual audience, and illustrations pose for translators of children's literature.

As Lathey (2016: 93) notes, children "often *hear* stories rather than read them" and, thus, translators have a great responsibility of making sure that the translation of a children's book reads aloud well. According to Oittinen (2004: 97), it can be useful for a translator to read the ST aloud before translating and to try to get an understanding of the rhythm and intonation of the text. Furthermore, the tone of voice, the length of words, the speed of reading, pauses, and stressing, for example, create the enjoyment of reading aloud or listening someone read aloud (Lehmuskallio 1983: 207). Oittinen (2004: 97) compares the language of picture books to fictional speech and argues that similar translation issues arise with picture books as with fictional speech. As an advice to translators, Oittinen (2004: 97–98) suggests that translators could add repetition and pauses and avoid using long and complex sentences as well as concise expressions such as non-finite clauses.

Shavit (1986: 37) points out that an author of children's literature "is perhaps the only one who is asked to address one particular audience and at the same time appeal to another", in other words, to children and adults. When a children's book contains a dual audience, the "more refined, demanding level" is directed to adults, and the less demanding to children (Oittinen 2000: 64). According to Oittinen (2000: 64), a children's book needs to have this refined level in order to attract adults' attention and perhaps make them buy or borrow the book to their children. Thus, as children usually cannot acquire books without the aid of adults, the authors as well as translators of children's literature must acknowledge the adult perspective as well. The dual audience exists in the material of this study, too, and therefore, the matter will be taken into account in the analysis of the material.

Since the material of the present study will be collected from picture books, picture book translating needs to be addressed as well. It is tempting to define a picture book simply as a book with pictures in it. According to Nikolajeva (1997: 18), however, there is a very

important difference between *illustrated books* and *picture books*: in a picture book, the text and the pictures comprise a whole and they would not work without each other, whereas in an illustrated book, the text could exist without the pictures. It is also important to remember that picture books do not comprise a genre themselves, but many different genres (e.g. folktales, fantasy, and non-fiction) can be represented in the medium of picture books (ibid.) The same applies to all children's literature, as it includes many of the same genres as literature for adults (Oittinen 2000: 65).

Translating picture books differs in some aspects from translating other types of children's literature. In addition to the issues that were discussed above, translators of picture books need to acknowledge the whole that the text and the pictures comprise. According to Oittinen (2004: 125), pictures can make translating easier as well as more complicated. Pictures make interpreting the text easier, since translators may get valuable clues about how, for instance, the characters or the environment look, and they are able to use that information when translating (Oittinen 2004: 125). However, the pictures also restrict the translator's job by providing so much information that the translator has less choice regarding the decisions one makes on how to describe a character, the environment, or something else that is included in the pictures (ibid.). It is clear that picture book translators must be able to read pictures just as they must be able to read a foreign language (Oittinen 2000: 101). It should also be ensured that there are no contradictions between the translated text and the pictures, as contradictions could affect the reading process negatively (Oittinen 2004: 97).

In the two Kunnas's picture books that are the subject of the present study, the pictures have an important role. There are pictures on every page and usually there is only a short bit of text between or on top of the pictures. The pictures are of different sizes – on some pages smaller pictures follow one another, and on other pages one picture alone can fill the whole page or

even the whole spread. Sometimes in picture books, the text has been produced by one person and the illustrations by another one, but Kunnas has both written the texts and illustrated the books himself. Thus, it can be assumed that the text and the pictures form a coherent whole. In the books, it is crucially important that the text and the pictures work together well, since disparity between them would be easily noticed. For example, describing a character in the text in a way that does not match the pictures would surely be noticed and could have an effect on the reading experience. As far as proper names are concerned, the books include many names that describe their referent in one way or another, and it is important that the names match the pictures. In the analysis, I will look into the way the translators of the books have dealt with this type of proper names, and whether they have been able to take the multimodality into account.

2.3 Domestication and foreignization

As was briefly mentioned in the previous section, *domestication* and *foreignization* are also relevant to the translation of children's literature. There has been plenty of discussion and debate about which of the two translation methods should be favored, and the norms regarding this have varied (Chesterman 2007: 360).

The first one to use the concepts of domestication and foreignization was a German theologian and philosopher Friedrich Schleiermacher in his lecture as early as 1813. According to him, there are only two methods of translation: "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Schleiermacher 1977: 74). The former is the foreignizing method, as it moves the reader towards the foreign culture, and the latter the domesticating one, as it brings the foreign work closer to the target

culture. In the 1980s, Antoine Berman, who was influenced by Schleiermacher's work, discussed translation as 'the trial of the foreign'. In Berman's view (2000: 284), translation involves two types of trials of the foreign: the target culture experiencing the foreign work in all its foreignness, and the foreign work being uprooted from its original language-ground. Berman argued for "receiving the Foreign as Foreign" (Berman 2000: 285–286), whereas he criticized the act of *naturalization*, which is the name he used for domestication.

In the 1990s, Lawrence Venuti, who was well familiar with Berman's ideas, discussed the concepts of domestication and foreignization in relation to *translator's invisibility* in Anglo-American culture. According to Venuti (1995: 1), translator's invisibility stems from translators' tendency to produce translations that are not easy to detect as being translations and that is also what readers expect: translations that seem like original texts. This type of translation method is called domestication. When translating in a domesticating way, the translator adapts the original cultural context or culture-specific items to the target culture (Paloposki 2011: 40). In contrast, foreignization means translating in a way that marks "the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language" (Venuti 1995: 20). The translator preserves the cultural context and the culture-specific items of the ST as such in the TT (Paloposki 2011: 40). In that case, it is clear that the translation is, in fact, a translation.

For a long period of time, domesticating was the norm when translating for children, in particular because of the limited world knowledge of children (Van Coillie & Verschueren 2006: viii). However, foreignizing has become more and more popular starting from the 1980s, since translators have found it reasonable to retain at least some of the "foreignness" of the ST in order to introduce other cultures to children (ibid.). According to Oittinen (2006: 43), on the other hand, translation of children's literature always includes domestication to

some extent. Reasons for domestication include, for instance, political pressures, censorship, and moral values (ibid.: 42). Moreover, Oittinen (2006: 43) argues that children may find foreignized translations too strange and off-putting, and poses a question of what then is the point of translating in the first place. In Lathey's view (2016: 138), by contrast, children can enjoy "an aura of difference" in foreignized translations. Lathey (2016: 37) further argues that the tendency to adapt or not to adapt cultural markers depends on whether the source language is a minority language or a globally dominative language like English, and how acquainted the target audience is with translations. For instance, in the UK, translations of children's literature account for only two percent of annual publications for children, which results in a situation where children choose not to read translations at all, if the translations are not adapted to the target culture (ibid.). In Finland, the situation is quite the opposite as up to 80% of books for the young are translations and even young children are used to reading translations (ibid.).

In the context of children's literature, domestication is often called *adaptation*, although definitions of adaptation are somewhat varied (Oittinen 2000: 73). Oittinen herself (2000: 75), who sees translation as rewriting, does not make a clear distinction between translation and adaptation. According to Oittinen (2000: 83–84), translators always adapt the translations according to their purposes and readers. However, the term adaptation is often used when referring, for instance, to a version, an abridgment, or a situation where a text is created for another medium (Oittinen 2000: 77). Adaptation is often seen in negative light and as a nonoriginal of less value than the original (ibid.: 75–76).

The debate between foreignizing and domesticating is apparent in Lathey's (2016: 44) discussion on translating personal proper names in children's literature; she covers both sides to the controversial issue of whether to translate the proper names and make the text possibly

more compelling to children, or to leave the names untranslated and thus congruent with the cultural setting. Lathey (2016: 45) concludes that there is no one solution applicable to all translation situations, but translators should consider "the age-range of readers, their likely familiarity with translations and the author's intentions in naming characters".

3 Functional approach to translation

In the present study, translation of proper names in children's literature will be examined from a functional point of view. I will now discuss the functional approach to translation and present the model that will be used in the analysis in this study. Functions of proper names and translation of names will be covered in the next section.

Functional approaches in translation studies first emerged in Germany in the 1970s and 1980s, when Katharina Reiss and Hans J. Vermeer among others presented their functionalist theories, particularly the skopos theory (Munday 2012: 111). In the 1990s, Nord continued their work by creating a more detailed functional model of translation-oriented text analysis (see e.g. Nord 2005). The theories moved the focus away from the concept of equivalence and emphasized the cultural issues and the functions of translations (Munday 2012: 111). The general idea in the theories is that each text has a purpose and that the purpose of the translation is not necessarily the same as the purpose of the ST. Thus, the focus in translation should be in the purpose of the TT and its purpose, which determines the translation strategies, rather than on equivalence.

In this section, I will discuss Nord's model, which will be used in the empirical part of this study (see Section 6.1). I will begin by giving an outline of the model in Section 3.1, and follow by a more detailed account on one part of the model, the ST analysis, in Section 3.2.

3.1 Nord's functional model of translation-oriented text analysis

At the turn of the 1990s, Nord (2005: 1) took notice of the need for a model of source-text analysis that could be used with any text types and in any translation situation. The model is meant to serve as an aid in translator training or in translation practice. Nord introduced the

functional model of translation-oriented text analysis first in German in 1988 (see Nord 1988) and in English in the 1990s (see e.g. Nord 1991). Nord strived for creating a model that would be applicable regardless of the translator's level of competence, the language pair and whether the translator is translating into or out of one's native language. In this study, the model is used as a method for observing the features of the STs that are relevant in translation.

Nord (1992: 39) shares many ideas with Reiss and Vermeer's functional approaches to translation (see e.g. Reiss & Vermeer 1986), and the text analysis model is based on their skopos theory. Skopos theory presupposes that "all acting has a purpose" and, thus, acting that is not goal-oriented does not exist (Vermeer 1996: 12). According to the theory, translating is acting and, consequently, it always has a purpose, which the translator seeks to reach in the most optimal way (ibid.: 13). The term *skopos* refers to the purpose of a translation or the purpose of translating (ibid.: 5). Vermeer (1996: 15) stresses that the ST does not determine the TT, but the skopos of the translation does. This means that the same ST can be translated in many different ways depending on the skopoi of the translations (Vermeer 1996: 15). In addition to the skopos theory, Reiss (2000: 26–27) has also formed a classification of text types according to their functions. In the classification, there were originally three different text types: *content-focused* (i.e. informative)*, form-focused* (i.e. expressive), and *appeal-focused* (i.e. operative). The fourth text type, *audio-medial* texts, was added later in the classification. Each text type has its own functions that the translator should acknowledge.

While Reiss and Vermeer highlight the importance of the TTs and the target culture, Nord brings attention back to the STs. Nord agrees with Vermeer on the idea that the skopos of the TT determines the translation strategies, but she thinks that the importance of the ST should be acknowledged along with it: "there can be no process of 'translation' without a ST" (Nord

2005: 32). Nord (2005: 32) discusses the concept of *loyalty,* by which she means the translator's responsibility to commit to the ST sender as well as to the TT receiver. *Sender* refers to the person who uses the text to send a certain message and is sometimes different from the *text producer* "who actually produces the text" (Nord 2005: 6). Often they are one and the same person, as usually in literary works. The principle of "[l]oyalty limits the range of justifiable target-text functions for one particular source text" (Nord 1997: 126). It is a moral rather than a technical concept, and it should be separated from *fidelity* which refers to the intertextual relationship between an ST and a TT (Nord 2005: 32–33).

According to Nord's (2005: 36–39) model, translation process has three phases: analysis of the skopos, analysis of the ST, and the final structuring of the TT. The process begins with an analysis of the TT skopos, which is determined by the commissioner of the translation job. Ideally, the skopos is clearly stated in the commission provided for the translator. In other words, the translator should begin with identifying the factors that are relevant in the process of creating a TT for a certain purpose. Secondly, the ST is analyzed in two parts: exploring whether it is possible to fulfill the requirements of the commission and identifying TT-relevant ST features. In other words, the translator considers whether the ST is compatible with the commission and then identifies the text elements that are relevant in the production of the TT. The third and final phase is actually producing the translation, while keeping in mind the issues that came up in the first two phases.

In Nord's model, the ST analysis is used as an aid in translation to find out which elements of the ST can be preserved and which need to be adapted to the target situation, so that the skopos of the translation would be fulfilled (Nord 2005: 32–34). In the present study, the ST analysis is mainly employed so as to find out which elements of the two STs are relevant considering the translation of proper names. I will highlight features of the STs that are

characteristic to these very texts and that, in my view, should be considered when translating the texts (see Section 6.1).

Regarding text functions, Nord (2005: 80) separates two types of translations: *documentary translation* and *instrumental translation* (cf. House's overt and covert translation in e.g. House 2010). The receivers of a documentary translation are aware that the text is a translation in which some aspects of the ST have been reproduced for the TT receiver. The translation is merely a documentation of the communication between the ST sender and ST receiver. Instrumental translation, on the other hand, is an independent text in a new communicative action in the target culture, and "it can have the same or a similar or analogous function as the ST" (Nord 2005: 80). Receivers are not supposed to be aware that it is, in fact, a translation (ibid.: 81).

According to Nord (2005: 80), literary translations are documentary translations, along with, for example, word-for-word translations and exoticizing (or as often called *foreignizing*) translations. In my view, however, it is not that simple with every literary translation. The texts that are explored in the present study are literary texts, but, especially because of the child audience, the translations may have been translated in a domesticating way and thus bringing the text closer to the target culture. In that case, they could be viewed as independent texts that have an analogous function as the ST, and consequently, they would be instrumental translations. As was mentioned above, instrumental translations are not supposed to be recognized as translations, and if that is the case with the two translations explored in this study, it may be shown in the translation of names, too. In my view, the dividing line between documentary and instrumental translation is not clear-cut, and it will not be useful to treat the material in this study as belonging in either one of the categories. Nonetheless, I will come back to the issue of documentary and instrumental translation after I have analyzed the ST

and TT proper names, and have found out whether the translators have preferred domesticating or foreignizing translation strategies. Domesticating and foreignizing methods were discussed in Section 2.3. In the next section, I will discuss the factors of Nord's functional model for ST analysis, which will be exploited in the analysis of the material in this study.

3.2 Factors of the source text analysis

The ST analysis according to Nord (2005) includes the analysis of *extratextual factors* and that of *intratextual factors*. Extratextual factors relate to the communicative situation of the ST, and intratextual factors to the text itself (Nord 2005: 41). The former include eight different factors: *sender, sender's intention, audience, medium, place of communication, time of communication, motive for communication*, and *text function*. The text function combines all the other extratextual factors, as it summarizes all the different aspects of the communicative situation. In written communication, the communicative situation can be inferred from the text environment by observing, for instance, the title, the name of the author, and the place and time of publication. According to Nord (2005: 42), the extratextual factors affect the expectations that receivers have about the intratextual factors of a text. In other words, the receivers build up expectations about the intratextual factors, for instance about the subject matter and the style of the text, based on the communicative situation.

With the analysis of intratextual factors, which relate to the text itself, the actual *realized effects* of the text can be identified (Nord 2005: 41). Nord (2005: 92) divides the eight intratextual factors into two categories: ones that relate to the semantic information of the text (*subject matter, content,* and *presuppositions*) and ones that relate to the stylistic implications of the text (*composition, non-verbal elements* including illustrations and punctuation, *lexis,*

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sentence structure, and *suprasegmental features* which mean the phonological aspects of the text). In other words, the first category answers to the question of *what* the sender talks about, and the second category to *how* the sender talks about it. The receivers compare their expectations about the text, which were built up based on the extratextual factors, to the actual intratextual features of the text, and only then they experience the *text effect* (Nord 2005: 42, 143). According to Nord (2005: 143), the text effect combines the extratextual and the intratextual features and links the features of the text (i.e. intratextual factors) with its communicative situation (i.e. extratextual factors).

It will not be possible to discuss every extratextual and intratextual factor of the STs in the scope of the present study. Instead, I will discuss only the factors that, in my view, are the most relevant to translation of proper names in the material. Therefore, I have excluded the analysis of factors that did not yield information usable in the analysis of the proper names and their translation. The factors that are included in the analysis in this study are the following: *audience, medium, text function, presuppositions, composition, non-verbal elements, suprasegmental features*, and *text effect*. The excluded factors include, for instance, *sender's* (or the author's) *intention*, which was excluded because it is difficult to obtain reliable or valid information of it, and *content*, which was excluded as the content analysis would be extremely broad and impossible to complete within this study. For the sake of clarity in the analysis section, I will spare further discussion of the factors here, and come back to Nord's definitions of the factors as part of the empirical analysis (see Section 6.1).

4 Proper names

4.1 Definition

Oxford English Dictionary (s.v. proper name) defines a *proper name* as

> a name, consisting of a proper noun or noun phrase including a proper noun, that
> designates an individual person, place, organization, tame animal, ship, etc., and is usually
> written with an initial capital letter.

Proper noun, on the other hand, refers to a single-word noun that functions in the same way as a proper name. In other words, a proper noun can be a part of a proper name. Proper names can be understood as one type of culture-specific items, and a few scholars have studied them from that point of view (see e.g. Aixelá 1996; Leppihalme 1997).

According to Hermans (1988: 11–12), there are two views on how proper names are to be separated from *common nouns*: Most researchers agree on the fact that proper names have no real meaning but their only function is identification, that is, they identify their referent. According to a minority view, the difference between proper names and common nouns is rather "of degree than of kind" (Hermans 1988: 11–12). In Saeed's (2016: 26) view, a proper name is a label for its referent, and the speaker assumes that their audience is able to identify that referent. Nord (2003: 183), too, describes proper names as mono-referential and having an identifying function, although she remarks that identification is by no means their only function. She further argues that proper names may be non-descriptive but not non-informative, since by looking at a proper name we may be informed of whether the referent is, for example, a male or female person, a pet, or a place.

The Finnish word for proper name ('erisnimi') is defined approximately the same way as the English proper name: Ainiala et al. (2008: 12; cf. VISK) define *erisnimi* as a word or a

combination of words that refers to a single referent, for example, a person or an object. However, the meaning of the English 'proper noun' is included in the notion of a proper name in Finnish, as 'erisnimi' can be a single-word noun, too. Ainiala et al. (2008: 339) also hold the same view with Nord that proper names may have multiple functions, instead of merely identifying their referent. The functions are further discussed in the next section.

4.2 Proper names in literary texts

In literary texts, proper names are rarely random, but the author has reasons for choosing the particular names (Ainiala et al. 2008: 334). The *onymic system* (i.e. the naming system) of the author's native language as well other onymic systems in other languages the author is familiar with have an effect on what kind of names the author will use in the texts (ibid.: 335). That does not necessarily mean that proper names in literary texts always resemble existing names (ibid.). The totality of proper names in a literary book compose an *onomastic landscape*, and the names should be viewed and studied as a part of the context, the whole landscape (ibid.).

According to Hermans (1988: 13), proper names in literary texts acquire a semantic load more often than proper names in non-literary texts. Hermans (1988: 13) identifies two types of proper names from a translational perspective: conventional names and loaded names. Conventional names are unmotivated, which means that they have no meaning of themselves, and loaded names, by contrast, are literary names that can be seen as motivated and that "range from faintly 'suggestive' to overtly 'expressive' names and nicknames" (Hermans, 1988: 13). Ainiala et al. (2008: 335) argue, too, that it is common that literary proper names have a motivated content as well as a motivated form.

Proper names with motivated content often describe the referent of the name in one way or another, or provide other additional information to the story (Ainiala et al. 2008: 336). For instance, a character name may describe the character's physical or mental properties or the way the character behaves, and place names can refer to something that has happened in that place or describe the typical flora and fauna of the area (ibid.: 336, 338). Furthermore, proper names can be phonetically motivated: a character name can resemble other words that are used to describe the character (ibid.: 337). For instance, in a book by G. K. Chesterton, a character called *Burrow* is described as *big* and *burly* and he has *brown hair* and *broad back* (ibid.). Intertextuality is another way a proper name can be motivated. Names can refer either to other fictional referents or to referents in the real world (ibid.). These are merely a few examples of the various ways proper names can function in literary texts. Ainiala et al. (2008: 339, translation by author) have compiled a list of eleven different functions that literary proper names can have, and they note that the list is not even exhaustive:

1. **Identifying function**: the name refers to a fictional or a non-fictional character, place, or another referent, and sets it apart from others of the same kind
2. **Fictionalizing function**: the name indicates that its referent is a fictional character, place, or another referent
3. **Localizing function**: the name refers to a specific point in time, or to a specific place
4. **Social function**: the name refers to a social class or to individual's identity and role in the community
5. **Descriptive function**: the name describes a person, a place, or another referent, and thus provides additional information on its referent
6. **Associative function**: the name is intentionally associated with existing or fictional persons, places or things which support the content of the work
7. **Affective function**: the names reflect different emotional states and create the atmosphere of the work

8. **Ideological function**: the name refers to the ideology that is related to the referent or supports the ideological message of the work

9. **Classifying function**: the characters, places and things in the work are classified in separate subgroups according to names that are similar/opposite to each other in their content or form

10. **Narrative function**: the names function as essential elements in the narrative

11. **Humoristic function**: the names entertain or amuse the reader by the means of punning.

A name with a localizing function, for instance, can refer to a specific place when a place name refers to an authentic place, or to a specific point in time when a character name is characteristic to a certain time (Ainiala et al. 2008: 338). Fictional place names can also have an affective function when, for instance, "scary" names are used in a horror story as a way of creating the atmosphere (ibid.). The classifying function can be seen in names that are similar to each other in their content or form and that connect the referents to each other, such as the names of two brothers, *Herbert* and *Harry*, in G. K. Chesterton's books (ibid.: 337).

Ainiala et al. (2008: 333) identify two main types of literary proper names: fictional and non-fictional (or authentic) names. Fictional names identify referents that only exist in the imagination of the author and the reader, whereas non-fictional names identify people, places, or other referents in the real world (ibid.: 333–334). For instance, if a novel is set in Paris, it may include real names of streets or restaurants in Paris, which would be non-fictional names (ibid.: 334). Of course, the novel may include fictional names in addition to the real, authentic names. Literary proper names can also be divided into four types (Ainiala et al. 2008: 334, translation by author):

1. **Authentic names**: Names that have a referent in the real world and that refer to that referent.

2. **Realistic but unauthentic names**: Names that are possible in the real world but refer to fictional referents.

3. **Artificial names**: Names that have been created by the author, that refer to fictional referents, and that do not exist in the real world.

4. **Loan names**: Allusive names, i.e. names that are borrowed from the literary tradition, that refer to fictional referents, and that do not exist in the real world.

Authentic name is the only non-fictional type of name in the classification, and the other three types of names are fictional names. It is important to note that a literary name that is also used in the real world but that does not refer to an existing referent, is a fictional name, too, and is categorized as a realistic but unauthentic name in the above categorization (Ainiala et al. 2008: 333). Fictional names can thus be either names that have been invented by the author, or real existing names which do not, however, refer to existing referents.

4.3 Translating proper names

In translation studies, research on proper names has been especially focused on proper names in literary texts (Ainiala et al. 2008: 333). Proper names in non-fictional texts are often left untranslated, which means they appear in the same form as in the ST, or alternatively, an *exonym* of the source-culture name is used (Nord 2003: 184). An exonym is a form of a source-culture proper name that is customarily used in the target language (ibid.). For instance, *Tukholma* is the Finnish exonym for *Stockholm*. Translation strategies for proper names in fictional texts are more diverse, and in translations of children's literature, names are often adapted to the target culture (Van Coillie 2006: 124). According to Nord (2003: 185), all proper names in fictional texts have some kind of informative function, and when that information is explicit, it can be translated. Descriptive names, for example, have explicit information on the referent and that information can be conveyed in the TT. On the other hand, when the information is implicit, it is more difficult to retain it in the translation.

Several researchers have presented classifications of translation strategies for proper names. For instance, Hermans (1988: 13–14) presents six common translation strategies for proper names:

1. *copying*
2. *transcribing*
3. *substitution*
4. *translation*
5. *non-translation*
6. *replacement by a common noun*

Copying means producing the ST name in the TT in the exact same form, *transcribing* is adapting the name in the level of spelling, phonology, et cetera, and *substitution* means replacing an unrelated name with any other name that is used in the ST. In *translation*, the meaning of the name is translated, and in *non-translation* the proper name is deleted altogether in the TT. Finally, *replacement by a common noun* is quite self-explanatory, and often entails using an attribute of the referent. Hermans (1988: 13) points out that combinations of these strategies are also possible as, for instance, a name may "be copied or transcribed *and* in addition translated in a (translator's) footnote."

Ainiala et al. (2008: 340), on the other hand, identify four possible strategies for translating literary proper names. The classification is very general and the classes are broad:

1. *loan*
2. *translation*
3. *adaptation*
4. *substitution*

This classification is somewhat different from that of Herman's, but the two do overlap each other. *Loan* is the same strategy as *copying* in Herman's classification, and *translation* is the

same strategy in both classifications. *Adaptation* is similar to *transcribing*, although it is narrower and only comprises adaptation in the level of phonology. Finally, *substitution* entails replacing a name with any other proper name or a common noun, whereas Herman's substitution includes replacement with another name already in use in the ST.

Nord (2003) has studied translation of proper names in eight translations of Lewis Carrolls's *Alice in Wonderland* into German, French, Spanish, Brazilian, Portuguese, and Italian. She identified eight translation strategies in the material, and the classification is thus more extensive than the two classification discussed above:

1. *reproduction*
2. *calque*
3. *exonym*
4. *adaptation*
5. *substitution*
6. *neutralization*
7. *no name*
8. *omission*

Reproduction means retaining the name without any changes in the form, and is equivalent to copying and loan in the above classifications. *Calque* is a literal translation, which is approximately the same as translation in both Herman's (1988) and Ainiala et al.'s (2008) classifications, although they do not specify, whether the translation needs to be a literal translation or not. Nevertheless, calque or translation can only be used with names that have a meaning. *Exonym* is a form of a source-culture proper name that is customarily used in the target language (e.g. *Londres* for *London* in French), and it is not included in the preceding classifications. *Adaptation* means adapting the source-culture name to target language morphology (e.g. *Alice* became *Alicia* in the Spanish translation), which is very close to

transcribing in Herman's and adaptation in Ainiala et al.'s classification. *Substitution* means using target culture names (e.g. substituting *Bill* with *Egon* in the German translation), but not common nouns as in substitution in the classification by Ainiala et al. Another strategy not included in the preceding classifications is *neutralization*, which means translating a culture-specific name with a culture-unspecific name (i.e. a name that does not mark the source nor the target culture). *No name* means rendering the name as a generic noun, which is approximately the same as replacement with a common noun in Herman's classification. Ainiala et al. have included that strategy as one type of substitution. Finally, *omission* means deleting the proper name altogether in the TT, which is also included in Herman's classification under the name of non-translation. Nord's classification reflects the material, the translations of *Alice in Wonderland*, and it may not necessarily be applicable in analyzing other translations.

For the purposes of this study, I will briefly cover Pedersen's (2011: 74–100) taxonomy for rendering extralinguistic cultural references (ECRs) in subtitling. Pedersen (2011: 75) has divided the strategies into source oriented (or foreignizing) and target oriented (or domesticating) strategies. In this study, I will exploit Pedersen's taxonomy in forming a division between foreignizing and domesticating strategies for translating proper names. Proper names are, according to Pedersen, one type of ECRs, and thus, the taxonomy can be applied in the analysis of this study, at least to some extent.

Pedersen's (2011: 76) taxonomy includes seven main categories of translation strategies that are divided into three source oriented strategies, three target oriented strategies, and one that is neither. The source oriented strategies are, starting with the most source oriented:

1. *retention*, where the ECR is retained unchanged,

2. *specification*, where "more information is added making the" ECR more specific than the original, and

3. *direct translation*, which means only changing the language of the ECR.

The target oriented strategies include, starting with the least target oriented:

4. *generalization*, which makes the ECR less specific,

5. *substitution*, where the ECR is "replaced by another ECR" or by anything else, and

6. *omission*, which means deleting the ECR completely.

Omission can also be seen as not belonging to either source or target oriented strategies "as it involves doing nothing" and as being an alternative to all the source or target oriented strategies (Pedersen 2011: 96). Also, direct translation and generalization are only vaguely connected to either source or target oriented strategies, respectively. The seventh strategy is using an *official target language equivalent* of the ECR, which is used in, for instance, conversion of measurements or translating *Donald Duck* as *Kalle Anka* in Swedish (ibid.: 97). Naturally, this strategy is only possible with ECRs that have an official equivalent in the target language.

Based on the above classifications and on the material of the present study, I have formed a new classification of translation strategies for proper names. Although copying was included in every classification above under different names, I did not include it in my classification because there were no instances of copying in the material. I also excluded Nord's exonym and neutralization for the same reason. In my classification, I decided to use the broadest definition of transcribing or adaptation, which includes adaptation on the level of spelling, phonology, et cetera. The same applies to substitution, which equals to Ainiala et al.'s

definition and includes substitution with other proper names as well as with common nouns. Translation/calque and non-translation/omission, which were included in almost every classification above, were also included in my classification as such. Finally, in the material, there were a few instances of using an official target language equivalent, which is one of Pedersen's strategies, and it was therefore included in my classification, too.

I ended up with five main classes, of which two have subclasses. The strategies are organized according to Pedersen's model from the most source oriented to the most target oriented, and the last strategy is neither. The categorization will be discussed further in Section 5.2 when the methods of this study are introduced.

1. **Adaptation**: the ST name is reproduced in the TT by adapting the spelling, phonology or morphology to the target language.

2. **Direct translation**: the ST name is translated literally, or almost literally. This category is divided into two subcategories:
   a. Word-for-word translation.
   b. Almost literal translation with only minor changes to the content of the name.

3. **Substitution**: the ST name is substituted with another proper name or a common noun. This category is divided into three subcategories:
   a. Substitution with a proper name that has the same function as the ST name.
   b. Substitution with a proper name that has a different function than the ST name.
   c. Substitution with a common noun.

4. **Omission**: the ST name is not produced in any way in the TT.

5. **Official TL equivalent**: the ST name is replaced with its official target language equivalent.

The third strategy, substitution, was divided into three subcategories. I formed a separate subcategory for names that had been substituted with a common noun, and two different subcategories for names that had been substituted with a proper noun according to whether the function of ST name had been retained or changed. The function was retained, for instance, when a regular source culture name was translated with a regular target culture name or when both names had the same connotation (e.g. the character name *Viineri* and its translation *Muffin* which both mean different types of pastry). On the other hand, the function was changed, for instance, when a regular source culture name that did not have any semantic meaning was substituted with a descriptive TT name. When the ST name had many functions, of which some had been retained and others not, the name could have been categorized in either subcategory. In those cases, I have made the decision based on my view on what is the main function of the name. For instance, I considered the semantic content of the name more essential than alliterativeness, and thus, when the alliteration was excluded in the translation but the semantic content was reproduced, I considered the main function of the name retained.

5 Material and Methods

5.1 Material

My research material is collected from two books by the Finnish author Mauri Kunnas and their English translations: *Yökirja* (1984), *The Great Big Night-Time Book* (1985), *Hyvää yötä, herra Hakkarainen* (1999), and *Good Night Mr Clutterbuck* (2000). More specifically, the material will encompass all proper names in the STs and their translations in the TTs. *Yökirja* has been published in English in the UK and in the US. The version that is used in this study, *The Great Big Night-Time Book*, was translated by Alain Presencer and published in the UK by Methuen Children's Books in 1985. That version is used because it is easily accessible in libraries in Finland, whereas the US version (translated by Tim Steffa, published by Random House Value Publishing in 1985) is more difficult to obtain. *Hyvää yötä, herra Hakkarainen* was translated into English by William Moore and it was published in Finland by Otava under the name *Good Night Mr Clutterbuck* in 2000.

Mauri Kunnas is a famous Finnish author and illustrator who has written quite a few picture books for children. His wife Tarja Kunnas helps him in planning the books and in coloring in the pictures (Sonninen 2009: 90). Kunnas's career as a children's author began in 1979 when his first children's book *Suomalainen tonttukirja* was published. Since then, there have been around 50 picture books published altogether, and moreover, he has also written and illustrated several comic books and cartoon books for adult readers (Mauri Kunnas Website). His fame outside Finland began in 1981 when he published the picture book *Joulupukki,* which has since been translated into 27 languages (Mauri Kunnas Website; Sonninen 2009: 95). Because of the international popularity of Kunnas and his picture books, it could be assumed that the books and their translations are of good quality and loved by children, which

makes the books an interesting subject for research. This study aims at finding out what kind of role proper names have in the two books and how the translators have dealt with them.

In Kunnas's picture books, the pictures dominate every page. Kunnas has himself said that, in his picture books, the less text the better, and the text is formed so that it suits the pictures (Sonninen 2009: 85). Animal characters, colorful pictures, and abundance of details are characteristic to Kunnas's illustrations. In addition to his own, original stories, Kunnas has re-told stories of, for instance, Robin Hood and King Arthur. He has also adapted Finnish classics such *Kalevala* and *Seitsemän veljestä* for a child audience.

Some of the English translations of Kunnas's books have already been the subject of previous studies. Bertills (2003), for instance, explored character names in *Koiramäki* books in her dissertation. Her focus was on the ST names but she also analyzed their translations. Several master's theses have also been conducted on character names, culture-specific items, or more generally on the translations of Kunnas's books. For instance, Käpynen (2011) studied translation of fictional personal names in the English and Swedish translations of Kunnas's *Viikingit tulevat!*, and Keränen (2014) studied the relationship between illustration and text in the English and Swedish translations of Kunnas's *Yökirja*, *Hui kauhistus!* and *Viikingit tulevat!*

Although names in Kunnas's books have been previously studied, the studies have, for the most part, concentrated on character name translation only. The scope of the present study is broader, as I will explore all types of proper names in the material. The material is collected from two books by Kunnas that have not been studied before from the point of view of proper name translation: *Yökirja* (1984) and *Hyvää yötä, herra Hakkarainen* (1999). The subjects of the books are quite similar: the major theme in both of them is night. In *Yökirja*, the reader

will find out what various characters do during the night, and in *Hyvää yötä herra Hakkarainen* (abbreviated *HyhH* from here on), where the main character is a sleepwalker, readers will see what kind of things he brings about during the night. The subjects are not exclusively bound to the Finnish culture, although it is likely that the source culture has affected the content of the books in one way or another.

The main character of *HyhH* is probably the most famous character of all Kunnas's picture books. *Herra Hakkarainen* appeared as a minor character in several earlier books before becoming the main character in *HyhH*. It is usual for children to attempt to find *herra Hakkarainen* in the illustrations of Kunnas's picture books as he usually appears sleepwalking somewhere in the background of the pictures (Sonninen 2009: 159). The character's first appearance was actually in *Yökirja*, where he is first seen standing in line in front of a hot-dog stand and in couple of other pictures after that. Since then he can be found in almost every children's book that Kunnas has published.

5.2 Methods

This study focuses mainly on describing the qualities of proper names in the STs and classifying the names and their translation strategies. Therefore, the study is mainly qualitative, although quantitative methods are used in order to find out the frequencies of the translation strategies. The empirical part of this study includes four phases: analysis of the STs, analysis of the ST proper names, analysis of the TT proper names and identifying the translation strategies used in translation of names, and finally, analysis of the translation strategies.

First, I carried out a functional ST analysis following Nord's (2005) model, and figured out what kind of functions are realized in the STs. I will analyze the most relevant extratextual

and intratextual factor of the texts, and explain how the functions of the STs can be inferred from these factors. The factors that are analyzed are audience, medium, text function, presuppositions, composition, non-verbal elements, suprasegmental features, and finally, the text effect. I have excluded factors that are less relevant to the present study or too broad to analyze within the scope of this study. The aim of the ST analysis is to obtain information about the functions of the texts and to use that information in the analysis of the ST names and their functions.

Secondly, I will analyze the proper names in the STs, and find out what kind of proper names have been used as well as ponder on which functions the proper names have. I will look into the ways the proper names actualize the overall text functions of the STs, which were determined in the ST analysis. In this study, the term proper name is defined based on *Oxford English Dictionary*'s definition of a proper name mentioned above (see Section 4.1): a single-word noun or multi-word noun phrase that designates an individual person, place, or other referent, and is usually written with an initial capital letter. The ST proper names where collected according to this definition. In addition to proper names in the texts, I also included names that appear only in the pictures. When it was unclear whether a noun phrase in a picture was a proper name or not, it was decided based on the context. For instance, in *HyhH*, there is an illustration of a package, and on the side of the package it reads *Kuusen neulasia* ('Fir needles') and *Käpy* ('Pine cone'). According to my interpretation, the latter is the name of the product that the package contains as it is written on a label, and the former is a noun phrase describing the product. In the pictures, there were six English proper names, for instance, the product names *Pauline Bacon* and *Max's Silver Hammer*. They were excluded in the material because this study focuses on the ways Finnish proper names have been translated into English. All the English names were copied as such in the TTs.

The ST names are categorized according to the categorization of proper names by Ainiala et al. (2008: 334, translation by author), which was already discussed in Section 4.2:

1. **Authentic names**: Names that have a referent in the real world and that refer to that referent.
2. **Realistic but unauthentic names**: Names that are possible in the real world but refer to fictional referents.
3. **Artificial names**: Names that have been created by the author, that refer to fictional referents, and that do not exist in the real world.
4. **Loan names**: Allusive names, i.e. names that are borrowed from the literary tradition, that refer to fictional referents, and that do not exist in the real world.

Names that have a referent in the real world and that refer to that referent were classified as authentic names. Names that are used in the real world, but that refer to fictitious referents were classified as realistic but unauthentic names. Names that have been created by the author, that refer to fictional referents, and that do not exist in the real world were classified as artificial names. Thus, this category also includes names that look like they could exist in the real world, but it is not known that such name is actually used in the real world. For instance, *Oilin kirja* in *HyhH* refers to a fictitious book store but the name looks like it could be a name of an authentic store in the real world. However, as the name has been created by the author and it has no generally acknowledged referent in the real world, it was classified as an artificial name. Lastly, names that have appeared in other literary works and that refer to referents in other fictitious worlds were classified as loan names.

The third phase in the study is collecting the translated proper names in the TTs and analyzing them. I looked into what kind of names had been used in the TTs, and identified the translation strategies that had been applied. Proper names that appeared in the translations but

did not have any kind of equivalent in the STs were not counted, because this study focuses on the ways the ST names were conveyed in the TTs.

Finally, I pondered on the reasons for using certain translation strategies and whether the TT names had the same functions as the ST names. In addition, I looked into whether the whole TTs had the same functions as their STs, based on the translated proper names. I also paid attention to whether the translators had been consistent in the ways they have dealt with proper names or if there was a lot of variation in the translation strategies. My intention was not to evaluate the translators' solutions but to merely describe the ways proper names have been rendered from Finnish into English. I have considered alternative strategies that could have been used, yet the intention is not to suggest that any strategy should be preferred.

Several categorizations of translation strategies for proper names (see Hermans 1988; Ainiala et al. 2008; Nord 2003; Pedersen 2011) were exploited in forming my own categorization. As discussed in Section 4.3, the strategies are organized according to Pedersen's model from the most source oriented to the most target oriented, and the last strategy is neither:

1. **Adaptation**: the ST name is reproduced in the TT by adapting the spelling, phonology or morphology to the target language.

2. **Direct translation**: the ST name is translated literally or almost literally. This category is divided into two subcategories:
   a. Word-for-word translation.
   b. Almost literal translation with only minor changes to the content of the name.

3. **Substitution**: the ST name is substituted with another proper name, or a common noun. This category is divided into three subcategories:

a. Substitution with a proper name that has the same function as the ST name.

b. Substitution with a proper name that has a different function than the ST name.

c. Substitution with a common noun.

4. **Omission**: the ST name is not produced in any way in the TT.

5. **Official TL equivalent**: the ST name is replaced with its official target language equivalent.

The first two strategies are source oriented, or foreignizing, and the third and fourth are target oriented, or domesticating. Adaption could also be considered a domesticating strategy, as it brings the ST name closer to the target culture. However, the ST name is preserved with only minor changes, and thus, in this study, it is considered a foreignizing strategy. In the material, adaptation has been used only two times, so this is not a major issue. It should, however, be noted that none of the above strategies can strictly be categorized as either domesticating or foreignizing. Furthermore, the translation strategies that have been applied in the translation of the names in the material of this study turned out to be very varied and it was not always clear to which category each of them should be categorized. The classification that I used is of course not the only classification possible for treating the material, as it would have been possible to use some other type of classification instead.

The categories in the classification of translation strategies were formed after a thorough review of the material. The easiest categories to form were direct translation, substitution, and omission, as it was found out that several names had been translated literally, even more names had been substituted with other proper names or common nouns, and a few names had been omitted altogether. I decided to form subcategories under direct translation and

substitution, because in the material, the translators had clearly used two different types of direct translation and three types of substitution that should be separated from each other. I classified names that had been translated literally or almost literally into direct translation, but it was at times difficult to draw the line between an almost literally translated name and a substituted name. The difference between the two is that in substitution a part of the name has clearly been substituted although another part may have been translated directly. For instance, I categorized *Irma's Eats*, the translation of *Irman kipsa*, as a direct translation, but a similar name *Harry's Transport*, the translation of *Heikin siirtokuljetus*, as a substitution. In the former, *Irma* has been retained and the latter part translated, whereas in the latter, *Heikki* has been substituted with *Harry* and the latter part of the name has been translated. Consequently, *Irma's Eats* does not contain any substitution and was categorized based on the translation of the latter part of the name, whereas *Harry's Transport* includes a substituted part (*Harry's*) and a translation (*Transport*), and it was accordingly categorized as a substitution.

In addition to direct translation, substitution, and omission, I formed a separate category for adapted names as well as for names that were official target language equivalents of the ST names. There were only two adapted names, which both could also have been classified as substituted names. However, in my view, they were different from other substituted names, as the changes to the ST names were only minor and in the level of spelling or morphology (*Emmi > Em*, and *herra Gekkonen > Mr Geckovich*). Some of the official target language equivalents (theater name *Savoy* and cinema name *Bio Orion*) could also have been interpreted as retained or copied names, as the target language equivalent was exactly the same name as the ST name. However, as the names already existed in the target language, they were classified as official target language equivalents.

Based on all the four phases of the analysis, I will make conclusions about how the overall functions of the STs are reflected in the choice of proper names, and how the functions of proper names are reflected in translation of the names. I will also discuss whether the overall functions of the TTs are the same as the functions of the STs.

6 Analysis and results

In this section, the analysis and the results of this study are presented. This section is divided into three parts: First, the functional ST analysis is covered in Section 6.1, where the extratextual and the intratextual factors of the two Finnish books are analyzed and the functions of the books are identified. Secondly, the ST proper names are examined and categorized in Section 6.2. Finally, the translated names and the translation strategies are analyzed in Section 6.3.

6.1 Functional ST analysis

In this section, the results of the analysis of the two Finnish books, *Yökirja* and *Hyvää yötä, herra Hakkarainen* (*HyhH*) by Mauri Kunnas, are presented. The analysis is based on Nord's functional model of translation-oriented text analysis (see Section 3). The ST analysis includes the analysis of extratextual factors (Section 6.1.1) and intratextual factors (Section 6.1.2), and the results are summarized and discussed in Section 6.1.3. Since both the STs are quite similar in many aspects and written by the same author, I will analyze them together and merely note when possible differences arise.

6.1.1 Extratextual factors

In this section, I will discuss three extratextual factors of the texts: audience, medium, and text function. I will explain how the factors can be inferred from the extratextual situation of the texts and what the factors tell about the overall functions of the texts.

The first extratextual factor, the **audience** of a translation, is generally considered very important in translation theory, but, it is often neglected in translation practice (Nord 2005: 57). The audience is always relevant in translation because the ST and its TT always have

different audiences, since their receivers are members of different "cultural and linguistic communit[ies]" (ibid.: 58). Therefore, in addition to the audience of the ST, translators should also consider the intended audience of the TT and identify the similarities and differences between the two audiences. Translators should find out several characteristics of the intended ST and TT receiver, for instance, their age, sex, education, and geographic origin (ibid.: 59). Differences between the receivers' background knowledge should especially be accounted for in the translation (ibid.).

According to Nord (2005: 61), information about the audience can be inferred, for instance, from the text environment (e.g. dedications, notes, and title) and the situational factors (e.g. medium). In the case of Kunnas's books, the medium of picture book is a clear indicator of the fact that the books are directed mainly to children. Furthermore, in bookstores and libraries, the books are categorized as "children's literature" or "literature for children and the young." However, as was discussed in Section 2.1, children's books always need to attract adults in addition to children. The audience of the books is thus a dual audience, which includes both children and adults, although the main receiver is a child.

The second extratextual factor, **medium** refers to "the means or vehicle which conveys the text to the reader" (Nord 2005: 62). A distinction is made between speech and written communication, although they cannot always be separated (ibid.: 62–63). According to Nord (2005: 78), the medium of literary texts is usually written communication, but some literary texts may be transmitted orally as well, such as fairytales. In my view, picture books are indeed both, written and oral communication, since they have written text that is quite often read aloud. Considering proper names in these picture books, it is possible that the author has taken into account the fact that the books will be read aloud, and formed proper names that will, in his view, read aloud well. One intratextual factor, the suprasegmental features, relates

to this phonological aspect of texts, and this discussion will be continued when suprasegmental features are discussed in Section 6.1.2 below.

In addition to the fact that the medium of the STs is both written as well as possibly oral, it is important to remember that the medium also contains written text as well as pictures. The text and the illustrations form a whole that would not work without either one of the components. Readers are meant to look at the whole that the pictures and the text constitute. Naturally, illiterate children can by themselves look at the pictures, but they will miss the parts that are only presented in the text. Vice versa, by only reading the written text without paying much attention to the illustrations, especially when the illustrations are detailed, the reader will miss the information that is only presented in the illustrations. In both cases, one dimension is lost in the reading experience. Therefore, receivers of the text are meant to be viewers as well as readers or hearers.

The third and last extratextual factor is the overall **text function** of the STs. Text function refers to "the communicative function, or the combination of communicative functions, which a text fulfils in its concrete situation of production/reception", and typically genres are formed based on frequently occurring text functions (Nord 2005: 77–78). While text functions relate to the "situational aspect of communication", genre relates to "the structural aspect of text-in-function" (ibid.: 78). According to Nord (2005: 78), texts have been classified in various ways by different scholars based on their functions. Some scholars prefer using very specified text types such as newspaper reports and sermons, but Reiss, for instance, classifies text types in a more general level to informative, expressive, operative, and audio-medial types (Nord 2005: 78, see e.g. Reiss 2000). According to Reiss's categorization, the two Kunnas's picture books would clearly be expressive (i.e. form-focused) texts, where the focus is on the ways the authors express themselves instead of what they actually say (Reiss 2000: 31). According to

Reiss (2000: 28), expressive texts are translated in a way that takes into account the "esthetics as well as their stylistic, semantic and grammatical characteristics." The translation should produce the same or similar response as the ST, which is possible if an analogous form of the expressive function of language is found in the target language (Reiss 2000: 32).

In Nord's (2005: 78) view, literary texts have a special function in comparison with other types of texts. The senders of literary texts are also text producers, and their intention is to "motivate personal insights about reality by describing an (alternative) fictitious world" (Nord 2005: 78). Thus, they do not claim to be describing reality, which is clear in the two Kunnas's picture books. In the STs, the characters are animals who, however, live a lot like humans. Consequently, the fictional world of the STs is an alternative world that has some common features with the real world. According to Nord (2005: 78), the primary receiver of a literary text is someone who has some kind of literary experience, which leads the receiver to certain expectations. As for children's literature, the receivers are, quite the contrary, not yet highly familiar with literature, although they may have varying amount of experience of children's literature. Often the first literature that children read or that is read to them is picture books (Oittinen 2004: 10).

According to Heinimaa (2001: 144), picture books are often meant to be educational which can mean either teaching facts about, for instance, natural phenomena, or instructing children's views about, for instance, good manners, friendship, or equality. In addition, picture books, or more generally children's literature, have an entertaining function as the books are meant to arouse positive as well as negative emotions, and thus, children learn regulation of emotions (Heinimaa 2001: 152). The two Kunnas's books include both educational and entertaining features as they introduce factual information but are also humorous and cover various types of situations that can make readers amused, scared, or

excited. In conclusion, the text functions of the books include expressive, educational and entertaining functions.

6.1.2 Intratextual factors

In this section, I will discuss five intratextual factors of the texts: presuppositions, composition, non-verbal elements, suprasegmental features, and text effect. The text effect is actually not solely an intratextual factor, but it combines the extratextual and the intratextual factors of a text. A thorough analysis of all these factors would be too broad for the scope of this thesis, and therefore, I will concentrate on the ways proper names relate to these factors, as names are the primary subject of this study.

The first intratextual factor, **pragmatic or situational presuppositions**, is something that the sender assumes to be known by the receivers, and that often refers to culture-specific objects and phenomena (Nord 2005: 105–106). Translators must acknowledge the differences between the ST and TT receivers' background knowledge and adjust the level of explicitness according to the intended TT receiver (ibid.: 107). According to Nord (2005: 107), it is important to separate factual and fictional texts in the discussion of presuppositions, as fictional texts do not represent reality in the same way as factual texts. However, fictional texts must have some kind of connection to the real world for the receiver to "be able to find access to the world of the text" (Nord 2005: 108).

In the material of this study, presuppositions are evident in a few allusive names that allude to real existing people (e.g. *herra Gekkonen* alludes to former Finnish president Urho Kekkonen) and that presuppose that receivers understand the reference. Likewise, names that include wordplay presuppose that the receiver understands the joke. Because of the dual audience of the books it is possible that the presuppositions of allusive names, for example,

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apply only to the adult readers. In the analysis of the translation strategies of the names (see Section 6.3), I will show how the translators have dealt with names with presuppositions.

The second intratextual factor, **text composition**, refers to the order of information units in a text and encompasses the macrostructure and microstructures of a text. For translation, it is useful to know whether the ST is an independent text or a part of a text combination, for example a novel as a part of a trilogy (Nord 2005: 111). Also of importance is to notice when the text includes text segments that have different situational conditions (e.g. quotations, footnotes, and examples), because in that case, the segments may have different functions and require different translation strategies (ibid.: 112). In Kunnas's books, it is important to notice that some characters are included in more than one of his books. If the translator is aware that a character name has already been translated in an earlier translation of another book, it may lead them to use the same name in the newer translation. The main character of *HyhH* is an example of this issue, although interestingly his name has been translated in two different ways. One reason for that could relate to another aspect of text composition: the title. In *HyhH*, the main character's name is included in the title, which could have resulted in a different translation strategy with the name.

According to Nord (2005: 118), the third intratextual factor, **non-verbal elements** include "the paralinguistic elements of face-to-face communication" and "the non-linguistic elements belonging to a written text". When reading aloud, the paralinguistic elements such as facial expressions and voice quality are present and affect the whole communicative situation, but the analysis of those elements cannot be completed in the scope of this study. On the other hand, the non-linguistic elements in written texts include illustrations, logos, special types of print, and punctuation among others. In children's literature, the typeface is sometimes different from the most ordinary typefaces, for instance, when the typeface is used as a way of

creating certain visual effect (Oittinen 2000: 102). In the material of this study, the typeface is very ordinary and not different from typefaces commonly used in literature. The text that is written in the illustrations is handwritten but, most of the time, easy to read. Considering proper names and their translation, illustrations are the most relevant non-verbal elements in the two STs. Therefore, I will now discuss the illustrations, their functions, and how they are interrelated with the ST proper names.

Illustrations have an important role in the STs. The illustrations contain more information than the written text, and they also take up more space on the pages than the text. Furthermore, the illustrations contain a vast amount of details to which the reader can apply oneself, whereas the written text mainly advances the storyline. The illustrations do not, however, function without the bits of text, but together they comprise a coherent whole. Schwarcz (1982: 14–18) discusses two main functions of illustrations: congruency and deviation. Congruency means the interplay between the text and the pictures, where the pictures "parallel what is said in the text" and elaborate the text (Schwarcz 1982: 14–15). Thus, the STs clearly have a function of congruency, but there is also deviation. Deviation happens when the illustrator veers away from what is said in the text, and includes something completely irrelevant in the illustrations (ibid.: 16), such as the numerous details in Kunnas's illustrations. Furthermore, illustrations and picture books have an esthetic function which a written text alone does not usually have (Schwarz 1982: 4; Heinimaa 2001: 155).

In the STs, illustrations of proper names' referents comply with the actual proper names in the text. For example, in *Yökirja*, a character called *herra Hiiri* ('Mr Mouse') is illustrated as a mouse, and a house called *Tukkikämppä* (literally 'log cabin') has log walls in the illustration. If the names and the pictures did not comply, the receiver would very likely notice the conflict and that would have an effect on the reading experience. Therefore, the relationship

between proper names and pictures of their referents should be borne in mind when translating, too.

The fourth intratextual factor, **suprasegmental features**, comprise features that somehow "overlap boundaries of lexical or syntactical segments, sentences, and paragraphs" and create the phonological form and the tone of the text (Nord 2005: 131–132). In spoken texts, the suprasegmental features are somewhat more obvious and easier to recognize as they include, for instance, "tonicity, modulation, variations in pitch and loudness" (ibid.: 131). In written texts, the phonological form can be expressed with "italics, spaced or bold type, quotation marks, dashes, and parentheses" among others. It is important to note here that written texts that are presented orally have also the suprasegmental features of spoken texts (ibid.). Thus, the written form of a children's picture book has a phonological form that can be expressed with, for example, italics or bolding, but when the book is read aloud, the form is expressed in acoustic means, such as tones and stress. In addition, rhythmicality, alliteration, rhyme, the selection of words, and onomatopoeia count among suprasegmental features of written texts (ibid.: 135–136). In the material of this study, there are many proper names that have alliteration (e.g. *rouva Roteva, Petu Porsas*, and *Törky-Tane*) and one name with rhyme (*Hempulivempuli*). These are relevant suprasegmental features of the texts, and it is among the interests of this study to find out whether the translators have retained these features in the translations.

Finally, the last factor, **text effect**, combines the extratextual and the intratextual features and links the text with its situation (Nord 2005: 143). The viewpoint is very receiver-oriented, and the text effect describes particularly the way the receivers interpret the text and how the text affects them. The extratextual factors of a text have had an effect on what kind of expectations the receivers have about the intratextual features, and when reading the text, the receivers

compare their expectations with the actual intratextual features (ibid.). Text effect refers to the impression the receivers get from this (ibid.). Either the impression is consistent with the receivers' expectations of the text or it is divergent from them.

The text effect includes immediate, short-term as well as long-term effect (Nord 2005: 143). For the STs in this study, the immediate effect could be entertainment and enjoyment of the literature. Short-term effect could be learning something new from the texts, such as names of astronomical objects in *Yökirja*, or if the receiver is an illiterate child, they can become motivated to learn to read themselves. According to Oittinen (2004: 10), as picture books are often the first literature that children consume, they may have an effect on children's appreciation of literature later on in life. This could be the long-term effect of the texts.

6.1.3 Summary and discussion

The most prominent results of the ST analysis relate to the dual audience of the STs and to the multimodal medium which includes written text, illustrations as well as reading aloud. All these factors are important to translation of the books and, more specifically, to the translation of proper names in the books.

Children's books typically contain a lot of semantically loaded names (Ainiala et al. 2008: 342), which applies to these books as well. However, since the books are not exclusively directed to children, but to adults as well, they include some allusive names that are perhaps comprehensible only to the adult audience. For instance, the personal name *Se Jung*, which is included in one of the illustrations in *Yökirja*, refers to the Swiss psychiatrist C. G. Jung. As understanding the allusion requires world knowledge, adult readers are more likely to notice the allusiveness than children who do not yet have as much knowledge. Therefore, the allusive names are more directed to the adult audience than to children. In translation, too, the

dual audience must be taken into account. If the TTs are supposed to have the same function as their STs, they too need to have something for the child readers and something for the adult audience.

The multimodal nature of the books has also been important for the name formation in the STs. The names, both in the STs and in the TTs, need to comply with what is seen in the illustrations, and the fact that the books will be read aloud may have affected the use of rhymes and alliterative names. Furthermore, the entertaining function of the STs can be seen in humorous or playful names like: *Pensapöksyt*, *Mutteripäät*, *Sissi Lisko* and *Prinsessa Pruususen muistelmat: Nukuin 100 v.* Finally, the educational function is evident, for instance, when names of astronomical objects are introduced. The dual audience, the multimodal media, and the various functions of the STs are acknowledged in the next section, where the analysis of the ST proper names is presented.

6.2 ST proper names

In this section, I will discuss the proper names in the STs from a functional point of view. The names will be classified according to Ainiala et al.'s (2008: 334) categorization of proper names. The aim is to make conclusions about the function of the names and how the names support the overall functions of the STs. I will begin with a general overview and a quantitative analysis on the proper names in both STs and proceed into a more detailed investigation of the names.

6.2.1 General overview and quantitative analysis

In *Yökirja*, there are 55 proper names altogether, of which 39 are in the text, 15 in the pictures, and one in both. Most of the names (36) are character names or other names that

refer to persons (e.g. an author's name in the cover of a book). The rest of the proper names (19) include astronomical objects (5), names of various types of companies (4), book titles (3), place names (2), and a name of a theatre, a movie theatre, an entertainment show, a newspaper, and a publisher. In *HyhH*, there are 44 proper names altogether, of which 25 are in the text and 16 in the pictures, and three in both. In comparison with *Yökirja*, there are less character names (20) and majority of the proper names have other types of referents (24): products (7), companies (5), amusement rides (5), motorcycle clubs (2), a book, a newspaper, a band and their album, and a film. Table 1 displays the distribution of different kinds of names in the STs.

Table 1. The proportions of different kinds of proper names in the STs.

Type of name	*Yökirja* (%)	*Hyvää yötä, herra Hakkarainen* (%)	Total (%)
Character	65.5	45.5	**56.6**
Company	7.3	11.4	**9.1**
Product	-	15.9	**7.1**
Astronomical object	9.1	-	**5.1**
Amusement ride	-	11.4	**5.1**
Book title	5.5	2.3	**4.0**
Place	3.6	-	**2.0**
(Movie) theatre	3.6	-	**2.0**
Newspaper	1.8	2.3	**2.0**
Motorcycle club	-	4.5	**2.0**
Entertainment show	1.8	-	**1.0**
Publisher	1.8	-	**1.0**
Band	-	2.3	**1.0**

Album	-	2.3	**1.0**
Film	-	2.3	**1.0**
Total	**100.0**	**100.0**	**100.0**

I classified the proper names according to Ainiala's et al.'s (2008: 334) classification for literary proper names. Names that have a referent in the real world and that refer to that referent were classified as **authentic names**. Names that are used in the real world, but that refer to fictitious referents were classified as **realistic but unauthentic names**. Names that have been created by the author, that refer to fictional referents, and that do not exist in the real world were classified as **artificial names**. Lastly, names that have appeared in other literary works and that refer to referents in other fictitious worlds were classified as **loan names**. The STs include proper names of all four types. Table 2 below displays the distribution of different types of names in the ST.

Table 2. The numbers and proportions of different types of proper names in the STs.

Type	*Yökirja*		*Hyvää yötä, herra Hakkarainen*		**Total**	
	n	**%**	**n**	**%**	**n**	**%**
Authentic	9	16.4	1	2.3	**10**	**10.1**
Realistic but unauthentic	20	36.4	7	15.9	**27**	**27.3**
Artificial	25	45.5	32	72.7	**57**	**57.6**
Loan	1	1.8	4	9.1	**5**	**5.1**
Total	**55**	**100.0**	**44**	**100.0**	**99**	**100.0**

As Table 2 shows, the most common type of a proper name was artificial name. More than half of the proper names were artificial names. The second most common type was realistic but unauthentic name, and the third most common was authentic name. There was only one loan name in *Yökirja* and four loan names in *HyhH*.

In the following sections, I will discuss each type of proper name and explore the names in more detail. I will discuss what the proper names are like, what functions they have, and how the functions relate to the overall functions of the STs. In the analysis, it became clear that many of the names are descriptive, allusive, humoristic, had alliteration, or were interrelated with the illustrations. These aspects will be explored in particular, and in Section 6.3, I will show whether these features have been retained, changed, or omitted in translation of the names. Interplay between the names and the pictures is first discussed separately in Section 6.2.6 and later in Section 6.3.6 where I will show what has happened to the interplay in translation.

6.2.2 Artificial names

Artificial names, which are names that have been created by the author, that refer to fictional referents, and that do not exist in the real world, form the largest group of names in the STs. There were 57 artificial names altogether, 25 of them in *Yökirja* and 32 in *HyhH*. 32 artificial names appear only in the text, 23 names only in pictures, and two names in both. There is a wide array of different kinds of proper names in this category, in order of frequency: character names, company names, product names, names of amusement rides, book titles, place names, names of motorcycle clubs, and one name of an entertainment show, a film, a newspaper, a band, and an album. Most of the names are descriptive and some of them are phonetically motivated, too, as they have alliteration. In addition, there are some allusive names and

humoristic names, which include names with wordplay. I will now discuss a few examples that show these qualities of the names.

Common nouns have regularly been used as proper names in this category, and the semantic content of a name often describes the name's referent in one way or another. In character names, the species of the animal character is often indicated in the family name, as in *Masa Marsu* ('guinea pig') and *herra Hiiri* ('mouse'). In other instances, the occupation of the character is indicated, for example, *Late Lehdenjakaja* ('newspaper deliverer') and *Ripa Reportteri* ('reporter'). The name can also tell something else about the character: *Markku Majakka* (*majakka* means a lighthouse and the character lives in a lighthouse), *Tiirikka-Tipi* (*tiirikka* means a picklock and *tipi* refers to a bird, the character is a bird and a thief), and *Törky-Tane* (*törky* means filth, and the character draws graffito). As can be seen in the examples, the names are also phonetically motivated: all the names in the above examples have alliteration. Alliteration is common in name formation in children's literature and that convention stems from nursery rhymes, in which phonetic aspects are of significance (Bertills 2003: 161). In this category, every name that has alliteration is also a descriptive name. There was also one name with rhyme: *Hempulivempuli.*

In addition to character names, other kinds of artificial names in the STs also carry a semantic load. For instance, *Pensapöksyt* and *Mutteripäät* are names of motorcycle clubs and could be translated literally as *gaspants* and *screwheads*. The names are fitting for motorcycle clubs, as both of their meanings have a connection to motorcycles. Furthermore, the names have a humoristic function. They do not actually sound like existing motorcycle clubs, but it is clear that they are fictitious names. The word for "gas" in Finnish is "bensa", but it is spelled with a *p* instead of *b* in *Pensapöksyt*, which makes the name sound colloquial, more simple, and

humorous. It also makes the first part of the name alliterate with the second part. The name may also be easier for children to pronounce.

Among the artificial names, there are instances where the name does not precisely acquire a semantic load, but it still tells something about its referent, for example, *paronitar Guggelböö* which is the name of a baroness. *Guggelböö* itself does not mean anything but it does create a certain image particularly due to the use of letters *g* and *b* which are not often used in Finnish and are of foreign origin. The name is strange and unusual, and it creates distance between the reader and the referent. In the real world, too, names of the noble families are often not like the names of the so-called ordinary people. The same difference has been included in the fictitious world.

Among the artificial names, there were two names with wordplay: the character name *Sissi Lisko* and the book title *Nukuin kuin tukki.* 'Sisilisko' is a Finnish word for a lizard and *Sissi* is a Finnish first name. The name is also connected to the pictures as the character *Sissi Lisko* is illustrated as a lizard. *Nukuin kuin tukki* translates literally 'I slept like a log', and the name appears in an illustration of a book that has a picture of a log in its cover.

Finally, there were four allusive names in this category: *herra Gekkonen, Lilliputti, Kuumat rytmit,* and *Prinsessa Pruususen muistelmat: Nukuin 100 v.* First, the character name *herra Gekkonen* alludes to former Finnish president Urho Kekkonen. Secondly, *Lilliputti* ('Lilliput'), which appears in illustration as a small detail, and, in my view, is used as a product name, alludes to Jonathan Swifts *Gulliver's Travels.* Thirdly, the film name *Kuumat rytmit* alludes to the film *Dirty Dancing* (in Finnish known as *Dirty Dancing – kuuma tanssi*). Finally, the book title *Prinsessa Pruususen muistelmat: Nukuin 100 v.* alludes to *Sleeping*

Beauty (in Finnish *Prinsessa Ruusunen*), and the name is also humoristic as the author has changed the correct spelling in the word '*Pruususen*'.

6.2.3 Realistic but unauthentic names

The total number (27) of realistic but unauthentic names in the STs is almost a third of all the proper names. However, most of the names appear in *Yökirja*, whereas only seven of them are in *HyhH.* Realistic but unauthentic names were defined as names that are used in the real world but that refer only to fictitious referents. Thus, this category includes only real, existing Finnish names, and one existing foreign name. All the names are character names. Few names are descriptive or have alliteration, and one name is an allusive name. All except one (*Se Jung*) of the names are found in the text, and only two of the names (*Patu Nakkila*, and *Pauli*) appear in the pictures in addition to the text.

Most proper names in this category are very conventional Finnish personal names, either first names or family names, which are not motivated in their content or in their phonetic form, for instance: *Pekka, Sinikka*, and *Vatanen.* The conventional Finnish names function as a connection between the fictional world and the real world, the Finnish culture, and do not necessarily tell much about the name's referent. Although the names in this category are, for the most part, very ordinary Finnish names, some of them acquire a semantic load, too. The name *Patu Nakkila* is an example of this: *nakki* means a sausage in Finnish, and a common family name suffix *-la* has been added to the name, and the whole name refers to a character who owns a sausage factory. Furthermore, two names have alliteration: *herra Hakkarainen*, and *Petkosen pariskunta.*

Some of the descriptive names in this category are interrelated with the illustrations. For instance, *Pikku-Anna* ('little Anna') is one of three children in a family, and in the

illustrations one can see that she is clearly the youngest child, and a character called *Kettunen* ('kettu' meaning a fox) is illustrated as a fox. Moreover, a nickname *Allu*, which is not a descriptive name as obviously as the other descriptive names, refers to a character that is illustrated as an alligator. An alligator in Finnish is 'alligaattori', and the name *Allu* could be a shortened version of that.

In addition to descriptive and alliterative names, there is one allusive name among the names in this category. The foreign name *Se Jung* appears in an illustration in the cover of a book and presumably refers to the author of that book. The name is allusive as it alludes to C. G. Jung, a Swiss psychiatrist who studied dreams among other subjects. The name is in the cover of a book called *Nukuin kuin tukki*, which translates as 'I slept like a log'.

6.2.4 Authentic names

Authentic names were defined as names that have a referent in the real world and that refer to that referent. In the STs, there are ten authentic names altogether, of which nine are in *Yökirja* and one in *HyhH*, and which all are found only in the illustrations. The only authentic name in *HyhH* is *Helsingin Sanomat* which refers to a Finnish newspaper. The name cannot actually be seen entirely in the illustration (only the part "*lsingin*" is visible) but it can easily be guessed from the visible part of the name if one is familiar with the newspaper. The name functions as a connection between the fictional and the real world.

In *Yökirja*, there are four kinds of authentic names: names of astronomical objects (*Linnunrata, Mars, Venus, Pohjantähti, Otava*), names of theaters (*Savoy*, and a movie theater *Bio Orion*,) a book title (*Kultakutri ja kolme karhua*), and a publisher (*Otava*). The name *Otava* is used twice and each time with a different referent. The astronomical objects may have been introduced merely because of an educational function. They are presented in a

picture that covers the majority of one whole spread, and the names are placed as such next to illustrations of each astronomical object. By contrast, the theater names and the publisher name function as a connection between the fictional world and the real world, although they may be familiar only to the adult audience. The book title, too, functions the same way, as it is the title of an old and well-known fairytale (in English *Goldilocks and the Three Bears*) and is probably familiar to many child readers, too.

6.2.5 Loan names

In this study, loan names were defined as names that have been borrowed from earlier literary works and that do not exist in the real world. Thus, all loan names are allusive names that allude to referents in other literature. In the STs, there are only five loan names of which one is in *Yökirja* and four in *HyhH*. The name in the former is *Nukkumatti,* and one of the names in the latter is *Unijukka*, and they actually refer to the same referent. *Nukkumatti* and *Unijukka* are Finnish names for the Sandman, a mythical character that has appeared in many fairytales and other children's stories and who is known for putting people, especially children, to sleep. In *Yökirja*, *Nukkumatti* appears in the text but the character is illustrated in the background of a large picture where a family is going to sleep, and again in a smaller picture where he is floating in the air above a child's bed. Thus, the character is depicted in a very conventional way. In *HyhH*, the name *Unijukka* appears in an illustration in a cover of a book, and most likely refers to the author of the book. *Nukkumatti* or *Unijukka* is probably familiar to all Finnish children and they will recognize the character at least in *Yökirja*, where the character is illustrated.

In *HyhH*, the author has interestingly used two names that he has previously used in his own comic books. The character names *Remu* and *Sakke* both allude to existing Finnish musicians,

and they have before appeared in the comic book *Nyrok City*, which depicts authentic characters of popular culture in a humorous way and is directed to adults or young adults. Young children may not notice the fact that the names refer to authentic people, but adult readers are more likely to recognize the allusions. The names could have been categorized as authentic names, too, as the names are used in the same form as the names of the two real people. However, the names do not actually refer to the real people but to fictional characters, and for that reason, they are not authentic the same way as other names categorized as authentic names. Moreover, the names could have been categorized as realistic but unauthentic names, too, as the names do exist in the real world but refer to fictional referents. In the end, they were categorized as loan names, as it was clear that the names have been used in previous literature of the same author and are, thus, loan names according to the definition used in this study.

The final loan name, *Puhveli-Billin lelukauppa*, also reminds the reader of previous Kunnas's books, if the reader happens to be familiar with the picture book *Puhveli-Billin lännensirkus* (in English *Buffalo Bill's Wild West Circus*, 1999) which was published in 1998, a year before *HyhH*. The name *Puhveli-Billin lelukauppa* appears in one of the illustrations and it refers to a toy store. In the illustration, a part of the name is hidden (*hveli* in *Puhveli-Billin* and the first *u* in *lelukauppa*) but the name can be guessed if the reader is familiar with the earlier book. The whole name is an artificial name in that it has been invented by the author, but the first part of the name, the character name *Puhveli-Bill*, has already appeared in the earlier book. For that reason, the name was classified as a loan name. Furthermore, *Puhveli-Bill*, too, is an allusive name, as it refers to a real person called William Frederick "Buffalo Bill" Cody.

6.2.6 Interplay between names and pictures

There are 19 names in the STs that have a clear connection to the pictures, in other words, they describe the referent in a way that matches the illustration of the referent. In *Yökirja*, there are 14 such names, and in *HyhH*, there are five. Majority of the names are character names, but there are also two book titles and one place name. The character names often indicate the animal species of the referent, for instance, *Pulu* ('pigeon') is illustrated as a bird and *Petu Porsas* as a pig ('porsas' in Finnish). Other character names with similar type of connection are *Masa Marsu, herra Gekkonen, Sissi Lisko, Tiirikka-Tipi, herra Hiiri, Pupusen Juuso, Aino Alligaattori, Kettunen*, and *Hippolan poika.* There are also names that have a more subtle indication of the animal species of the character rather than indicating it directly: *Allu*, who is illustrated as an alligator, and *herra Jalonen*, which in my view refers to a lion ('jalopeura' is an archaic word for 'lion') and the character is, in fact, illustrated as a lion. Other character names indicate the place where the character lives, a trait of the character, or their age. For instance, *Markku Majakka* lives in a lighthouse ('majakka' in Finnish), which is illustrated in a picture, *Oskari Pinna* ('pinna' means 'nerves', in the sense of being on edge) is illustrated as being very nervous about something, and *Pikku-Anna* ('little Anna') is illustrated as the youngest child of a family.

Besides character names, there are also one place name, and two book titles that are interrelated with illustrations. The place name *Tukkikämppä* ('log cabin') is illustrated as a house with log walls. The book titles, *Hiipivä haamu* and *Nukuin kuin tukki,* appear themselves in the illustrations, in illustrations of book covers to be precise, and both have a connection to the pictures that have been drawn in the same book covers. The cover of *Hiipivä haamu* has a ghost ('haamu' in Finnish), and the cover of *Nukuin kuin tukki* ('I slept like a log') has a log that is being sawn.

In Section 6.3.6, where the translations of these names will be discussed, I will discuss whether or not the translators have retained the interplay between these names and the illustrations. I will also discuss cases, where the translators have added a connection to the illustrations in TT names when there was no such connection in the ST name.

6.3 Translation strategies of proper names

In this section, I will discuss the ways proper names have been translated in *The Great Big Night-Time Book* and *Good Night Mr. Clutterbuck.* I will begin with a quantitative analysis of the translation strategies and follow with more detailed discussions of each strategy in the material (Sections from 6.3.1 to 6.3.5). Finally, I will summarize and discuss the results in Section 6.3.6. To begin with, Table 3 below shows the frequencies and proportions of each translation strategy used in the material.

Table 3. The frequencies and proportions of each translation strategy in the material.

Translation strategy	*The Great Big Night-Time Book*		*Good Night Mr. Clutterbuck*		Both	
	n	**%**	**n**	**%**	**n**	**%**
Adaptation	0	0.0	2	4.5	2	2.0
Direct translation	3	5.5	8	18.2	11	11.1
Substitution	41	74.5	33	75.0	74	74.7
Omission	3	5.5	1	2.3	4	4.0
Official TL Equivalent	8	14.5	0	0.0	8	8.0

Total	**55**	**100.0**	**44**	**100.0**	**99**	**100.0**

As Table 3 shows, substitution was the most frequently used strategy in the translations. It was used in 74.7% of the instances, and thus, all the other strategies combined were used in only 25.3% of the instances. In Section 6.3.3, I will discuss substitution and present the distribution of its three subcategories. The second most frequently used strategy was direct translation (11.1%), and the third most used was official TL equivalent (8.0%). Omission and adaptation were very rare in the material, as omission was used only four times (4.0%) and adaptation only twice (2.0%).

Table 4 below displays the distribution of domesticating, foreignizing, and neutral strategies in the material. As was concluded in Section 5.2, adaptation and direct translation are considered foreignizing strategies in this study, substitution and omission are domesticating strategies, and using an official TL equivalent is neither or neutral.

Table 4. Distribution of foreignizing, domesticating, and neutral translation strategies.

	The Great Big Night-Time Book		*Good Night Mr. Clutterbuck*		**Both**	
	n	**%**	**n**	**%**	**n**	**%**
Foreignizing	3	5.5	10	22.7	13	13.1
Neutral	8	14.5	0	0.0	8	8.1
Domesticating	44	80.0	34	77.3	78	78.8
Total	**55**	**100.0**	**44**	**100.0**	**99**	**100.0**

Table 4 shows that domesticating strategies were used considerably more frequently (78.8%) than foreignizing (13.1%) or neutral strategies (8.1%), which results from the fact that substitution was used very frequently. In Section 6.3.7, I will further discuss the issue of domesticating and foreignizing in this material, and ponder on why domesticating strategies may have been favored in the translations.

6.3.1 Adaptation

In adaptation, the ST name is reproduced in the TT by adapting the phonology or morphology of the name to fit the target language. Adaptation was quite rare in the material: it was used twice in *Good Night Mr. Clutterbuck*, and not at all in *The Great Big Night-Time Book* (see Table 5). One of the ST names, *Emmi*, was categorized as a realistic but unauthentic name, and the other one, *herra Gekkonen*, as an artificial name.

Table 5. Adapted names.

Good Night Mr. Clutterbuck	
ST	**TT**
Emmi	Em
herra Gekkonen	Mr Geckovich

Adaptation was used with the name *Emmi*, which is an existing Finnish feminine first name and with *herra Gekkonen*, which is a combination of a title ('Mr') and an allusive made-up family name. *Gekko* means a gecko and *-nen* is a common Finnish family name suffix. In the translation, *Emmi* was shortened to a common English name *Em*. The ST name and the TT name serve the same function, as they are existing first names in the source culture and the target culture. However, *herra Gekkonen*, was adapted in a different way. The title and the

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first part of the family name, *gecko*, were translated literally, but the suffix *-nen* was replaced with the Slavic suffix *-vich*. Consequently, the name was not adapted to the target culture, but to a third culture which is neither the source nor the target one. The translator has given the character an ethnic background which was not indicated in the ST, and accordingly, the name's function is different from that of the ST name. The Finnish suffix would probably not have been familiar to the TT receivers, whereas the suffix *-vich* may be more known in the Anglophone world. Furthermore, the ST name *herra Gekkonen* is an allusive name that alludes to former Finnish president Urho Kekkonen. The translated name does not have this allusion or any other allusion, and thus this function, too, has changed in translation.

6.3.2 Direct translation

In direct translation, an ST name that has a meaning is translated literally, or almost literally. This category includes two subcategories: word-for-word translation and almost literal translation. Direct translation was used eleven times in the translations: three times in *The Great Big Night-Time Book* and eight times in *Good Night Mr. Clutterbuck.* Word-for-word translation was used five times and almost literal translation six times. As could have been expected, all except one of the ST names were classified as artificial names as only names that have a meaning can be translated, and only *Puhveli-Billin lelukauppa* was classified as a loan name. All directly translated names are shown in Table 6 below.

Table 6. Directly translated names.

The Great Big Night-Time Book		*Good Night Mr. Clutterbuck*	
Word-for-word translation			
ST	**TT**	**ST**	**TT**
herra Hiiri	Mr Mouse	Puhveli-Billin lelukauppa	Buffalo Bill's toystore

		Kahvinakki	Coffeewurst
		Pulu	Pidgin
		Mahanvellotin	Tummy Tosser
Almost literal translation			
ST	**TT**	**ST**	**TT**
Hiipivä haamu	Creepy Spooks	rouva Roteva	Mrs Tubb
Irman kipsa	Irma's eats	Kuumat rytmit	Dizzy Rhythms
		Lilliputti	Lilliputs
		Tehosekoitin	Megamix

The most clear direct translations were the five word-for-word translations: *Mr Mouse*, *Buffalo Bill's toystore*, *Coffeewurst*, *Pidgin*, and *Tummy Tosser*. The names are exact equivalents of the ST names. The name *Buffalo Bill's toystore* is somewhat a special case in this group. The ST name *Puhveli-Billin lelukauppa* is partly a loan name as the first part of it, *Puhveli-Bill*, has already been used as a character name in one of Kunnas's earlier books which has also been translated into English (see Section 6.2.5). The same translator, William Moore, has translated both *Good Night Mr. Clutterbuck* and the earlier translation, *Buffalo Bill's Wild West Circus*. He is thus definitely aware of the fact that the name is a loan name and has used the same translated name in both translations. *Lelukauppa* is translated literally as *toystore*, and the whole name can then be categorized as a word-for-word translation.

The rest of the directly translated names are almost literal translations: *Irma's eats* means quite the same as *Irman kipsa*, although *kipsa* is actually a colloquial word for a kiosk. Therefore, the ST name is more specified than its translation. *Rouva Roteva* refers to a character who is tubby ('roteva' in Finnish), and a word-for-word translation would have been *Mrs Tubby*. However, as *Mrs Tubb* is very close to that and carries the same association, the

name was categorized as a direct translation. Additionally, the ST name carries an alliteration which is lost in the translation. The same type of solution has been used with the book title *Hiipivä haamu* (literally 'creeping spook') which was translated *Creepy Spooks*. The ST name *Kuumat rytmit* (literally 'hot rhythms') alludes to the film *Dirty Dancing* (in Finnish known as *Dirty Dancing – kuuma tanssi*). Its translation *Dizzy Rhythms* has the same connotation, and for that reason, despite it not being a full literal translation, it was still categorized as a direct translation. The allusive and descriptive name *Lilliputti* was translated as *Lilliputs* which functions the same way as the ST name. The name appears in a small detail in a larger illustration and is placed on the side of a package of what looks like small beans. In my view, the name is used as a product name. Accordingly, *Lilliputti* and its translation *Lilliputs* both mean something of diminutive size, in this case, beans. Furthermore, both allude to Jonathan Swift's *Gulliver's Travels,* in which Lilliputians inhabit the island of Lilliput. The translation is not a word-for-word-translation only because the ST name is in singular form and the TT name in plural form. Finally, the name of an amusement ride, *Tehosekoitin* ('blender'), was translated as *Megamix*, which is not an exact word-for-word translation of the ST name but has the same connotation of something going round very fast and was thus categorized as an almost literal translation.

6.3.3 Substitution

Substitution was the most frequently used strategy in the translations. It was used 74 times altogether: 41 times in *The Great Big Night-Time Book* and 33 in *Good Night Mr. Clutterbuck.* This category includes three subcategories, which were formed after it became apparent that the strategy had been used in three very different ways:

> a. Substitution with a proper name that has the same function as the ST name.

b. Substitution with a proper name that has a different function than the ST name.

c. Substitution with a common noun.

When a proper name was used in the TT and its function was approximately the same as that of the ST name, it was included in subcategory *a*. When the TT proper name had a different function than the ST name, it was included in subcategory *b*. Substitutions with any common nouns were included in subcategory *c*. I will now discuss each subcategory and present all the substituted names in each category. Few examples of each subcategory will be discussed in detail. Table 7 below shows the numbers each subcategory is represented in the material.

Table 7. The numbers and proportions of each subcategory of substitution.

Subcategory of substitution	*The Great Big Night-Time Book*		*Good Night Mr. Clutterbuck*		Total	
	n	**%**	**n**	**%**	**n**	**%**
A. Proper name with *same* function	22	53.7	22	66.7	44	59.5
B. Proper name with *different* function	15	36.6	11	33.3	26	35.1
C. Common noun	4	9.8	0	0.0	4	5.4
Total	**41**	**100.0**	**33**	**100.0**	**74**	**100.0**

Table 7 shows that a proper name that has the same function as the ST name was used with 59.5% of the substituted names, a proper name with a different function was used with 35.1% of the names, and a common noun only with 5.4% names. All except two realistic but

unauthentic names were translated using substitution: 12 were substituted with a name that has the same function as the ST name and 13 with a name with a different function. Majority of artificial names, too, were translated using substitution. The total number of artificial names in the STs was 57, and 45 of them were translated using substitution: 31 with a proper name that has the same function as the ST name, 11 with a name with a different function, and three with a common noun. Furthermore, four out of five loan names but no authentic names were translated using substitution.

Table 8 below displays all substituted proper names that have the same function as the ST name. The names include various types of names including character names, company names and names of amusement rides.

Table 8. Substituted proper names with the same function as the ST name.

The Great Big Night-Time Book		*Good Night Mr. Clutterbuck*	
ST	**TT**	**ST**	**TT**
Mimmi	May	Masa Marsu	GeePee
Kille	Mike	Pekka	Pete
Möttönen	Billy	Pensapöksyt	Hell's Mongrels
Pupusen Juuso	Jack	Mutteripäät	Greasers
Dacapo	Gig	Remu	Axl
Rempula	Mr McFlea	Simpan Market	Supa's Market
Koiraporin Sanomat	Doggie Daily	Oilin kirja	Good Books
Sinikka	Alice	Guggelböön lusikkaliike	Chugalug&Son spoon emporium
Arskan yökuppila	Art's inn	paronitar Guggelböö	Lady Chugalug
Putte	Woody	Läskilenkki	Baloney

Plumperi	Morse	Puten pekoni	Luxwurst
Heikin siirtokuljetus	Harry's transport	Juhlapötkö	Bacon roll
Iska	Lou	(The) Ripulisaurus	Permanent Ear Damage (P.E.D.)
Aino Alligaattori	L E Gator	Kurakakkara	The Worst of Album
herra Jalonen	Leo	Törky-Tane	Spraycan Dan
Kettunen	Reynard	Turbovatkain	Whirlibird Turbo
Ansu	Mort	Hempulivempuli	Spin Doctor
Markku Majakka	Ed. E. Son	Kokovartalotärytin	Gale Force Shakeatron
Hippolan poika	Johnny Hippo	Pauli	Buffy
neiti Lillinen	Violet	Karvonen	Baker
Viineri	Muffin	Tiirikka-Tipi	Light-fingered Lenny
Roskarippe	Dirty Devil	Prinsessa Pruususen muistelmat: Nukuin 100 v.	Sleeping Beauty and Other Snories

When an existing Finnish first name was used in the ST, it was often substituted with an existing target culture name: for instance, *Sinikka* was translated as *Alice*, and *Pekka* as *Pete*. These types of names do not usually carry a meaning, that is, they are not semantically motivated. In this category, the translator has chosen a name without any semantic content when the ST name did not have any semantic content either. However, the translated character names *May* and *Violet* do have a meaning, but the meanings are irrelevant to the characters or the story.

Made-up names were often translated with other made-up names that comply with the target language, and in this category, the translated made-up names have the same denotative or connotative meaning, or otherwise the same function as the ST name. For instance, the

character name *Dacapo* was translated as *Gig*, which both refer to music, and the newspaper name *Koiraporin Sanomat* was translated as *Doggie Daily*, which both sound like regular newspaper names in their respective languages and both include a reference to dogs. Furthermore, another made-up character name *paronitar Guggelböö* and its translation *Lady Chugalug* both are somehow strange and unusual names, and do not sound like names of the so-called ordinary people. Both names suggest that the name's referent is from another culture, neither the source nor the target culture, and thus, the names have the same function.

Table 9 below displays all the substituted proper names that have a different function than the ST name. The functions have changed in various different ways, for instance, the semantic content of the name may be different, or an allusion may have been omitted.

Table 9. Substituted proper names with different function than the ST name.

The Great Big Night-Time Book		*Good Night Mr. Clutterbuck*	
ST	**TT**	**ST**	**TT**
Pikku-Anna	Annie	Sakke	Quiff
neiti Näpsä	Miss Kewpie	herra Hakkarainen	Mr Clutterbuck
herra Hakkarainen	Mr Bleat	Lyhyt tavara	Lacy Undies
Sakari	Tyke	Patu Nakkila	Frank (N.) Furter
Ripa Reportteri	Cub	Unijukka	Sleepy Sam
Late Lehdenjakaja	Nod	Patunpötkylä	Bonymorone
Allu	Ham	Käpy	Pinja
Vatanen	Pudge	Sissi Lisko	Zoot Suit
Koirapori	London	neiti Kreekula	Peggy Sue Hothooves
Oskari Pinna	Mr Gab	T. Virsu	Clodhopper

Peni	Button	Hippi-Liepikkälä	Silly-Hat
Irmeli	Beau		
Jere	Tusky		
Se Jung	A. Sleep		
Nukuin kuin tukki	The Psychology of Dreams		

In this category, the translated names have different functions than their equivalents in the STs. For instance, the ST name *Koirapori*, which refers to a fictional city, was translated as *London. Koirapori* consists of two parts, first of which means 'a dog' and the second is a name of a Finnish city. In Finnish, the name Pori was derived from the *-borg* part of the city's Swedish name Björneborg. In Swedish, *borg* means a castle or a city. By contrast, the translator has connected the setting of the story to an existing place, London, which was not done in the ST. Consequently, the Finnish ST name has very different meanings and functions than the translated English name.

The allusive name *Se Jung*, which was already discussed in Section 6.1.3 and 6.2.3, was translated *A. Sleep*. The translated name contains a different kind of play on words, but the name is no longer allusive. The translator could have preserved the reference to a real person in one way or another, because the person is probably as well-known or even more known in the target culture than in the source culture.

The ST character name *herra Hakkarainen* is included in both STs but has been translated in different ways in the translations. The translator of the earlier translation, *The Great Big Night-Time Book*, translated the name as *Mr Bleat*, which clearly shows that the translator has taken account the animal, a goat, that the character represents. The same applies to the later translation, *Mr. Clutterbuck*, although the name has been formed in a different way. The ST

name, in comparison, does not refer to the character being a goat in any way, but is rather an ordinary Finnish family name. In the later book, the character is the main character, and the name is even in the title of the book, whereas in the older book he is in a smaller role, which may explain the different translation solutions.

Substitution with a common noun was used only in *The Great Big Night-Time Book*, in which it was used four times. All the names are shown in Table 10 below.

Table 10. Substitution with a common noun.

The Great Big Night-Time Book	
ST	**TT**
Nukkumatti	the magic sandman
Petu Porsas	jazz
Rymy Show	
rouva Päivystäjä	duty nurse

First, *Nukkumatti* was translated *the magic sandman*, which both refer to the same mythical character. However, the translator has added the explanatory word 'magic' which is not included in the ST. Secondly, in the ST, *Petu Porsas* and *Rymy Show* were written in an illustration in a poster that promotes some kind of a show. *Petu Porsas* is the name of a character that is also illustrated in the poster, and *Rymy Show* is the name of his show. In the TT, both names have been deleted from the illustration and replaced with a shorter piece of text *jazz*. The illustration has probably posed constraints to the translator's solutions, and a shorter word could have been chosen simply because it is easier to fit within the limits of the poster. Finally, the character name *rouva Päivystäjä* ('Mrs Duty Nurse') has been translated with a common noun that is a literal translation of the family name of the character.

6.3.4 Omission

Omission includes instances where the ST name is not produced in any way in the TT. The strategy was used four times in the translations (see Table 11 below): three times in *The Great Big Night-Time Book* and once in *Good Night Mr. Clutterbuck.* Two of the ST names (*Otava* and *Helsingin Sanomat*) were categorized as authentic names, whereas *Tukkikämppä* was categorized as an artificial name and *Petkosen pariskunta* as a realistic but unauthentic name.

Table 11. Omitted names.

The Great Big Night-Time Book	*Good Night Mr. Clutterbuck*
Otava	Helsingin Sanomat
Tukkikämppä	
Petkosen pariskunta	

In *Yökirja,* the name *Otava* is in an illustration denoting a publisher of a book. *Otava* is an existing Finnish publishing company and it is also the publisher of *Yökirja* and other Kunnas's books. The translator could have replaced the name with a publisher from the target culture or the very publisher of the translation, or even preserved the original name as a reference to the ST's publisher, but for some reason, the name has been omitted altogether. The picture is otherwise retained in its original form.

In *Good Night Mr. Clutterbuck*, the only omitted name is *Helsingin Sanomat*, which is an authentic name of a Finnish newspaper and the name appears in an illustration. The name cannot actually be seen entirely in the ST but it can easily be guessed if one is familiar with the newspaper. In the TT illustration, there is only a blank space instead of a name. It would have been possible to substitute the name with a newspaper name that would have been

familiar to the TT receiver. In any case, the child audience of the ST does probably not recognize the name, so the name may have been included only for the adult readers.

6.3.5 Official TL equivalent

Official TL equivalent means using an official, established target language equivalent of the ST name. It was used eight times in the material, all of which in *The Great Big Night-Time Book*. All the ST names were categorized as authentic names (see Section 6.2.4), as could have been expected because only authentic and loan names may have official equivalents in the target language. In the translation, official TL equivalent was used with one book title (*Goldilocks and the Three Bears*), five astronomical objects (*the Milky Way, Mars, Venus, North Star*, and *Plough*), and two theaters (*Savoy* and *Bio Orion*). Table 12 below displays all the ST and the TT names in this category.

Table 12. Official TL equivalents.

The Great Big Night-Time Book	
ST	**TT**
Kultakutri ja kolme karhua	Goldilocks and the Three Bears
Linnunrata	the Milky Way
Mars	Mars
Venus	Venus
Pohjantähti	North Star
Otava	Plough
Savoy	Savoy
Bio Orion	Bio Orion

6.3.6 Interplay between names and pictures

As was concluded in Section 6.2.6, there were 19 names in the STs that had some type of connection to the illustrations. I will now discuss how often these connections have been reproduced in the TTs, how often they have been omitted, and what kind of interplay has been added.

The total number of names with some kind of connection to the illustrations was 19 in the STs and 20 in the TTs. Most of the interplay between the ST names and the illustrations has been reproduced in the TTs, and only three of the ST names have been translated without the interplay in *The Great Big Night-Time Book* and only two in *Good Night Mr. Clutterbuck.* The translators have also added interplay between names and illustrations where there were no such in the STs: twice in *The Great Big Night-Time Book* and four times in *Good Night Mr. Clutterbuck.*

Most of the ST names that had interplay with the illustrations were character names that indicated the animal species of the character, the place where the character lives, or a trait or age of the character. In the TTs, most of the time the interplay was retained as such or changed to another kind of interplay. For instance, *Pulu* ('pigeon') was translated as *Pidgin*, a homophone of *pigeon*, and *herra Gekkonen* as *Mr Geckovich.* The interplay was changed in, for instance, the translation of *Sissi Lisko.* The ST name indicates that the character is a lizard by means of wordplay, but the translation, *Zoot Suit*, refers to the suit that the character is wearing in the illustrations. The interplay between a character name and the illustrations was omitted four times: *Pikku-Anna* ('little Anna') was translated as *Annie* without the descriptive part of the name; *Oskari Pinna* ('pinna' means nerves, in the sense of being on edge) was translated as *Mr Gab*; *Allu,* which indicates that the character is an alligator, was translated as

Ham, which refers to the fact that the character is an amateur radio enthusiast; and *Tiirikka-Tipi*, which indicates that the character is a bird, was translated as *Light-fingered Lenny.*

Some character names in the TTs interrelated with the illustrations even when there was no interrelation in the STs. For instance, the name of the character *herra Hakkarainen*, who is included in both books, was translated in different ways in the two translations, but both TT names acknowledge the fact that the character is illustrated as a goat: *Mr Bleat* refers to the sound a goat makes, and 'buck' in *Mr Clutterbuck* is another word for a goat. Another goat character, *neiti Kreekula*, was translated as *Peggy Sue Hothooves*, where 'hooves' is the connection to the illustrations of the character. Furthermore, the translators have used information about the characters' appearance several times in translation of the names: *Jere*, a common first name in Finland, refers to a character that has two tusks and was accordingly translated as *Tusky*; *Sakke*, which is an allusive name but does not tell anything about the character's appearance, was translated as *Quiff* which matches the character's hairstyle in the illustrations; and *Hippi-Liepikkälä* was translated as *Silly-Hat* as the character does indeed have a silly hat in the illustrations.

In addition to character names, there were three other ST names that had interplay with the illustrations. Two of them have been translated in a way that retains the interplay. The name of a house, *Tukkikämppä*, was interestingly omitted in the translation, but another name was added in its place. In the illustration of *Tukkikämppä*, there is a character who is not named in the ST, but in the TT the character is called *Hornblower*. The name matches the illustration of the character as the character has two horns. The book title *Hiipivä haamu* was translated as *Creepy Spooks*, and both names match the picture of a ghost in the cover of the book. By contrast, another book title, *Nukuin kuin tukki* ('I slept like a log'), was translated as *The Psychology of Dreams* and so without the interplay between the title and the picture of a log

in the cover of the book. The title could have been translated literally, as the phrase 'sleep like a log' is used in English, too. Nevertheless, the TT name alludes to C. G. Jung similarly to the ST name.

6.3.7 Summary

In the material, substitution was the most frequently used translation strategy as it was used with 74.7% of the proper names. The second most frequently used strategy was direct translation (11.1%), third was using an official TL equivalent (8.0%), fourth was omission (4.0%), and the most rarely used strategy was adaptation (2.0%). It was found that there is a connection between the type of the ST proper name (i.e. artificial, realistic but unauthentic, authentic, or loan name) and the translation strategy used with the name. In other words, certain types of names were translated with certain strategies more often than others.

Artificial names, which formed the largest group of ST names, where often substituted with other artificial names or existing target language names, or alternatively, they were translated directly. When an artificial target language name was used, it had either the same or different function than the ST name. Realistic but unauthentic names were, too, often translated using substitution as the strategy. Only two names were translated using other strategies. As the ST names were mostly very common Finnish names, they were most often substituted with existing target language names that did not have any additional meaning. Authentic names, however, were the only names that were translated using an official target language equivalent, although that strategy could have been possible with loan names, too. An official target language equivalent was used with eight authentic names, and the remaining two names were omitted. Finally, the five loan names were usually substituted with an existing or an artificial target language name that functioned in the same or in a different way than the ST

name, for instance, the allusion of the ST name was replaced with another allusion. One loan name was substituted with a common noun, one was translated directly, and these two TT names functioned similarly to the ST names.

Closer examination of the name's properties (e.g. descriptiveness, alliteration, and allusiveness) and what had happened to them in translation revealed which kind of strategies the translators had favored. Descriptive names, which were mostly artificial names, were often translated with descriptive TT names. Majority of the TT names functioned similarly to the ST names, but a few times the translators had changed the descriptive part of the name. For instance, the character name *Oskari Pinna*, which refers to the fact that the character is very nervous about something, was translated as *Mr Gab*, which rather refers to someone who is an able speaker. In this case, both names are descriptive, but the function of the name changes in translation from describing the character's mood to describing his abilities or his characteristics.

Alliterative names where often translated without retaining the alliteration. In the STs, alliteration was found in 19 names altogether, and the alliteration was retained only in three of their translations: *herra Hiiri* was translated as *Mr Mouse, Tiirikka-Tipi* as *Light-fingered Lenny,* and *Roskarippe* as *Dirty Devil.* However, alliteration was added in seven TT names when there was no alliteration in the ST name, for instance, *Koiraporin Sanomat* became *Doggie Daily.* Alliterative names were sometimes translated as names that were phonetically motivated in other ways than having alliteration. Two alliterative ST names were translated with rhyming names: *Masa Marsu* was translated as *GeePee* and *Törky-Tane* as *Spraycan Dan.* Wordplay was also used two times: *Aino Alligaattori* was translated as *L E Gator* and *Markku Majakka* became *Ed. E. Son.* The latter is also an allusive name that alludes to the American inventor Thomas Edison.

Allusive names where often translated retaining the allusion or replacing the allusion with a different allusion. In the STs, there were eight allusive names and four of their translations had the same allusion and one TT name had a different allusion. In addition, the translators had added an allusion to five names that were not allusive in the STs. For instance, *Patu Nakkila*, which is a descriptive name, was translated as *Frank N. Furter*, which is a name of a character in the musical horror film *The Rocky Horror Picture Show* (1975).

As was concluded in Section 6.3, domesticating strategies were used in the material considerably more frequently than foreignizing or neutral strategies. This result was quite expected, since domesticating is very common in translation of children's literature (Oittinen 2006: 43). According to Lathey (2016: 45), one thing that translators should acknowledge when choosing between domesticating and foreignizing strategies in name translation is the readers' "likely familiarity with translations." As also concluded by Lathey (2016: 37), speakers of globally dominative languages, such as English, are usually not that familiar with translations. Therefore, it is understandable that domesticating strategies have been favored in the material, and the child readers may not even recognize the texts as translations. Nord calls this type of translation an instrumental translation although she perceives all literary translations as documentary translations (see Section 3.1). In my view, the material indeed represents instrumental translation as the target audience has been acknowledged in them, the translations function as independent texts and it is not necessary for the readers to realize that the texts truly are translations.

7 Discussion and conclusion

The aim of this study was to find out what happens to the functions of literary proper names in translation of children's picture books. The material was collected from two Finnish books by Mauri Kunnas and their English translations. The analysis of the material showed that the ST proper names had various functions that were often reproduced in the translations of the names, although various translation strategies were used.

As was discussed in Section 4.2, literary proper names have various functions in addition to identifying their referent, and the names acquire a semantic load more often than names in non-literary texts (Ainiala et al. 2008: 332; Hermans 1988: 12). This was confirmed in the analysis of the ST proper names. It was found that the names have various functions and often one name has more than one function. The ST names were divided into four categories according to Ainiala et al.'s (2008) categorization. Artificial names formed the largest group of names (57.6%), containing names that the author had invented. Most artificial names were descriptive or, in other words, gave some type of information about the name's referent. This could have been expected, as the names in children's literature are often "more semantically transparent" (Ainiala et al. 2008: 342, translation by author) than names in adult literature.

The different properties of the ST names (e.g. descriptiveness, allusiveness, and alliteration) were sometimes reproduced in the TT names and sometimes changed or excluded. The descriptiveness of the names was reproduced more often than their allusions or alliteration. However, the translators have added allusions and alliteration in names that did not have them in the STs. The multimodality of the books has been taken into account in the translations, too, and the TT names had approximately as much interplay with the illustrations as the ST

names. Consequently, the totality of the TT names is very similar to that of the ST names, although individual TT names may be quite different from their ST names.

As there were a great number of semantically loaded names in the STs, it has been possible for the translators to use such strategies as direct translation with the names. After all, the most frequently used strategy in the TTs was substitution (74.7%) and direct translation was the second most frequently used strategy (11.1%). Substitution proved to be a very diverse strategy as it had been used in various different ways with various types of ST names. Often the TT names were very similar to the ST names, for instance, by having the same connotation, although they had not been translated directly. The most frequently used subcategory of substitution was, indeed, substitution with a proper name that has the same function as the ST name (59.5% out of the substituted names, 44.4% out of all names). The diversity of all the ST names and the translation strategies is reflected in the fact that each strategy was used in various ways. One should not focus on the categorization of the names or the strategies too much but rather notice the creative ways that the translators have dealt with each individual name.

Based on the analysis of the TT proper names, it seems that the overall functions of the TTs equal the functions of the STs. Similarly to the STs, the TTs are literary texts that are directed to a dual audience: to children and adults. The main audience is children, but there are also bits in the text that only adults are likely to comprehend, for instance, allusive names. The young child audience is reflected in the great number of artificial names or other names that have a semantic load in the STs as well as in the TTs. In the translations, domesticating strategies were used more often than neutral or foreignizing strategies, which is also common when translating for children. The multimodal nature of the books (i.e. written text, illustrations, and reading aloud) has been acknowledged and reproduced in the translations:

the interplay between the illustrations and the written text has been preserved in the TTs, at least as regard names, and the alliterative names in the TTs indicate that the phonological aspects relevant to reading aloud feature in the TTs. All things considered, the TTs function in a very similar way to the STs in general, as no considerable changes have been made in the content or the form of the texts in translation.

This study is mainly qualitative and descriptive in nature, which unavoidably leads to some subjectivity in the analysis. The ST names and the translation strategies of the names could have been categorized according to other models and different decisions could have been made as regards certain borderline cases. I have made explicit my decisions and interpretations as much as possible for the reader to be able to follow my train of thought and assess my decisions and interpretations. Nevertheless, the principal aim of this study was to show the wide range of Finnish proper names in the two children's picture books and to look into the ways they have been conveyed in the English translations. By contrast, the purpose of the quantitative analysis of the names and the translations strategies was to systematize the discussion of the material.

This study confirmed the fact that the translation of proper names in children's literature or, more specifically, in children's picture books is a complex issue with plenty of challenges. The translators of the books that were studied in this study have been very creative in their translation solutions and have created an onomastic landscape similar to that of the STs. The names that had a semantic meaning were not always translated directly, but the translators had used different ways of retaining their functions in the translations. Sometimes, the meaning or function of the name has changed in translation, but often, when the translators have excluded, for instance, an allusion in one name, they have added allusion in another name. This way, the whole onomastic landscape in the TTs resembles that of the STs. As far as

proper names are concerned, the translations provide a corresponding reading experience to the STs.

Earlier studies of name translation in Kunnas's books have mainly focused on character name translation only. This study broadened the scope to the examination of all proper names, although more than half of the names in the material were still character names. As the two Kunnas's books explored in this study have been translated into many languages in addition to English, it would be interesting to know whether the translation strategies have been different in the other translations. It is possible that, opposite to the English translations, translations into other languages have been translated in a foreignizing way depending on the norms in translating for children in that culture and how acquainted the children are with translations. Future studies could address the question of the effect of these norms on name translation in children's literature.

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Appendix: Source text proper names and their translations

ARTIFICIAL NAMES	
Yökirja	*The Great Big Night-Time Book*
neiti Näpsä	Miss Kewpie
herra Hiiri	Mr Mouse
Tukkikämppä	-
Hiipivä haamu	Creepy Spooks
Pupusen Juuso	Jack
Dacapo	Gig
Petu Porsas	jazz
Rymy show	jazz
Irman kipsa	Irma's Eats
Rempula	Mr McFlea
Ripa Reportteri	Cub
Late Lehdenjakaja	Nod
Koiraporin Sanomat	Doggie Daily
Arskan yökuppila	Art's Inn
Plumperi	Morse
Heikin siirtokuljetus	Harry's Transport
Koirapori	London
Aino Alligaattori	L E Gator
Markku Majakka	Ed. E. Son
Hippolan poika	Johnny Hippo
rouva Päivystäjä	duty nurse
neiti Lillinen	Violet
Viineri	Muffin
Roskarippe	Dirty Devil

Nukuin kuin tukki	The Psychology of Dreams
Hyvää yötä, herra Hakkarainen	*Good Night Mr Clutterbuck*
Masa Marsu	GeePee
Pensapöksyt	Hell's Mongrels
Mutteripäät	Greasers
Simpan Market	Supa's Market
Oilin kirja	Good Books
Guggelböön lusikkaliike	Chugalug&Son Spoon Emporium
Lyhyt tavara	Lacy Undies
paronitar Guggelböö	Lady Chugalug
rouva Roteva	Mrs Tubb
herra Gekkonen	Mr Geckovich
Läskilenkki	Baloney
Patunpötkylä	Bonymorone
Kahvinakki	CoffeeWurst
Puten pekoni	Luxwurst
Juhlapötkö	Bacon roll
Lilliputti	Lilliputs
Käpy	Pinja
(The) Ripulisaurus	Permanent Ear Damage (P.E.D.)
Sissi Lisko	Zoot Suit
Kurakakkara	The Worst of Album
Kuumat rytmit	Dizzy Rhythms
neiti Kreekula	Peggy Sue Hothooves
Törky-Tane	Spraycan Dan
Pulu	Pidgin
Tehosekoitin	Megamix

Turbovatkain	Whirlibird Turbo
Hempulivempuli	Spin Doctor
Mahanvellotin	Tummy Tosser
Kokovartalotärytin	Gale Force Shakeatron
Tiirikka-Tipi	Light-fingered Lenny
Hippi-Liepikkälä	Silly-Hat
Prinsessa Pruususen muistelmat: Nukuin 100 v.	Sleeping Beauty and Other Snories

REALISTIC BUT UNAUTHENTIC NAMES	
Yökirja	*The Great Big Night-Time Book*
Pikku-Anna	Annie
Mimmi	May
Kille	Mike
Möttönen	Billy
herra Hakkarainen	Mr Bleat
Sinikka	Alice
Allu	Ham
Putte	Woody
Petkosen pariskunta	-
Vatanen	Pudge
Oskari Pinna	Mr Gab
Iska	Lou
herra Jalonen	Leo
Kettunen	Reynard
Ansu	Mort
Sakari	Tyke
Peni	Button

Irmeli	Beau
Jere	Tusky
Se Jung	A. Sleep
Hyvää yötä, herra Hakkarainen	*Good Night Mr Clutterbuck*
herra Hakkarainen	Mr Clutterbuck
Emmi	Em
Pekka	Pete
Patu Nakkila	Frank (N.) Furter
T. Virsu	Clodhopper
Pauli	Buffy
Karvonen	Barker

AUTHENTIC NAMES	
Yökirja	*The Great Big Night-Time Book*
Kultakutri ja kolme pientä karhua	Goldilocks and the Three Bears
Savoy	Savoy
Bio Orion	the Milky Way
Linnunrata	Mars
Mars	Venus
Venus	North Star
Pohjantähti	Plough
Otava (astronomical object)	Bio Orion
Otava (publisher)	-
Hyvää yötä, herra Hakkarainen	*Good Night Mr Clutterbuck*
Helsingin Sanomat	**-**

LOAN NAMES	
Yökirja	*The Great Big Night-Time Book*
Nukkumatti	the magic sandman
Hyvää yötä, herra Hakkarainen	*Good Night Mr Clutterbuck*
Remu	Axl
Sakke	Quiff
Puhveli-Billin lelukauppa	Buffalo Bill's Toystore
Unijukka	Sleepy Sam