

THE CHARACTER NAME TRANSLATIONS IN THE FINNISH TRANSLATION OF TERRY  
PRATCHETT'S *LORDS AND LADIES*

Bachelor's thesis

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30.11.2009

HUMANISTINEN TIEDEKUNTA  
KIELTEN LAITOS

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Kandidaatintutkielma

Englannin kieli

Marraskuu 2009 24 sivua

Tämän proseminaarityön tarkoituksena oli tutkia minkälaisia käännösratkaisuja on hyödynnetty suomennettaessa henkilönimiä Terry Pratchettin kirjassa *Lords and Ladies* (suomeksi *Herraskaista väkeä*). Tarkoitus oli selvittää, onko käännösratkaisut valikoitu jonkin tietyn säännönmukaisuuden perusteella.

Aineistona tässä tutkimuksessa oli asianomainen romaani, sekä alkuperäiskielisenä versiona että suomenkielisenä käännöksenä. Aineistosta kerättiin henkilönimet ja alkuperäisiä ja käännöksiä verrattiin keskenään. Lisäksi käännökset luokiteltiin käännösratkaisun mukaan seitsemään ryhmään. Lähestymistavaltaan tutkimus on laadullinen ja analyyttinen.

Tutkimuksessa kävi ilmi, että saman teoksen sisälläkin käännösratkaisuja sovelletaan varsin vapaasti. Jopa saman henkilöhahmon etu- ja sukunimeen voidaan soveltaa eri käännösratkaisuja. Teoksesta löytyi myös joitakin käännöksiä, joilla ei vaikuta olevan varsinaisesti mitään tekemistä alkuperäisen nimen kanssa. Alkuperäiskielisten nimien kuvailevat merkitykset ja piilomerkitykset on kuitenkin yleisesti ottaen onnistuttu säilyttämään melko hyvin.

Tämän kaltaisesta tapaustutkimuksesta ei voida vetää kovin pitkälle vieviä johtopäätöksiä kaunokirjallisuuden kääntämisestä yleisellä tasolla. Niinpä lisää tutkimusta kaivattaisiin sen selvittämiseksi, pätevätkö tästä käännöksestä tehdyt löydöt myös muissa käännöksissä, esimerkiksi genren, kirjailijan teosten tai kääntäjän töiden välillä.

Asiasanat: literary translation, proper name translation, Terry Pratchett

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## 1. Introduction

This paper will study the original version and the Finnish translation of Terry Pratchett's parodic fantasy novel *Lords and Ladies*, in Finnish published by the name *Herraskaista väkeä*. The focus will be on the translation of character names.

Terry Pratchett is widely known for his skilled use of the English language, and the instances of wordplay he creates for his books. I personally find it interesting to study how such things can be translated to Finnish. The recent *Harry Potter* phenomenon has also brought translation, and especially the conventions of translating names, to the headlines in the Finnish media.

The translation of literature can be seen as an important method of conveying cultural messages. Translation of names reflects all the difficulties and theory contradictions faced in the translation of prose. I believe that study of this kind can act as an illustrative example of the process of translations and the difficulties each translator must face. The study will be based on the translation theories used today, especially the theories of translating prose and fiction. Today there are several theories and principles used in literacy translation, and one might suspect that more than one of them has been used in the translation of the book in question.

Already a number of studies have been conducted on the topic of name translations in fiction, for example *Alice in Wonderland*. However, no consistent practice seems to be in use in the prose translation. In the above mentioned *Harry Potter* series, for example, most of the names are translated, whereas in works like *Lord of the Rings* by J. R. R. Tolkien some names are translated (*Baggins* to *Reppuli*, *Merry* to *Merri*), some are not (*Legolas*, *Aragorn*).

Terry Pratchett's work differs from the previously mentioned books due to its humorous and parodic nature. Also his characters' names often involve wordplays or have special meanings that need to be conveyed to the target language. How, then, does one translate names such as *Granny Weatherwax*, *Mustrum Ridcully* or *Ponder Stibbons*?

## 1.1. The author and the book

The author of *Lords and Ladies*, Terry Pratchett, was born Terence David John Pratchett, 28th April 1948 in Beaconsfield, Buckinghamshire, England. He is best known for his *Discworld* books, a series of comic fantasy novel. His first book, *The Carpet People*, was published in 1971 and his first *Discworld* novel *The Colour of Magic* in 1983. As of December 2007 he had sold more than 55 million books worldwide, with translations made into 36 languages. In 1998 he was appointed Officer of the Order of the British Empire (OBE) and knighted in 2009. (Smythe, C. 2009.)

*Lords and Ladies*, first published 1992, is the fourteenth *Discworld* book by Pratchett. It was translated to Finnish by Mika Kivimäki and published in 2004. It is the third story that concentrates on the witches *Granny Weatherwax*, *Nanny Ogg*, and *Magrat Garlick*. *Granny Weatherwax* made her first appearance in *Equal Rites*, which was released 1987, translated to Finnish by Marja Sinkkonen and published in Finland 2001. *Nanny Ogg* and *Magrat Garlick* made their first appearances in *Wyrd Sisters*, which was released in 1988, translated to Finnish by Margit Salmenoja and published in Finland in 1993.

*Lords and Ladies* draws its inspiration from William Shakespeare's *Midsummer Night's Dream*. According to the blurb:

It's a hot Midsummer Night. The crop circles are turning up everywhere -- even on the mustard-and-cress of Pewsey Ogg, aged four. And Magrat Garlick, witch, is going to be married in the morning... Everything ought to be going like a dream. But the Lancre All-Comers Morris Team have got drunk on a fairy mound and the elves have come back, bringing all those things *traditionally* associated with the magical, glittering realm of Faerie: cruelty, kidnapping, malice and evil, evil murder.[\*] Granny Weatherwax and her tiny argumentative coven have *really* got their work cut out this time... With full supporting cast of dwarfs, wizards, trolls, Morris Dancers and one orang-utan. And lots of hey-nonny-nonny and blood all over the place.

[\*] But with tons of style.

## 2. Background and earlier observations

Prose translation in general is a rather new branch of science, as throughout history more emphasis has been put on the translation of poetry. Prose was earlier considered having lower status than poetry, and being simpler in structure and thus easier to translate. In addition, the translators of prose have not generally written down their methods, thus making the academic study of prose translation more difficult. (Bassnet 1995, 125-126.)

Considering translation of names, the first question to arise is typically: "Should proper names be translated or not?" For such question, there is no general answer. In each text, the macro and microstructures will require different decision making. Even the same text might require different solutions when intended for different audiences. (Aguilera 2008, 4.) According to the skopos theory, developed thirty years ago, the deciding factor - *skopos* - should be the purpose of the translation. The translator should then decide what strategies would best realise the *skopos*. (Helin & Yli-Jokipii 2008, 20.) *Skopos* can be, for example to entertain, to give information, or to convert (Mäkinen, P. 2004) In Terry Pratchett's books, entertainment plays a big part, but often he also presents subtle society criticism.

There do not seem to be unambiguous guidelines for translating names in prose. In each case, the translator must decide which one of the possible principles is the most suitable for the book in question. In translating Terry Pratchett, one must be aware of the writer's humorist, parodical style, as consequentially the character names might carry more meanings than the names do in real life. In addition to that, Terry Pratchett's names often have intertextual connotations and references to both historical and fictional people.

Lefevere (1992, 39) explains that names in fictional works are often created not only to identify characters, but also to describe them. In his view, such names usually contain allusions to certain words in the language. The purpose of the allusion is to give readers a fuller picture of the characters than a traditional name would. Thus, the translator's challenge is to create a name that makes sense in the target language, but still conveys the allusion.

Valero Garcés (2003) quotes Nord (1997), who writes that the text world of translation should be understood by the receiver the same way as the text world of the original is understood. Following this basic guideline is a way of bridging the cultural gap between the translation and the original text (2003, 122-123).

Valero Garcés notes that in *Harry Potter* the translations of humorous names can be separated into two groups, according to the translation strategies used. The groups are: 1) Translated by using spelling adaptations, and 2) Translated by producing meaning adaptations (124). Valero Garcés, who has studied *Harry Potter* translations in several languages, also divides the second group into following subgroups:

- 1) Substituting an equivalent name in the corresponding language, with an attempt to keep some of the implicit meanings.
- 2) Substituting names that sound more familiar to the target language readers, although they don't produce specific associations
- 3) Using names that both maintain the metaphorical meaning, and reproduce the phonological effects of the original version. (2003, 124.)

My plan is to categorise the names in my material using Valero Garcés' system.

Eleni Antonopoulou (2004, 223) discusses in her essay one of the greatest difficulties involved in translating humor, namely the language-culture interaction. She emphasises that in transferring the humorous effect of socio-culturally specific material, many standard strategies for mediating cultural gaps cannot be used. Especially explication is often out of question, as explication easily jeopardizes the humorous effect. Another option is the so-called cultural transplantation, which means that a certain aspect in the source culture is replaced with a similar aspect in the target culture. It is, however, not really an option if it is prevented by the credibility factor. Terry Pratchett's work is often purely fictional, meaning that the credibility factor and ambiance are often lost from the start, but the translator must be aware of when a character's name refers to another person, real or fictional.

As mentioned above, intertextuality is also a vital element in Terry Pratchett's character naming. Intertextuality refers to the presence of one or several texts in another text. In other words it is a common literature phenomenon, in which new texts constitute from old texts. This is, however, a broad generalisation, as the term is used as a concept and tool in multiple ways and purposes. (Makkonen 1991, cited in Hakola, 2007.) In translating Terry Pratchett, this means that in addition to taking both the descriptive and humorous allusions into account, the intertextual allusion should also be included in the translation.

### 3. Method and research question

The purpose of the study is to find out how an English name (of a fictional character), that is obviously (or is not, or is not so obviously) a wordplay, is translated to Finnish.

I have studied the translations by using close comparative analysis. I have listed the character names in both the original book and the Finnish translation. I have then compared the names and their translations, deciding which strategies have been used in each case, and tried to evaluate how successful the choices have been. In this study I have also given short descriptions of the characters, in order to aid the reader to understand the reasons behind each translation choice.

I have also provided a table which shows how the translations are divided between the translation choices presented by Valero Garcés. Each of the choices indeed appear in the translation of *Lords and Ladies*. The translation of *Tockley* to *Tökkylä* falls into the category of “translation by using spelling adaptation”, and the translation of *Muori* to *Granny* falls into the category of “translation by substituting an equivalent name in the corresponding language, with an attempt to keep some of the implicit meanings”. The translation of *Frottidge* to *Turvenuija* falls into the category of “substituting names that sound more familiar to the target language readers, although they don’t produce specific associations”, and the translation of *Lully* to *Lallus* falls into the category of “using names that both maintain the metaphorical meaning, and reproduce the phonological effects of the original version”.

Sometimes the classification has proven slightly difficult, as some names fit into several categories, whereas others don not really fit into any (like the translation of *Ogg* to *Auvomieli*).



## 4. The data analysis

In *Lords and Ladies* there are 65 character names. I have divided the characters into ten groups: The witches (15 characters), the Unseen University staff (six characters), the Ogg family (five characters), the Lancre Morris Men (15 characters), the Castle staff (five characters), other Lancre townspeople (six characters), the kings of Lancre (three characters), the elves (three characters), and the supernatural characters (two characters). I will observe each group separately.

It is worth noticing that some of the main and secondary characters, such as *Granny Weatherwax*, *Nanny Ogg*, *Magrat Garlick*, *King Verence II* and *Death* are recurring characters from previous Terry Pratchett's books (for the translators of the witches' names, see 2.1.). Thus, their translations have been originally invented to serve other purposes than those of this particular book.

### 4.1. The Witches

The witches' group can be further divided to three subgroups. There is what can be called 'the old coven', which consists of the three main characters of the book, *Granny Weatherwax*, *Nanny Ogg*, and *Magrat Garlick*. There is also 'the young coven', which consists of teenage girls having 'new ideas' of magic, and who rival the old coven. Their exact number is not given, but five of them are mentioned by name. The third subgroup is the old witches, mentors and old friends of the members of the old coven, who are never introduced as living characters, but whose names are mentioned in conversation between other characters.

#### 4.1.1. The Old Coven

The head of the old coven is *Esmerelda "Granny", "Esme" Weatherwax*. Her Finnish name is *Esmerelda "Muori", "Esme" Säävirkku*. The translator has chosen to keep the first name and its shortened form untranslated. The other nickname, *Granny*, has been translated to *Muori*. *Granny* could also mean 'Grandmother', but as it is emphasized that Esme Weatherwax has no family or offspring, *Muori* certainly serves the purpose better than any other nickname with stronger hints to grandmotherhood. The first part of the last name, 'sää', is a literal translation of 'weather', and the last part, 'virkku', refers to 'perky', or 'lively', thus carrying some of the implicit meaning of the lyrical term 'wax'.

The second member of the coven is *Gytha “Nanny” Ogg*, in Finnish known as *Gytha “Nanny” Auvomieli*. Once again the translator has chosen to keep the first name and the nickname untranslated. The last name, however, proposes a dilemma, as the translation does not maintain the meaning or reproduce the phonological effects of the original name. *Ogg* is not an English word and apparently does not refer to any personal trait, whereas *Auvomieli*, referring to good nature, gives a fairly good impression of the second witch’s character. Additionally, *Ogg* is a very short, one-syllable word, whereas *Auvomieli* is a long compound.

The third member of the coven, and later the queen of Lancre, is *Magrat Garlick*. Her Finnish name is *Magrat Kynslaukka*. Again, the first name is left untranslated. The last name is translated by producing meaning adaptations, namely substituting an equivalent name in the corresponding language, with an attempt to keep some of the implicit meaning. ‘Kynsilaukka’ is an old Finnish word for garlic, and where in the original name an extra ‘k’ is added to the end, in the Finnish version an ‘i’ has been omitted from the middle. Thus, the same “misspelling” effect is created, but with a more sensible Finnish word than what omitting the last letter would have created.

#### **4.1.2. The Young Coven**

The girls of the young coven seem to be parodies of today’s goth/wiccan teenagers. They are children of the townspeople, but have chosen themselves new first names, in the teenage attempt to sound more dramatic and occult. Of some of the characters, their full names with the self-selected first name is given, of others only the new name and either first or last name.

The head of the young coven is *Lucy “Diamanda” Tockley*, in Finnish, *Lucy “Diamanda” Tökkylä*. The first names (both the given and the invented) have been left untranslated, whereas the last name is translated by using spelling adaptation. *Tökkylä* is a phonological translation of *Tockley*, possibly with even a slight uglification, so the reader does not need to wonder why a person called Lucy Tökkylä might want to change her name.

*Agnes “Perdita” Nitt* is the secretly sceptic member of the new coven, and the only one with a hint of real magical powers. Her translated name is *Agnes “Perdita” Saivareinen*. The first names have been left untranslated, whereas the last name maintains the meaning of ‘nit’. ‘Saivareinen’ can also be understood as referring to nitpicking (through the Finnish verb ‘saivarrella’), which fits Agnes’ attitude towards her coven and thus further

describes the character. Additionally, as was the case of *Ogg*, a very short, one-syllable name is considerably longer in translation. This is, however, natural, as the average word length is bigger in Finnish than in English.

The third young coven member whose full name we know is *Violet "Magenta" Frottidge*, in Finnish *Violet "Magenta" Turvenuija*. Again, the first names have been left untranslated. Here, the risk is taken that the Finnish reader does not recognize the colours, as the word 'magenta' is not something that is used in the casual conversation. Her last name is translated to *Turvenuija*, a Finnish slang word referring to a 'woolly back', an unsophisticated person from the countryside. Again the translation creates a less favorable name for a teenage girl wishing to be dramatic and mystic.

The real first name of "*Amanita*" *DeVice* is not given in the novel. Neither of her known names has been translated. The last name *DeVice* sounds somewhat too noble for a townsman in Lancre, so it is possible that Amanita took the name-inventing process a step further and created herself also a new last name. In keeping the last name untranslated, the translator has preserved the implication of nobility, but the meanings (device, vice) are lost. As Amanita is a very minor character and we are not given much hints of her personality, the name apparently is not supposed to carry any associations, but the humor value is lost from a reader who does not know English.

The last named member of the young coven is *Susan*, or "*Muscara*". Once again the first names have been left untranslated, and here the last name is not given.

#### **4.1.3. The Old Witches**

As stated above, the reader never meets the old witches as characters. As they are only briefly mentioned in discussion, their names are the only thing that describes them to the reader.

*Goodie Whemper*, Magrat's late mentor, is in the Finnish translation known as *täti Yrttiviisas*). A similar case is the witch *Goody Heggety*, one of the witches in Esme's lineage, whose name is translated to *Mamma Heittäväinen*. In both cases, the translator has chosen to replace the first names, or perhaps nicknames, with words referring to old women ('aunt' and 'mama'). Thus we are given a somewhat traditional image of a witch, an older, motherlike woman.

*Goodie Whemper* is described as having been very studious person and interested in healing with herbs, and the Finnish translation of the last name, *Yrttiviisas*, one who has wisdom of herbs' strengthens this characterization. *Goody Heggety's* last name, *Heittäväinen* (from 'heittää', meaning 'to throw', or 'to feel dizzy'), in turn preserves something of the original name's phonological effect.

It is notable that *Granny Postalute's* name has been translated to *Vanhamuori Takaluutanen*. In the original text she shares the nickname *Granny* with Esme Weatherwax, but in the Finnish translation the prefix *vanha* ('old') has been added in the translation, indicating seniority to Esme and the rest of the book's old coven. This stands to reason, as according to Nanny Ogg, it is a definite possibility that *Granny Postalute* is still alive, although stuck in the form of a bird (see page 65 in the original, pg. 60 in the Finnish translation). The original last name appears to be formed from the word 'postulate'. The translation, *Takaluutanen* (from 'takana', meaning 'behind' and 'luuta', meaning 'broom') has very little to do with the original name, neither in the sense of meaning nor phonological effects.

*Nanny Gripes* and *Nanna Plumb* both have their first names preserved and last names translated, being *Nanny Kirpiö* and *Nanna Putkisto* respectively. The name *Kirpiö* preserves something of the original name's phonological effect. It carries an association of something sour or pungent. *Putkisto* is Finnish for plumbing, thus preserving the meaning of the original name quite successfully.

No last name is given to *Black Aliss*, only the first name and the epithet. Her name is translated to *Musta Aliss*, preserving the first name and translating the meaning of the epithet literally. In other books of Terry Pratchett it has been revealed that she indeed became a "black", evil witch prior to her death, thus translating the epithet is a suitable solution.

As regards *Biddy Spective*, Nanny Ogg's late mentor, we are given the impression that she could be rather an intimidating person. The name is presumably meant to deepen that characterization (perhaps she was also a "bit inspective"?). The Finnish translation *Gumma Katseinen*) is meant to convey this association, with an allusion to 'kumma, kummallinen katse', a strange look.

## 4.2. The Unseen University staff

The Unseen University is the premier college of wizardry in Discworld. The University features in most of the Discworld books, and all the six staff members mentioned in *Lords and Ladies* are recurring characters. For two of them, both their title and their real name is given, for the rest, only the title.

*Archchancellor Mustrum Ridcully* is the vigorous, headstrong leader of the University. In the Finnish translation he is known as *Arkkikansleri Mastrum Ritkuli*. His title is translated literally, whereas his name is translated by reproducing the phonological effects. This means that the implicit meaning of the last name changes. *Ridcully* carries an obvious allusion to ‘ridiculous’, which is not preserved in the Finnish translation. The name *Ritkuli* carries associations closer to ‘ripuli’ (diarrhea) and ‘vatkuli’ (a sort of liquid, dubious food). As the Archchancellor is not primarily a ridiculous character (at least no more than the other characters in the book), it can be assumed that the original name is chosen mainly for the humorous and not for descriptive purpose. Thus the translation is appropriate.

The other staff member mentioned by both the name and the title is the *Reader in Invisible Writings, Ponder Stibbons*. His title is again translated literally to closest Finnish equivalent, *Näkymättömien Kirjoitusten Lukija*. Ponder Stibbons, in Finnish *Aatos Stibbons*, is the youngest member of the staff and a man of absurd theories of the structure of the universe. Unlike with the witches, in his case the characterization is conveyed via his first name, not the last name. Thus, the last name has been left untranslated. *Aatos* is Finnish for ‘thought’, and thus a fairly close translation to *Ponder*. In addition, it is an actual Finnish first name, so here we have a case of substituting names that sound more familiar to the target language readers, yet preserving the association.

*The Lecturer in Recent Runes* is known in the Finnish translation as *Uudempien Loitsujen Lehtori*. Here, the direct translation back to English would be ‘The Lecturer in (more) Recent Spells’, or ‘Conjurations’, but as the etymological meaning of the word ‘rune’ is ‘secret’, and runes in the history have been thought to have magic powers, the translation choice is reasonable. After all, this is an University of Magic we are talking about, so it is safe to assume that the Lecturer does teach the magical use of the runes, instead of just reading and writing them.

The titles of other staff members, *the Librarian*, *the Bursar*, and *the Dean* have all been translated literally, becoming *Kirjastonhoitaja*, *Kvestori*, and *Dekaani* respectively. As the

only purpose of their titles, which are used like names in the book, is to tell what they do and what is their status in the University, the choice is sensible.

### 4.3. The Ogg family

*Nanny Ogg* is a matriarch of a large family, and five other members of that family feature in *Lords and Ladies*. They all share the same last name, *Ogg*, translated to *Auvomieli*. With characters *Jason Ogg* the blacksmith, *Dreen Ogg*, and *Shawn Ogg* the first names have not been translated, the characters thus becoming *Jason Auvomieli*, *Dreen Auvomieli*, and *Shawn Auvomieli* in the Finnish translation. Thus the Ogg family seems to be mixing cultures in almost violent fashion. *Pewsey Ogg*, Jason's youngest son, is translated to *Pessu Auvomieli*, preserving some of the phonological effects and creating a name suitable for a messy four-year-old boy. The name of one of Nanny's late husbands, *Sobriety Ogg* has been translated to *Selväpää Auvomieli*. The direct meaning is conveyed, but *Selväpää* sounds very much like a nickname, whereas *Sobriety* might very well be an actual Lancrean first name (see 4.4.2. The Carter family).

#### 4.4.1. The Lancre Morris Men

The Lancre Morris Men, led by Jason Ogg, is a performance group, including most of Lancre's craftsmen. Most of them are referred to only by last name and profession. The pun is in the fact that each of the Morris Men has a last name referring to a profession, but most of them do something else than their name implies for a living. Here, the difficulty arises from the fact that the trade names occur much more often as last names in English than in Finnish, at least the ones used here. Thus the humorous effect becomes less obvious in the Finnish version, as the translator has chosen to use more old-fashioned versions of the professions in the characters' names, but not in all of their job descriptions. The names and their translations are tabulated below:

Obidiah Carpenter the tailor	Obadiah Nikkari, räätäli
Baker the weaver	Paakari, kankuri
Weaver the thatcher	Kankuri, katontekijä
Thatcher the carter	Katontekijä, kantaja
Tailor the weaver	Kraatari, kankuri
Tinker the tinker	Tinuri, tinuri
Bestiality Carter the baker	Sodomia Kantaja, leipuri

The English word 'tailor' is translated to *Kraatari* when it functions as a name, but to 'räätäli' when it functions as a job description. *Baker* is translated to *Paakari* when it functions as a name, but to 'leipuri' when it functions as a job description.

It is also notable that *Obidiah Carpenter*'s first name becomes *Obadiah* in the Finnish translation, presumably in order to fully reproduce the phonological effects. Of *Bestiality Carter*'s first name, see below.

#### 4.4.2. The Carter family

*Bestiality Carter*'s odd first name is explained in a long footnote on page 100 of the English version. It is told that his parents:

*[H]ad four daughters, who were christened Hope, Chastity, Prudence and Charity, because naming girls after virtues is an ancient and unremarkable tradition. Then their first son was born and out of some misplaced idea about how this naming business was done he was called Anger Carter, followed later by Jealousy Carter, Bestiality Carter and Covetousness Carter.*

In the Finnish translation, the girls' names are translated to *Toivikki*, *Siviä*, *Kaino*, and *Anteliaisuus Kantaja*. The names are translated by using meaning adaptations, and the references to virtues are conveyed, although the translator has not always been able to use the literal translation. The literal Finnish translation of *Hope*, for example, is *Toivo*, which unfortunately is a male name. *Toivikki* is a female version of the same, and it still conveys the implication of hope.

The sons' names are translated to *Viha Kantaja*, *Kade Kantaja*, *Sodomia Kantaja*, and *Himomieli Kantaja*. The other three are literal translations, but the translator has chosen to translate *Bestiality* to *Sodomia*, indicating homosexuality, as the only Finnish translation for 'bestiality', 'eläimiin sekaantuminen', does not work as a name and is likely too rude even for a Terry Pratchett book. This causes a slight problem at the end of the footnote, where it is stated that each of the Carter children grew up to be an exact opposite to their names, and that: "[T]he boys had grown into amiable, well-tempered men, and Bestiality Carter was, for example, very kind to animals". This has been translated literally in the Finnish version, probably because it would be difficult to express that he was not a homosexual, so that it would work as an example of "an amiable, well-tempered man". Additionally, the other names given to the children are Finnish words, whereas *Sodomia* is etymologically a loan, and sounds very foreign to a Finnish reader.

#### 4.5. The castle staff

The Lancre castle is the home of *King Verence II* and his bride *Magrat Garlick*. A number of the townspeople work there, and five of them are mentioned by name.

*Mr. Spriggins*, the butler, is an old, fragile man with a bad memory. If assumed that his last name refers to 'sprightly', the translation, *herra Virkkunen*, conveys the meaning - the exact opposite of his character. The honorific is translated literally.

*Mrs. Scorbic* the cook is a heavily built woman who has strong attitudes towards the food she is making:

*The traditional palace cuisine was heavy in artery-clogging dishes so full of saturated fats that they oozed out in great wobbly globules. -- Magrat had tried explaining things to Mrs. Scorbic the cook, but the woman's three chins wobbled so menacingly at words like "vitamins" that she'd made an excuse to back out of the kitchen. (pg. 146.)*

Her original last name seems to be a derivative of ascorbic acid (Discworld & Pratchett Wiki, 2009). The Finnish translation of the name, *Keripukki* implicates the disease caused by the lack of the said substance. The honorific is again translated literally, her Finnish name thus becoming *rouva Keripukki*.

*Mr. Brooks* the beekeeper is known as *herra Purokas* (from 'puro' meaning 'brook') in the Finnish translation. Again, the honorific is translated literally, and the translation of the last name preserves the meaning of the original name. Here neither the original nor the translated name seems to have any descriptive implications, and the beekeeper is given just a traditional and fairly common-sounding name.

*Hodgesaargh* is the keeper of the castle's bloodthirsty falcons. *Hodgesaargh* is not actually his real name, but whenever he tries to introduce himself, or converse with anyone, he is interrupted by an attack of one of his birds. His name in the Finnish translation is *Hotkuaargh*. *Hodges* actually is an English last name, so it is possible that *Hodgesaargh* does actually manage to introduce himself before each attack. *Hotku*, however is not a name by itself, so according to the Finnish translation it is obvious that *Hotkuaargh* is interrupted every time before he manages to utter his complete last name.

*Millie Chillum* is the lady-in-waiting for *Magrat Garlick*. She is described as being constantly nervous and groveling. Her last name strengthens this image, and the Finnish translation, *Millie Hytinä* ('quiver' or 'tremble'), preserves the implication. The first name is left untranslated, and in both languages "Millie" might be understood as referring to



something minuscule (from millimeter), further strengthening the mental image of a lowly servant. Most of the first names in the book are left untranslated, but this is the first case where both the last and the first name carry implicit meanings, and that meaning is conveyed to the target language without translating the name.

#### **4.6. Other Lancre townspeople**

A number of other townspeople feature as minor characters in the book. Some of them are just names mentioned briefly in a conversation, others appear as actual characters.

*William Scrope* only lives through one page. During that page the reader learns that he is a poacher hunting endangered species out of season, so he is not exactly a nice person. In the Finnish translation he is called *Viljami Skroope*, which is a translation through the use of spelling adaptation.

*Mr. Skindle* is known in the Finnish translation as *herra Kinteli*, *Mr. Quarney* as *herra Kirnu*, and *old Mr. Thrum* as *vanhaherra Trummi*. These last names appear to be translations through spelling adaptation. As the original English names do not seem to carry any descriptive implications, the translations are successful. Honorifics are translated literally, including the prefix referring to old age in the case of *Mr. Thrum*.

*Mother Peason* and *old Poorchick* are translated *Herneksen mamma* and *vanha Kanaparkanen* respectively. In the former name, the reference 'pea' has been preserved (the word 'herne' meaning 'pea'). In the case of the latter, the last name is translated by substituting an equivalent name in the corresponding language, with an attempt to keep the implicit meanings (from 'kana' meaning 'chicken' and 'parka' meaning 'poor'). The honorifics are again literal translations.

#### **4.7. Other minor characters**

The group of "unclassified minor characters" includes five names. Out of these, the first two have multiple appearances as characters, whereas the last three are only mentioned in conversation between other characters.

*Giamo Casanunda*, translated to *Giamo Casanalla* is the dwarven version of *Giacomo Casanova*. The -unda suffix pronounces similarly to the word 'under', so the translator has chosen to change the suffix to -alla, the literal Finnish translation of 'under'. Thus the Finnish name pronounces similarly to "under the pile". In the case of Mr. Casanalla, the

most successful ladies' man in Discworld, one is bound to imagine the pile to be a pile of women. Thus, the translation is pretty successful. The first name is once again left untranslated.

*Mr. Ironfoundersson* the dwarf is known in the Finnish translation as *herra Raudanvalajasson*. The name is formed from the words 'rauta', meaning 'iron', and 'valaja', meaning 'founder'. Thus, practically a literal translation. It is notable that the -sson ending is foreign to both the English and the Finnish reader, carrying associations to Scandinavia.

*Hwel the playsmith*, aka. *näytelmäkirjoittaja Hwel* is the Discworld version of William Shakespeare. The name, which carries no descriptive meanings, is left untranslated, and the title - or job description - has again been translated by substituting the equivalent word in the corresponding language.

The name of *Mr. Ixolite* the banshee is translated to *herra Ixoliit*. The translation reproduces the phonological effects of the original version. It can be assumed that the name refers to the cry of the banshee.

#### **4.8. The royals of Lancre**

Three rulers of Lancre are mentioned by name in the book. One of them is the current ruler, and a recurring character from previous books. The other two are historical rulers, and don't appear as living characters.

*King Verence II* is the current king of Lancre. His life, in this book as well as others, reflects events in many tragedies of Shakespeare. His name is left untranslated, being *Kuningas Verence II* in the Finnish translation.

*King Lully I* is only mentioned briefly in conversation, but the reader is left with an impression of a head-in-the-clouds romantic. His name is translated to *Lallus I*. Unlike the original name, *Lallus* is not an actual last name, but it strengthens the image of a person who is somewhat less efficient than what would be desirable.

*Queen Ynci the Short-Tempered* is a fierce warrior queen from the dawn of Lancre's history. In fact, it later turns out that she is an invention of the above mentioned *King Lully I*, but she nevertheless sets an example for the insecure queen-to-be *Magrat Garlick*. Her name in the Finnish version is a literal translation, becoming *Ynci Lyhytpinnainen*.

#### **4.9. The elves**

The elves are the main antagonists of the book, and three of them are mentioned by name or by title.

*The Queen* and the *King* are not given any names, and their titles are literal translations, becoming *Kuningatar* and *Kuningas*.

*Lord Lankin* is the Queen's second-in-command, and his name, originating from the English folk ballad *Lankin* is left untranslated, becoming *lordi Lankin* in the Finnish translation (Discworld & Pratchett Wiki, 2009).

#### **4.10. Other supernatural entities**

In addition to the elves, *Lords and Ladies* features two other supernatural characters.

*Death* is a recurring character who features in most of the Discworld books. He is referred in the books as the "anthropomorphic personification" of death, and he appears as Grim Reaper. His name is a literal translation, becoming *Kuolema*.

*Herne the Hunted* is the god of all the beings who end up as someone else's prey. His name apparently refers to the English folklore legend *Herne the Hunter*. In the Finnish translation he is known as *Heeron Harmaa*. The translation of the first name apparently aims for a name that would sound more familiar to the Finnish reader. The name *Heeron* brings to mind the vast pantheon of Greece, not unlike the Discworld equivalent. The last name is translated to *Harmaa*, meaning grey, in order to preserve the alliteration.

## 5. Conclusion

As was expected, both the possible solutions listed by Valero Garcés have been used in the translation of *Lords and Ladies*. However, most of the first names, as well as a couple of last names (*Amanita DeVice*, *Ponder Stibbons*), have been left completely untranslated or unmodified. The titles and honorifics have been translated literally, or as close to literal as possible.

In the names that have been translated, using strategies listed by Valero Garcés, both translations by producing meaning adaptations and translations by using spelling adaptations have been used plenty, often even within the same character name. Most of the time it is difficult to see any particular consistency in the choices made between the two options.

The table in Appendix A shows the division between the strategies. Unsurprisingly, the most popular strategy is 2.1., “translated by substituting an equivalent name in the corresponding language, with an attempt to keep some of the implicit meanings”. Option 1, “translated by using spelling adaptations” is also used frequently. The option 2.2. of the Valero Garcés’ system, “substituting names that sound more familiar to the target language readers, although they don’t produce specific associations” is used fairly little. Additionally, there are cases when the translations are quite far away from the original name, but they produce associations that do not even exist in the original version of the name (column five in the table). Probably the most obvious example of these is the translation of the last name *Ogg* to *Auvomieli*. This, as well as the other additional associations are generally well justified by the descriptions of the characters in the book.

Leaving the first names untranslated, in often obviously English form, creates a slightly foreign effect. However, Terry Pratchett makes it very obvious that his books take place in another universe, so the foreignness is reasonable. In addition, his target audience is mainly young adults, who are not generally disturbed by foreign names like younger or elder audience might be.

The entirety works, and the names fit in with each other and into the general language of the novel. The humorous, parodic writing style of Pratchett is well preserved and conveyed by the name translations. Even the names that have been completely re-invented by the

translator, are not obtrusive. The translation of Terry Pratchett's *Lords and Ladies* seems to be a good example of a working character name translation.

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## Appendix A: Names tabulated according to the classification of Valero Garcés

1. Translated by using spelling adaptations
- 2.1. Translated by substituting an equivalent name in the corresponding language, with an attempt to keep some of the implicit meanings
- 2.2. Translated by substituting names that sound more familiar to the target language readers, although they don't produce specific associations
- 2.3. Translated by using names that both maintain the metaphorical meaning, and reproduce the phonological effects of the original version
3. Literal translations
4. Untranslated
5. Other

1	2.1.	2.2.	2.3.	3	4	5
Tökkylä	Muori / Vanhamuori	Turvenuija	Lallus	Musta	Esmerelda	Auvomieli
Heittäväinen	Säävirkku	Mamma	Heeron	Arkkikans- leri	Nanny (twice)	Sodomia
Kirpiö	Kynslaukka	Yrttiviisas	Casanalla	Näkymättömien Kirjoitusten lukija	Magrat	
Mastrum	Saivareinen	Täti		Kirjaston- hoitaja	Lucy	
Ritkuli	Putkisto	Taka- luutanen		Kvestori	Diamanda	
Obadiah	Gumma	Pessu		Dekaani	Agnes	
Hotkuaargh	Katseinen	Harmaa		Näytelmän- kirjoittaja	Perdita	
Viljami	Aatos			Lyhytpin- nainen	Volet	
Skroope	Uudempien Loitsujen Lehtori			Kuningatar	Magenta	
Kinteli	Nikkari			Kuningas	Amanita	

1	2.1.	2.2.	2.3.	3	4	5
Kirnu	Paakari			Kuolema	DeVice	
Trummi	Kankuri				Susan	
Ixoliit	Katontekijä				Muscara	
	Kantaja				Nanna	
	Kraatari				Aliss	
	Tinuri				Stibbons	
	Toivikki				Jason	
	Siviä				Dreen	
	Kaino				Millie	
	Anteliaisuus				Giamo	
	Viha				Hwel	
	Kade				Verence	
	Himomieli				Ynci	
	Virkkunen				Lankin	
	Keripukki				Greebo	
	Purokas					
	Hytinä					
	Kanapar- kanen					
	Raudan- valajasson					
	Hernes					