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Meet Detectives *Leppis* and *Lörtsy* from Finland

Translation of Proper Names in *The Priest of Evil*

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Tiivistelmä

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TIIVISTELMÄ: Tämä tutkimus tarkastelee Matti Yrjänä Joensuun rikosromaanista *Harjunpää ja pahan pappi* tehtyä englannin kielistä käännöstä *The Priest of Evil.* Tutkimusmateriaalina ovat lähtötekstissä esiintyvät suomenkieliset erisnimet sekä niitä vastaavat nimet romaanin englannin kielisessä käännöksessä. Erisnimiä tarkastellaan kulttuurisidonnaisina viittauksina, sillä niihin odotetaan sisältyvän vain suomalaiselle lukijalle tuttuja merkityksiä ja mielleyhtymiä, jotka eivät ole englantilaiselle lukijalle tuttuja. Näin ollen nimien siirtäminen suomen kielestä englantiin tuo mukanaan käännösongelmia, ja kääntäjän on väistämättä turvauduttava erilaisiin käännösstrategioihin. Paikallinen, lokaali, käännösstrategia eli yksittäisten nimien kääntäminen osoittaa koko tekstiä koskevan, globaalin, käännösstrategian, Lawrence Venutin käyttämien termien mukaisesti kotouttamisen tai vieraannuttamisen.

Oletuksena oli, että käännöksessä olisi käytetty suomalaisia nimiä niiden alkuperäisessä muodossa, koska eurodekkarit ovat nykyään suosiossa, eikä suomalaista alkuperää pyrittäisi näin ollen peittämään. Lisäksi oletuksena oli, että nimiin mahdollisesti sisältyvien mielteiden selventämiseksi olisi nimien yhteydessä kuitenkin käytetty myös erilaisia käännösstrategioita, kuten lisäys ja korvaus. Näin ollen käännöksen globaalin käännösstrategian oletettiin olevan kotouttavan ja vieraannuttavan strategian sekoitus.

Tutkimuksessa selvisi, että romaanin englanninnos käytti suomenkielisiä erisnimiä hyvin rohkeasti ja suurimmalta osaltaan nimet esiintyivät kohdetekstissä ilman lisäyksiä tai korvauksia. Globaali käännösstrategia erisnimien osalta oli siis vieraannuttava. Suomalaisten nimien käyttö ilman selityksiä englanninnoksessa oli yllättävä tulos, sillä nimiin sisältyvien merkitysten tai mielleyhtymien ei oleteta olevan englantilaiselle lukijakunnalle tuttuja. Syynä vieraannuttavan strategian käyttöön on ilmeisesti halu luoda eksoottinen lukijaelämys, sillä erilaisten etno-dekkareiden suosio on nyt hyvä.

AVAINSANAT: Proper Names in Translation, Domestication and Foreignisation, Translation from Minority Language

1 INTRODUCTION

Nowadays nations are aware of other nations in a larger sense than they used to be, for example, fifty years ago. Cultural context is shaped by economic, political and social processes. Although some values, customs and traditions are passed from generation to generation there are also elements that undergo quick changes. In the 20th century, the mass media has invaded the everyday life of individuals and transformed the cultural context. (Petkova 2005: 22–23). The biggest contributors are internationalism, travel, media and particularly the Internet that has opened a new world of information which is easy to access and increases the awareness of other cultures and the different ways of living. Translated books from other cultures are important in this respect too, since they can tell a great deal of the different ways of living in other countries, provided, naturally, that they do not hide the foreignness.

Translations are part of cross-cultural communication and it is important to study the translations in order to see how the different cultures relate, especially when a text from a minority culture is translated into a majority culture.

The present thesis analyses the English translation of a Finnish crime novel *Harjunpää ja pahan pappi* by Matti Yrjänä Joensuu with its focus on the translation of Finnish proper names. Proper names are culture-specific, and one of the most visible parts of a culture. Examining how they are treated in the English translation *The Priest of Evil*, which was published for a British readership and translated by David Hackston, will give a glimpse of how Finnish culture is represented in another culture.

Finnish language and culture are far less powerful than the hegemonic English language and culture (Venuti 1992:5). To give an example from the field of translation, the number of translated works from Finnish into English during the years 1990-2007 was 1032, whereas in the same years the number of translated works from English into Finnish was 15670. (Index Translationum 2008.) These numbers show power relations

between languages, in terms of translation and publishing. A Finnish book is rarity in the English-speaking markets.

Nordic literature has only recently started to gain interest abroad, and the book markets are gradually opening for translated books. More books of fiction written in the Nordic countries are now translated into other languages than ever before. It is important for the small language communities to have dialogue with the other larger language communities, and translations are vital in this respect. In the 1990's the Nordic thriller begun to gain interest in the world book markets and its popularity has grown ever since. The English-speaking markets, especially the United States and the UK, are the most difficult ones to enter but the situation has recently changed for the better. For example, in May 2006, the British Newspaper *The Independent* awarded its price for the best foreign novel to the Norwegian writer Per Petterson. Also the sales of translated European crime fiction in some areas of Britain have increased even fivefold in just a few years. This shows that the interest toward Nordic literature has grown in Britain. (Gudmunsson 2006.)

The fascination for Nordic crime fiction in Britain and also elsewhere in Europe is due to the foreign scenery that is depicted in the novels. The crime and its investigation takes place somewhere exotic, which gives new dimensions to the reading experience. Even the spelling of the place names can be a revelation for the readers. Nordic crime fiction differs from the traditional British *whodunit*[1] also in the characterisation and atmosphere. The focus is on the crime and the reasons behind it, which gives psychological depth to the story. Even though the popularity is growing, fewer than 3% of all the titles published in Britain are translated works. Some publishers think that the absolute requirement of a book to be translated is, that it has a reasonable blend of international reference and local colour. This is their requirement for the book so it can travel. (France 2005.)

[1] Subgenres of crime fiction are further discussed in section 2.

The interest towards Finnish fiction is growing as well. Translation of Finnish books into other languages has increased rapidly in the 21st century, and translation deals are made with large publishing houses which give more visibility to the Finnish titles. The popularity of Finnish fiction, and particularly of detective stories, is due to the breakthrough of Nordic detective fiction as the interest of international publishers has progressed from one country of origin to the next in the Nordic countries. Also Finland's EU membership in 1995 brought the country into the common European cultural family. Finnish fiction is highly popular particularly in Germany. The markets are easier to enter since nearly half of the entire fiction book market in Germany consists of translated books, whereas in Britain the figure is much lower, as noted above. (Petäjä 2006.)

Examining translated books from a cultural perspective may give an idea how well the source culture is thought to be recognised among the readers in the target culture. As the awareness of other cultures is growing the need for modification of culture specifics decreases because readers will be able to understand and tolerate more of the cultural differences. This does not, however, apply universally, as some smaller nations are quite familiar with the life of some larger nations, whereas the larger nations have only a limited amount of knowledge about the smaller nations. We in Finland, for instance, are quite familiar with the British way of life, while the Finnish way of life is fairly unfamiliar in Britain. But as was stated in the beginning, the awareness is growing all the time, although gradually, and by studying the texts that originate in a minor culture and get translated and published in a major culture it is possible to see how far we are in understanding and tolerating other cultures.

Because a translation is a text that is rewritten from another text that was originally written for an audience in one culture, there may be elements in the text that might be unfamiliar for the readers of the translation. These culture-specific items are of various kinds. There are material concepts that do not exist in another culture and there are items that are linked to a linguistic system, for example personal and place names, historical figures, streets, and works of art (Aixela 1996: 57). For example, proper names are highly culture-specific since they are among the most conspicuous indices to

a foreign culture. They are not meaningless, particularly not for the people living in that culture. They frequently carry some kind of a connotation and people in the language community in which the names are used are aware of these connotations. Proper names can be treated as conveyors of culture as they can be evocative in the sense that they might bring up emotions, memories or other associations in the minds of people (Martinet 1980: 61). For example, a name of a tragic movie might evoke feelings of sadness in people if they feel strongly about it. These kinds of things have to be taken under consideration when transferring the name into a different culture. If the names are not that commonly recognised in other cultures they will evoke only strangeness in the readers if they are not supplied with any explanation.

The present thesis will look at how the Finnish proper names in *Harjunpää ja pahan pappi*[2] (2003) have been treated in the English translation *The Priest of Evil*[3], published in the UK in 2006. Names are the most visible part of a culture and they have also other functions besides marking an object. Names have meaning and also informative power. "The meaning of a name is constant feature of a certain sign, but the informative feature of that sign is variable" (Zabeeh 1968: 13). This means that we can not adopt information about a name's bearer from a mere mentioning of the name. We also need to have some kind of prior contact with the subject in order to be familiar with the connotations the name might have. Names can also be characterising, in the sense that they reveal some characteristic of their referent, like for example in the case of place names.

The aim of this thesis is to see what happens to proper names in the translation of crime fiction from a minority language Finnish into a majority language English. The interest lies in the global translation strategies domestication and foreignisation (Venuti 1997: 19–20). The term domestication means hiding the cultural differences and making the translation seem like indigenous writing, whereas foreignisation means the opposite. Foreign elements from the source text are transferred into the target text, and it is obvious for the readers of the translation that the work they are reading is a product of

[2] From now on *Harjunpää ja pahan pappi* will also be referred to as source text or ST.
[3] From now on *The Priest of Evil* will also be referred to as target text or TT.

another culture. So if the proper names from the source text *Harjunpää ja pahan pappi* are retained in the translation, the global translation strategy for proper names is foreignisation. If the names do not show their foreign origin in the translation because of replacement or omission, the global translation strategy is domestication. In order to find out which of the global translation strategies is the controlling one, local translation strategies used for parts of the text, in this case proper names, are examined. They are discussed in more detail in section 1.2. The hypothesis for the study is, that since the book markets in Europe are currently interested in novels that set the story somewhere exotic, like into the Nordic countries, the novels are also expected to have foreignness in them. That is why the translation of proper names in *Harjunpää ja pahan pappi* is presumably done by using foreignisation as a controlling global translation strategy, that is, leaving the proper names as untouched as possible.

The theoretical framework of this study consists of Maria Tymoczko's term *metonymy*, a figure of thought where "an attribute or an aspect of an entity substitutes for the entity" or where "a part substitutes for the whole" (Tymoczko 1999b: 42). Thus the primary material of this study, the proper names in *Harjunpää ja pahan pappi* and in its English translation *The Priest of Evil* represent part of the Finnish culture for the British readers. Finding out whether the names are domesticated or foreignised reveals the representation of this part of Finnish culture, if it is hidden or made visible. In translation studies the question of power relations is involved in representing cultures, especially when a text from a minority language and culture is translated into a majority language and culture. For a long time the trend has been that minor language cultures have been mainly hidden in the translations since the culture is not recognised in the majority language cultures, but lately the trend has started to show some changes and the translations do not necessarily conform to the old norms of hiding the foreign culture any more. (Gentzler 1996: 117.)

It is almost certain that the Finnish proper names found in the source text are not considered familiar enough for the British audience, and thus the assumption would be that the controlling global translation strategy concerning the transference of proper names from Finnish into English is domestication. However, since today's book markets

in the English-speaking countries have begun to show interest towards exotic crime fiction from the Nordic countries, it could be thought that the foreign elements in the translation are more easily accepted in the target culture, because they add to the exotic nature of the text. This indicates that even though the text comes from a minority language and is translated into a majority one, the tolerance towards foreign culture might have increased. This evidence would then give reason to doubt the complete domestication of the source text proper names. On the grounds of the new trend in the book markets, the hypothesis for the present study is, that although probably not known among British people, the Finnish proper names in *Harjunpää ja pahan pappi* have not been completely domesticated but brought to the target audience by using partial translation and addition, that is, strategies that show the name but give some kind of explanation for it. This would mean that the global strategy would be somewhere in between domestication and foreignisation.

1.1 Material

The primary material of this study consists of the proper names in Matti Yrjänä Joensuu's crime novel *Harjunpää ja pahan pappi* (2003). The proper names that have been chosen for the analysis are personal names including first and last names and nicknames; pet names; place names including cities, districts and other geographic names; company and product names; names of buildings and other miscellaneous place names; and names of works of art. Such proper names that can be seen as internationalisms are not included into the material, since they are not culturally specific. These are for example place names from other geographical areas than Finland and product names of such products that are originally invented in some other country than Finland. The selection of proper names into the material is based on the assumption that names are representatives of culture and they all help in creating the setting of the novel. These are, for example, the different districts in the city of Helsinki, like *Pasila*, *Alppila* and *Laakso* (ST: 25, TT: 12).

Since the novel takes place in the city of Helsinki there are several references to

authentic, existing markers of Finnish culture, such as to different districts and to public buildings and also to the general way of living in Finland. The description of the setting in the source text is very detailed, and all the street names and other place names and buildings mentioned are authentic. In addition to this there are many characters in the story, both fictional and non-fictional, who also have Finnish first names and surnames, and some of the characters are also frequently called by Finnish nicknames.

The culture-specific proper names in the study are divided into two main categories according to their function in how they refer to the source culture. The first category contains *localising names*. These are the proper names that were chosen by the author Matti Yrjänä Joensuu specifically for the novel and which locate the story in Finland. They are names of fictional characters and nicknames. These names do not have any existing markers in the Finnish culture into which they would allude to. However, these localising names serve culture-specific function since they are proper names that are used in the source culture and they might carry meaning[4] in them that is recognised among the people in the source culture. Localising names found in *Harjunpää ja pahan pappi* consist of names of fictional characters and nicknames of fictional characters, such as the main character Detective *Timo Harjunpää* (ST: 33, TT: 17).

The other category is *authenticating names*. These names are such that exist in the source culture; they are authentic people, cities, districts, products, and works of art. These names are allusive since they have the existing marker in the Finnish culture. All the place names in *Harjunpää ja pahan pappi* are authentic, as are also all the names of buildings and other miscellaneous places, as well as names of products and companies and works of art. Buildings like *Hartwall Areena* and *Messukeskus* (ST: 21, TT: 9) are mentioned. Non-fictional characters in the source text, like, for example, *Helene Schjerfbeck* (ST: 229, TT: 132) belong to the category of authenticating names as well.

The categories of localising and authenticating names are both divided into subcategories based on the type of the name. Localising names include subcategories of

[4]The different meanings that proper names might carry are discussed in section 3.

names and nicknames of fictional characters. Authenticating names fall into subcategories of place names, names of non-fictional characters and names of Finnish companies, products, and works of art, all existing in the Finnish culture at the time the novel has been written. An example of Finnish company is *Nokia* (ST: 111, TT: 64).

1.2 Method

As Nordic crime fiction has gained increasing popularity in Britain partly because of its exotic setting, I propose to study in this thesis the role that the setting plays in the original and in the translation. For example, in the original novel the setting locates the events firmly in Finland, and the aim of the present thesis is thus to investigate what happens to the Finnish names, which create the setting, in the translation. I am interested in how these names are treated in the translation, if they are left as they are and would then appear foreign, or if there is some kind of an explanation or replacement with or without the name.

My method of study derives from the dichotomy of translation strategies, domestication and foreignisation, proposed by Lawrence Venuti (1997: 19−20). The term domestication means hiding the cultural differences and making the translation seem like indigenous writing, whereas foreignisation means highlighting the foreignness of the text. In order to gain an overall view, I have categorised the local translation strategies according to the model outlined by Ingo (1990: 241−245) and Newmark (1984: 214−216).

In this analysis I have investigated what local strategies have been used in the translation of the names and whether the strategies have differed according to the type of the name, that is, if localising names are translated by using different local strategies than with authenticating names. This I have done in order to see if there is a pattern which would place the global translation strategy of translating the names on the continuum of foreignisation and domestication.

The hypothesis is that since the book markets in Europe are currently interested in novels that set the story somewhere exotic like into the Nordic countries, the novels are also expected to have foreignness in them. That is why the translation of proper names in *Harjunpää ja pahan pappi* is presumably done by using foreignisation as a controlling global translation strategy, that is, leaving the proper names as untouched as possible.

The local translation strategies used in describing the translation of individual proper names range from direct transfer, the use of an addition, partial translation, replacement of the name with an English name or with a literal translation or a generic term, and omission (see Newmark 1984: 214–216 and Ingo 1990: 241–245). The local strategies form a line where direct transfer is closest to foregnisation, and omission is closest to domestication. This can be seen in Figure 1:

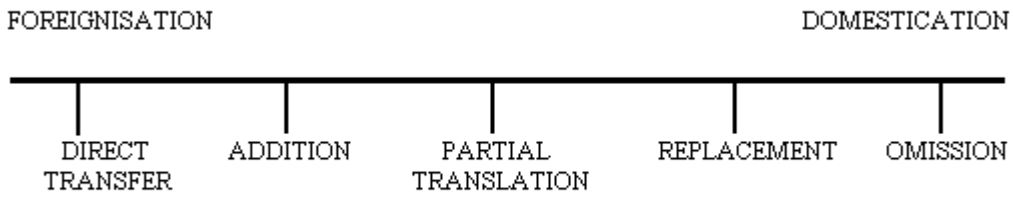

Figure 1. Foreignisation-domestication through local strategies

In *direct transfer* the name is transferred as such, in its Finnish form to the target text and no changes to it are made. An example of direct transfer can be seen in the following example, where the district of Helsinki and the name of an invented goddess are mentioned. A voice of the goddess is telling the priest the next location where he should perform his new sacrifice:

> " –**Hakaniemessäkö**? hän kysyi kesken kaiken, ja siksi että se oli äkkiä vain tullut hänen mieleensä – juuri **Hakaniemi** – eikä se olisi tullut sinne, ellei **Maammo** olisi vihjannut hänelle jotenkin siihen suuntaan." (ST: 28, my bold type)

> " 'At **Hakaniemi**?' he asked amidst everything, for the thought had suddenly entered his mind – **Hakaniemi-** and the thought would not have occured to him unless **Maammo** had wished to steer him in that direction." (TT: 14, my bold type)
>
> In **Hakaniemi**? he asked in the middle of everything because it had suddenly just come into his mind – just **Hakaniemi** – and he wouldn't have come there unless **Maammo** hadn't hinted something in that direction. [5]

The names of the district and the goddess are transferred as such in their Finnish form, without changes or additions. *Hakaniemi* is an authentic name, known all who have been to Helsinki. For Finns, it is known, for example, for its market place. *Maammo* is a goddess invented by the speaker, and a fictional character. The name echoes "mother". In direct transfer these associations disappear.

An addition consists of a transferred name and its generic description, for example when *Töölönlahti* ('Töölö's bay')[6] is translated as *Töölönlahti, the bay* (ST: 61, TT: 35). The target text has added the word *bay* to show what type of place is in question. The context does not reveal the type of the place in question, and for the reading experience it is important to be able to picture the landscape in one's mind.

Partial translation is used for example with nicknames that contain some kind of a description, like with the highly insulting *Plösö-Leena* (Plumb-Leena) which is translated as *Fat-Leena* (ST: 73, TT: 43). The descriptive part of the name is translated. The character Leena is being bullied in school because she is overweight.

Replacement with an English name or literal translation hides the original name and thus also the source culture to some extent. For example, when *Pitkäsilta* (Longbridge) is literally translated as *Long Bridge* (ST: 63, TT: 36). An example of replacement with a generic term can be seen in the example where *Messukeskus* (Exhibition centre) is translated as an *exhibition centre* (ST: 21, TT: 9). The last local strategy is *omission* which is the one that is closest to domestication. It hides the name altogether.

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[5] In what follows, the extracts from the ST and TT are followed by my literal translation of the ST.
[6] From this on my own literal translations in the brackets.

If the translator has favoured the strategies of direct transfer and addition, the global translation strategy is seen to be foreignisation since the culture-specific references have been transferred to the translation. Likewise, if the translator has given preference to the strategies of replacement and omission the global translation strategy has been regarded as domestication since the strategies modify or hide the foreignness of the name. I will study if there is a difference between the two categories of authenticating and localising names, that is, if the names in other category are more domesticated than in the other one.

The source text contains several fictional characters that are both referred to by their real names and by nicknames. The central character Detective *Timo Harjunpää* is often referred to as *Timppa* (ST: 167) or *Harjis* (ST: 33) by his colleagues and family. Also some of the names belonging to the category of authenticating names are referred to by a nickname, which are either colloquialisms or slang. These kinds of expressions are used mainly of the different districts and areas in Helsinki, for example *Lauttasaari* is called *Lauttis* (ST: 60), where the name has been shortened. These nicknames are not transferred to the translation if there is no explanation for the name in the source text.

An example of such a case where the nickname, which is used in the source text, does not appear in the target text but it changed into the character's real name is in the following extract. Matti, a teenage boy, is calling his classmate Leena for the first time:

> ”Eikä puhelin ehtinyt piipata toisessa päässä kuin kerran, kun siihen jo vastattiin hitusen hengästyneesti: –**Lende**!.
> Hän ei osannutkaan sanoa heti mitään. Sitten hän töräytti: - Sanotaanko sua **Lendeksi**?” (ST: 133, my bold type)

> ”The telephone only rang once before someone slightly out of breath picked up: ’**Leena**!
> At first he couldn't say a thing, then he stammered: ’**Leena**, is that you?” (TT: 77, my bold type)

> And the telephone rang only once and then it was already answered with a slightly out of breath- voice: **Lende**!
> He didn't know what to say at first. Then he asked: Do they call you **Lende**?

The translator has changed the line and avoided using the nickname of a character. She is a central character and her nickname is used more often than her real name. The translator, however, has decided to use the real name instead of the nickname. These cases fall into the category of replacement, since the use of nicknames and slang expressions in the target text would be more foreign than the use of the real names.

The aim of this study is to see how the localising and authenticating names are translated and how this translation of segments of texts affects the global translation strategies domestication and foreignisation. In other words, are the source culture references, the proper names, transferred into the translation the same way as they appear in the source text, or are they modified in the target text.

1.3 *Harjunpää ja pahan pappi* and *The Priest of Evil*

Matti Yrjänä Joensuu's novel *Harjunpää ja pahan pappi* was published by Otava in 2003 and was the best selling detective story in Finland in the same year (Otava 2008). The novel series, with Detective *Harjunpää* as the central character, consist currently of 9 novels. The first novel was published in 1978 and the latest in the series, *Harjunpää ja pahan pappi,* was published 10 years after the previous one.

Matti Yrjänä Joensuu is one of the most popular and best-known Finnish crime writers, and he is also internationally well-known. Joensuu has won the Finnish annual crime fiction award, *Vuoden johtolanka* (The Clue of the Year), three times, and has also been nominated for the Finlandia prize, the biggest literature prize in Finland. He is the only crime writer who has ever been nominated for that prize. Joensuu himself has worked as a policeman for 35 years, so the topics he writes about are familiar to him through personal experience. (Otava 2008.)

The Priest of Evil is a second *Harjunpää* novel that has been translated into English. The first was *Harjunpää ja poliisin poika* [Harjunpää and the son of a police officer]

(1983) that was published in English as *Harjunpää and the stone murders* in the UK in 1986, and in the USA in 1987. The novel was translated by Raili Taylor. The latest translation into English is *To Steal Her Love* (2008) published by Arcadia Books and translated by David Hackston from the original *Harjunpää ja rakkauden nälkä* [Harjunpää and the hunger for love] (1993). Many of the novels have been translated into several other languages, for example into German, Swedish, French and Polish.
The Priest of Evil (2006) was translated into English by David Hackston, a native English speaker who graduated in Scandinavian Studies from University College London in 1999 and has lived in Helsinki since 2001 working as a translator. In 2007 he won the *Valtion ulkomainen kääntäjäpalkinto* [Finnish Foreign Translator Prize] which is given annually to translators of Finnish into other languages (Opetusministeriö 2007). Hackston has commented, for example, on the difficulty of translating the slang the children use in the novel and also the way the translation needs to find a balance between the Finnish original, the British sensibility and the demands of the international markets. For example the word 'bollocks' has been replaced with something a little more neutral. (Cornwell 2007.)

The Priest of Evil was published by Arcadia Books in its *EuroCrime* series. Apart from *EuroCrime*, Arcadia Books imprints are *Arcadia Books* (fiction, translated world fiction, biography, memoirs, travel, gay and gender studies), *Bliss* (popular fiction and non-fiction) and *BlackAmber* (multicultural writing). *EuroCrime* series features crime fiction from Denmark, Finland, France, the Netherlands, Norway, Portugal, Spain, the UK and others. Currently the only writer from Finland whose works have been published by Arcadia Books is Matti Yrjänä Joensuu. (Arcadia Books 2008.)

To promote the sales of its crime fiction, the publisher uses, for example, tours to introduce writers. In 2006, Arcadia Books organised with two other independent publishing companies, Serpent's Tail and Bitter Lemon Press, a tour called *Bloody Foreigners* which introduced six crime writers whose work had been translated into English. Matti Yrjänä Joensuu was one of the crime writers to take part, and so were Leonardo Padura from Cuba, Didier Daeninckx from France, Louis Sanders from France, Gianrico Carofiglio from Italy, and Dominique Manotti from France. The aim

of the tour was to attract the attention of the readership of crime fiction in the UK and also boost the profile, not only of the series but also of the individual writers. (Tangled Web UK 2008.)

The novel *The Priest of Evil* shows a disturbed former priest who starts to sacrifice people to an invented goddess by pushing them under trains in the subway tunnel. The police investigate the case, at first thinking the deaths are either accidents or suicides but soon discover they are dealing with a serial killer. The main characters in the novel are the Detective Timo Harjunpää, the priest, a writer Mikko Moisio and his teenage son Matti. Matti meets the priest through his classmate Leena and ends up in difficulties when the priest tries to use the teenagers for his bad intentions in sacrificing lives. The novel consists from chapters where the narrators vary; the accounts of the incidents are given by Harjunpää, by the priest, by Mikko Moisio, by an unborn child from her mother's womb, and others. The story is set in contemporary Helsinki and its near environment. All the geographical places in the source text are authentic. Helsinki is, for example, divided into 54 districts of which almost half are named in the source text. Even some of the characters are non-fictional, such as famous artists, but they appear in the story only when somebody talks about them.

The types of names in the source text are Finnish characters, places, companies and products. Some of the names, for example, act as identifiers, some characterise the person, and associate and/or allude to something. All the names in the source text are names in Finnish, and they are either official names or colloquial versions of them. The names of the fictional characters, for example, are common first and last names in Finland, like *Mikko Moisio* (ST: 56, TT: 32) and the nicknames used of some of the characters can be traced back to common Finnish names. For example *Timppa* (ST: 167) is a commonly used nickname of the man's name *Timo*.

2 CRIME FICTION AS A GENRE

Crime fiction has a long history, and some claim that the early crime narratives were told already in the Old Testament (Scaggs 2005: 7). Since then the genre has developed into various subgenres with different formulas, that is, certain 'conventions' used in structuring the text. Formulas involve particular aspects of the texts; the time, location, hero, heroines, villains, secondary characters, plots, themes, costume, locomotion and weaponry. (Berger 1992: 29−32.)

The development of subgenres, or a change in formula, has in crime fiction begun from detective stories and led into hard-boiled mode and police procedural. With all these subgenres the formula is different. In hard-boiled fiction the setting is urban, the hero is a tough-guy detective who carries a pistol and solves a murder. In the older detective stories, the *whodunnit* stories, the hero was an intelligent crime solver, often in a rural setting. The change in the formula of crime fiction has mainly concerned the main character that solves the crimes, and also the setting of the crime. (Parkkinen 1985.)

The shift towards the formula used in today's crime fiction took place in the Golden Age of crime fiction. This was the period between the World Wars when alongside with the classical *whodunnit* type the hard-boiled crime fiction started to develop. The *whodunnit* stories constructed around detectives that solved the crimes out of pure interest; they belonged to the upper classes and were intelligent and clever, like Sherlock Holmes. The hard-boiled crime fiction was basically the same, only the stories involved more action. Both types introduced crime as an individual choice, based on the criminal's mental disorder or moral issues. The detective stories in the 1920s and 1930s concentrated mostly on the plots, while character description and social issues were secondary matters. The main character in the classic *whodunnit* stories did not get involved in the action, and the most important elements were solving the crime and finding the criminal. In the hard-boiled crime fiction the story was based on action, the main character went to the streets full of violence and danger. This way it became more linked with the social surroundings and became more realistic. (Parkkinen 1985.)

In today's crime fiction the main character has changed from an amateur detective into a professional police detective. The events also take the social problems into consideration. Crime is seen as a social phenomenon, and the responsibility is shifted from the criminal to the society and problems inside it (Haasio 1997: 172). The transition from hard-boiled fiction to police procedural can be seen as a transition from personal, small-scale and often self-serving investigation into large-scale policing that serves society as a whole. This transition began to develop in the second half of the twentieth century when private investigators began to be more in the background as the police force took over. This shift was a move towards more realistic ways of solving crimes, and involved many aspects of the novels. As Scaggs puts it: "Realism -- can be understood to be the foundation not only of the detectives investigative process, but also of the themes, characters, action, and setting." (2005: 91). This realism would also show in the names of the people and places which added to the feeling that crime affects ordinary people (Scaggs 2005: 97). Police procedural foregrounds the actual methods and procedures of police work in the investigation of crime. These include for example forensic technology, the interviewing of suspects and records searches. This way the readers get an insight to modern police work (Scaggs 2005: 147).

Crime fiction is a type of genre that can be divided into various subgenres, depending, for example, on the type of crime that is being solved as well as the setting of the story. The physical setting and location are particularly important to the formal operation of the story because they are important definers of the subgenre (Scaggs 2005: 51). The setting can be either in the countryside or in a city, creating a totally different world for the events. In the countryside people usually know each other to a much greater degree than in a city, where the number of people is higher and the connections between people are usually more limited. Today's crime fiction tends to locate the crime scene in urban settings where there are various opportunities for accidents, which may complicate the plot and action. (Scaggs 2005: 53.)

Although different subgenres of crime fiction may intertwine, like for example there can be illogical surprises in a police procedural even though it is usually thought to be realistic, there are some basic elements that create the differences between the

subgenres. For example, a detective fiction writer and a police procedural writer have different aims. Detective fiction sets a puzzle for the reader, and the plot is complicated by distorting the images of the characters, giving false clues and simply distracting the reader in different ways. The police procedural tends to make the story secondary and the characters more important. The writer of police procedural usually has some kind of a moral or social objective in mind. (Symons 1986: 229–230.)

Finnish crime fiction has been written nearly a hundred years[7] and its popularity has grown steadily over the decades. Nowadays around 40–50 Finnish crime novels are published annually in Finland. Realism is one of the most important characteristics of Finnish crime fiction and therefore police procedural is common subgenre in Finland. Typically the main character in Finnish crime stories is a police officer. During the last thirty years these police heroes have gradually turned into subtle and human characters, changing from superheroes to ordinary people. Besides their job, their own personal issues can be dealt with as well, which also adds to the realism. The novels are written in a realistic style; the police procedural novels usually depict current major issues in modern society like family violence and other problems. The setting in Finnish crime fiction is usually in three large cities of Finland – Helsinki, Tampere or Turku (Arvas 2007). Helsinki, for example, has been the place of action in many novels and some places, buildings and sites have been mentioned so often that they have almost become a cliché in the field of crime fiction. (Riikonen 1994:134.)

Realism is present in Matti Yrjänä Joensuu's crime novels in many ways. His novels represent the new type of crime fiction which takes social corruption under consideration and gives explanations and reasons for the behaviour of the criminals (Haasio 1997: 183). In his series of *Harjunpää* books, Joensuu describes human loneliness and humanity, which is shared both by the police officers and criminals. Both policemen and criminals are often seen as victims, and modern society is described as an extremely cold and uncaring world with no heroes. Besides the problems of the criminal also those of the police officers and also other characters are dealt with. They

[7] The centennial will be celebrated in 2010.

are thus all brought to the same level as human beings with problems of their own. The blame is on entire society. In his stories Joensuu is particularly interested in how ordinary people turn to crime, and what their motives or problems behind their actions are. In addition to describing human nature, his way of describing the milieu is also realistic. (Arvas 2007.)

Joensuu appeals to the Finnish readers also because of his authenticity in describing the police work. This authenticity comes from the fact that Joensuu himself is a police officer. He says that he became a writer because he wanted to somehow process all the things he saw in his work. This was the beginning of the series of novels about a police officer, *Timo Harjunpää*, who works in the Helsinki Violent Crimes Unit. (Arvas 2007.)

Joensuus's novels are very accurate in describing the Helsinki city area, and the topographical description in them is more detailed than in any other Finnish crime novels (Riikonen 1994: 139). Besides the city centre, Joensuu also includes in the stories the suburban area, which is seldom described in any form of Finnish fiction. In a way the city itself becomes one of the main characters in the stories. The places are described with the precision of a police officer. For all the places Joensuu mentions in his novels, there is a counterpart in the reality, with the same details. Joensuu's descriptions are very visual, for example in pursuits and other situations when the police (or other characters as well) move from place to place, the route is followed by naming each street and sometimes also buildings on the way. (Riikonen 1994.)

Harjunpää ja pahan pappi (*The Priest of Evil*) makes no exception to the series. The characters are described closely so that the readers can identify them or to make them credible and it is, in several ways, a typical *Harjunpää* novel. The main character is Detective Timo Harjunpää, but there are also several other characters whose lives are closely observed. Themes like bullying, alcoholism, loneliness and working under pressure are discussed in the novel. The milieu is also the same, the city of Helsinki. The names of the streets and districts are mentioned frequently. The description of the city area is at times so accurate that it is possible to picture parts of the city map in one's mind. The time in which the story is set is the present, the beginning of 21st century.

The scene of the crime is in the centre of the city of Helsinki, in a subway station. The first problem which arises due to the crime scene is that it gives multiple possibilities for the detectives to start finding out what has happened. They have found a dead person who has been run over by a subway train, but they can't be sure whether the death has been an accident, a suicide or a murder. When they end up with the possibility of a murder, the number of suspects is vast. Almost anyone could have done it, since a subway station is a public place which swarms with people, especially during the rush hour. This kind of setting enables the shifting pattern of suspicion, which is characteristic to crime fiction, meaning that the suspect changes during the story when more evidence is given (Scaggs 2005: 53). The formula for the novel is typical for today's crime fiction which depicts the work of the police. The time of the story is the present, the location is in a city, the hero is Detective Harjunpää who is an experienced crime investigator, the villain is a former priest with mental problems, secondary characters involve other police officers and ordinary people, the plot is to solve the murders, and the theme is evil in society that is lurking for everyone. The formula thus shows that the crime story is not concerned so much on finding out who did it, but rather why he did it.

3 NAMES AND CULTURAL IDENTITY

Culture can be called the way of life for an entire society. It includes codes of manner, language, dress, religion, norms of behaviour, arts and gastronomy. These elements, which form the cultural identity, can be seen to belong to the categories of material, mental and spacio-temporal elements. Material elements are for example food, houses or clothes in a given cultural group. Mental elements include the values, symbols, traditions and attitudes shared by a cultural community. Spacio-temporal elements refer to, for example, the perception of time, which for European is linear but for a Muslim circular. (Petkova 2005: 20.)

Some elements that form a culture are easier to recognise than others, which can be illustrated with the *cultural iceberg model* (Brake et al. 1995: 37). A large part of the cultural iceberg is hidden under water, and there is only a tip showing above the surface. The tip is the part that involves those cultural elements that distinguish different cultures and nations from each other most conspicuously. For example, languages form one of the highly visible markers of different cultures and nations. In Europe a high proportion of nations bear names that resemble strongly, or are virtually identical to, the names of their languages, e.g. Finland-Finnish. Languages may be one of the most important markers of a nation, and as in the case of Scandinavian countries, for example, the clearest feature in distinguishing one nation from its neighbours. (Barbour 2000: 9.)

Cultural identity depends on a specific cultural context which consists of material elements and codes that are given a certain meaning. For example, Chinese letters are merely hieroglyphs for Europeans, whereas for the Chinese they carry information (Petkova 2005: 22). The same applies to the majority of proper names as well. They, too, are important markers of a culture and when a culture has a consistent set of such markers, the feeling of unity is enhanced and people feel that they belong to a group.

Definition of a proper name is that they are nouns representing unique entities, like *London, Big Ben* or *Helen*, as distinguished from common nouns which describe a class of entities, like *city, building* or *person*. In English and in Finnish proper names are

usually capitalised. Proper names often combine with descriptive words to make composite names, and thus a proper name may consist of more than one word, for example *King's College*. This kind of name functions as a single unit, so the structure can not be varied by, for example, inserting other words like **King's famous College*. In Finnish the descriptive word in composite names is usually not capitalised, like for example *Auroran sairaala* [*Aurora's hospital*]. Only the first word in names that consist of more than a one word is capitalised. (Nykysuomen käsikirja 1977: 170–171; Quirk et al. 1985: 288.)

Proper names can be divided into categories of personal names (first-middle-sur-name, nickname, fictitious name), place names (city-district-states names, geographical names), time names (historical names), institution names (political, economic) and artefact names (cultural items) (Zabeeh 1968: 53). The same entity may be referred to by different speakers in different contexts. The expressions may be a proper name (*Helsinki*) or a definitive description (*the capital of Finland*). Proper nouns have three uses which can all happen at the same time or only one at a time. These uses are identifying, referring and distinguishing. If for example one points to a man and says 'this is Mr. X' he is referring to the man in the sense that the man has some feature of which he is known for. At the same time the speaker is identifying him and he wants to distinguish him from other people around him. (Zabeeh 1968: 58–59.)

Names carry different kinds of information, and the people living in a particular community learn this information mostly through experience and contacts in social life. Proper names, thus, are not meaningless; but may reveal a great deal about their referent. When talking about a person, a name can indicate nationality, sex, and it may be possible to guess their age on the basis. A name may also evoke other associations. For example, writers may choose names for their characters to create a certain image of the character. In such cases, the name functions beyond identification. The names might have a derogatory connotation, symbolic significance or just a particular sound to create the right kind of image. (Zabeeh 1968: 67.)

The use of proper names varies and their function depends on the context. Indeed, it is always the context that gives the proper name its possible meaning, sense, denotation or connotation (Zabeeh 1968: 74). Proper names of place or person do not name any place or person in a vacuum; they name in the first instance only for those who are members of some particular linguistic and cultural community, by identifying places and persons in terms of the scheme of identification shared by that community. Thus the name can not be reduced only to its referential function; it should be viewed as the scheme of identification, which is the cultural and historical signification shared by a specific community. (MacIntyre 1987: 389). Thus, when you name a town to a person from another culture or nation, it might suggest the geographical location, but not any other details about the town, like, for example, its population. Name is not a part of a place, it is a part of language and all the names have to be learnt just like the rest of the vocabulary.

3.1 Personal names

There are two kinds of associations we get from personal names. The associations can be about the name as such, its position in the language system, or the associations can be about the bearer of the name. The former kinds of associations can be based on phonetics, structure, or semantics. The latter kinds of associations about the name's bearer are strongly connected to the bearer's personality and can be quite subjective, but in some cases, they may be shared by the members of the language community. Especially associations that connect a name to a certain language, age or social group are usually shared by the people in the same language community. For Finns, for example, it is easy to recognise that names like *Hans, Ivan, Juan* and *George* do not originally belong to the Finnish naming system. These are names of people from other nations. However, there are also names that are commonly used in other cultures as well, like, for example, *Anna* is widely used as a woman's first name in many European countries as well as in the English speaking world. People might want to choose a name for their child from another language system, but generally the names given to children

follow the common naming system and are usually common knowledge among the people living in a community.

The semantic meaning hidden in a name can reveal many things for members of a given language community. Based on their empirical knowledge it is quite easy for the members in the same language community to connect a name to a person from a particular age group, because the popularity of different names varies in different times. Social and geographical differences affect on the associations we get from names, especially on the esteem that is given to a name. For example names of influential historical figures might evoke a sense of admiration and thus give a high esteem for a name. Names are more likely to be labelled in some ways if the community is very unified and closed, because the social contacts are limited and the values are parallel. (Kiviniemi 1982: 13–14, 17.)

The name is usually a sign of its bearer's individuality. Gradually it may take different forms for different purposes. The nicknames may reveal something of the relationship between the one who uses the nickname and the one who is being called by that name. The nickname may be used to indicate for example intimacy, acquaintance, tenderness, and mockery. It is presumable that the users of nicknames are aware of the official first name and surname, which usually connect us to a certain family and nation. For example in Finland *Vellu* is a commonly used nickname of the official man's name *Veli-Pekka*. For Finns this is common knowledge, but for people from other nations it would be very difficult to guess where the name comes from. (Kiviniemi 2006: 15–16.)

3.2 Place names

Place names are motivated expressions because of their individualizing function. Some place names are transparent, in that the name indicates either semantically or lexically something about the place. If the name is lexically transparent it can show, for example, that the place in question is an island, e.g. *Lauttasaari* (Ferry Island). Semantic transparency is linked with the etymology of the name, which of course is not as

explicit as lexical transparency. It is often impossible to know why the names are what they are because of their long history. The name might have been given because something special has happened on the location or because of the place's characteristics and so on. In the case of *Lauttasaari* the name has been given on the basis of an old steam ferry that used to operate between *Lauttasaari* and *Ruoholahti* between 1914 and 1936. This kind of information on the semantic meaning of the name is not necessarily clear to contemporary Finns, unless they are well informed on the history. (Kiviniemi 1990: 11−12.)

The name of a place can indicate something of the place's history even though it does not directly reveal the history. There are also place names that are not transparent and can be ambiguous. These are names that include words that do not exist in the language as common nouns. An example of this from Finnish is *Kluuvi*, which is a city district in Helsinki. The name originates from Swedish, and does not exist in Finnish in any other function but as a proper name. (Kiviniemi 1990: 11–12.)

The example of *Lauttasaari* shows the basic type of a Finnish place name. The place name is formed of the main word 'lautta' (ferry) and its modifier 'saari' (an island). The modifier can describe, for example, the location of the place or something that exists in the location. The main word usually describes the general quality of the place or it might have some kind of a historical event behind it (Kiviniemi 1999: 10–11).

Place names may also carry connotations about the status of the place. For example different residential areas can be of higher esteem than others. But it is not the name as such that earns any area a better reputation. There has to be other connections involved, and this usually requires actions and thoughts from people. The connotations a name might have can not be predicted, and they may also change during the course of time. (Paikkala 1999: 57-58.) Place names are part of the language and their power exists in their content as well as in the emotions and connotations they evoke. (Ibid. 60.)

For both personal and place names, the emotions and connotations included in the name are difficult to convey in a translation, since there seldom are equivalents in other

languages. For the translation of proper names there are many ways the translator can deal with the names. The name can be transferred directly, it can be partly transferred and partly translated. It can be replaced with more or less different names or omitted altogether. The end result is still always the same. Something is left out, like, for example, a connotation, or something is added, like, for example, an explanation for the connotation. Proper names mark a culture very strongly and they need extra attention from the translator. (Särkkä 2007.)

4 TRANSLATION, CULTURE AND POWER

The focus and interest of translation studies in power and translation had its beginnings in the late 1970s and early 1980s when "a program of descriptive studies of translation that would connect literary translation norms and goals with extraliterary translation contexts" was outlined (Gentzler & Tymoczko 2002: xiii). The group of scholars including Theo Hermans, Gideon Toury, Andre Lefevere, Susan Bassnett and Maria Tymoczko, among others, demonstrated that translations, rather than being secondary and derivative, were instead one of the primary tools that larger social institutions, for example educational systems and publishing firms, had at their disposal to "manipulate" a given society in order to "construct" the kind of "culture" desired. In order to do this the original work itself, the source text, was manipulated to create a desired representation. (Ibid. xiii.) The manipulation theses evolved into the cultural turn in translation studies and in the descriptive field Bassnett and Lefevere wanted to explain the shifts that occur in translation by ideological forces as well. They argued that studies of translation should deal "with hard, falsifiable, cultural data, and the way they affect people's lives" (quoted in Genzler & Tymoczko 2002: xiv).

The 1990's was the decade when an explosion of scholarship ensued in every branch of translation studies, and after the cultural turn, many of the works that dealt with questions of power had a post structuralist basis. This meant that many translation scholars "made their comparisons less to unified meanings in individual source text and more to the long chains of multiple meanings and the pluralities of language that lie behind any textual construct" (Gentzler & Tymoczko 2002: xiv). Works that foreground the issues of power include for example Venuti's *The Translator's Invisibility* (1997), and *The Scandals of Translation* (1998), as well as Roman Alvarez and M. Carmen-Africa Vidal's anthology *Translation, Power, Subversion* (1996). Outside translation studies scholars from other fields had also noticed the importance of translations in establishing, maintaining and resisting imperialist power structures. According to a post colonial scholar Homi Bhabha translation had become the site for cultural production, the space where "newness" enters the world (Gentzler & Tymoczko 2002: xv).

Since the cultural turn in translation studies the topic of *power* has provided new directions for the field. It is agreed in that translations can never be completely homologous to the original – shifts, errors and subjective interpretations always occur – still, it is also agreed that translations do, nevertheless, import aspects of the Other to the receiving culture. (Gentzler & Tymoczko 2002: xvi.) The question that interests scholars is what sort of impact does translation have on cultural change and under what circumstances do translations have the most powerful impact. Moreover, it is also of interest to know how all this relates to cultural dominance, cultural assertion, and cultural resistance, that is, to *power*.

The word *power* can be understood in many senses. 'The ability to do or affect something'; 'possession of control or command over others'; the word can refer to persons, things, spiritual beings and fighting forces. According to Tymoczko (Gentzler & Tymoczko 2002: xviii), translation is associated with power in all these senses, because translation is basically a metonymic process as well as metaphoric one. She sees that translations are inevitably partial in that the meaning in the text is always overdetermined, and the information in the source text can not be conveyed in a translation into the same extent as in the source text. At the same time the receptor language and culture have certain obligatory features that have to be taken under consideration because they shape the interpretations of the translation and extend the meanings of the translation into other directions than those inherent in the source text. As a result of this translator has to make choices, he has to select aspects or parts of a text to transpose and emphasize. These choices serve in creating representations of their source text which are also partial. This partial nature of translations makes them also an exercise of power because of the possibility of selection. (Ibid. xviii.) The central aspects of power are knowledge and representations. These both can be structured and enhanced via translation since it is a deliberate and conscious act of selection, a very powerful tool in creating knowledge and shaping culture. (Ibid. xxi.)

4.1 Norms in translation

Translating, both as an act and event, is characterised by variability. It is a norm-governed activity, and historically, socially and culturally determined. Norms are constantly changing, at times more rapidly, and at other times, more slowly. Translators, among translation criticism and ideology, also affect the norms through their own activity by, for example, working against them. This way new ideas are brought up. According to Gideon Toury (1995: 56−60) there are different kinds of norms that operate at different stages of the translation process: *Initial norms* are general choices made by the translators. The translators can subject themselves to the norms realized in the source text making the target text *adequate*. They can also subject themselves to the norms of the target culture making the target text *acceptable*. *Preliminary norms* determine the selection of texts for translation in a specific language, culture or time and the directness of translation, while *operational norms* determine the presentation and linguistic matter of the target text, that is, the completeness and the selection of linguistic material.

Gideon Toury distinguishes two types of translation:

> Thus, whereas adherence to source norms determines a translation's **adequacy** as compared to the source text, subscription to norms originating in the target culture determines its **acceptability** (Toury 1995: 56−57).

If a translation follows the source text as closely as possible it is considered to be *adequate*. It transfers from the original text all the things said in it and focuses totally on the source text. The other end of this is an *acceptable* translation. Here the main focus is on the target culture, and the translation follows its conventions. There are more modifications to the translation but the same ideas are still brought to the readers, but only in a different way. Of course, all translations are not simply *adequate* or *acceptable*. There are occasions when translations move closer to the source text and those when they come closer to the target culture. Gideon Toury sees that "...translation is basically designed to fulfil (what is assumed to be) the needs of the culture which would eventually host it" (1995: 166).

Preliminary norms concerning the selection of texts for translation can have an affect on the initial norms, that is, choices made by the translator. Lawrence Venuti (1998: 186) sees that publishers in the United States and the UK choose books for translation on the basis of their success in their home country. The works chosen for translation are most likely best sellers in their own country and the same kind of success is hoped with the translation as well. Venuti believes that best sellers, especially best selling fiction, gain their status by giving the readers a chance to sympathize and identify themselves with the characters. He thinks that the publishers hope that the translations have the same effect on the readers of the target culture as the original text had on its readers. In order to do this, the translations should be fluent and appear familiar. This would evidently mean extensive domestication, hiding the fact that the text is a translation (Venuti 1998: 126–127).

Besides popularity, also the prestige of translated literature in a particular country can have an impact on the translational norms. Even-Zohar has suggested that the position of the translated literature in the polysystem has an effect on the selected translation strategy. If the translated literature occupies a primary position in the polysystem the translators are more likely to break conventions than to follow the familiar target literature models. Translations are more likely to be more foreign to the source text. If the translated literature occupies a secondary position in the polysystem the translator is more likely to keep to the target language models and this way the text becomes domesticated and thus acceptable. (Quoted in Munday 2001: 109.)

A more recent view on the power relation debate is that translations from minority language cultures into majority language cultures are not necessarily shaped in the way that they would conform to the literary system better. Gentzler (1996: 117–120) sees that translations can introduce new ideas and literary devices into the literary system of strong cultures and thus shape the literary and cultural centres. Translations do not invariably assume the same forms which are already established in a particular genre or conform to norms which the ’higher’ forms have already rejected. Instead they can change the prevalent norms even in strong cultures and that translations can even be used as a cultural weapon against the norms.

Although the norms are changing all the time and the “newness” enters the world through translations, as stated earlier**,** the gap between cultures can still be so wide that not everything is acceptable what comes to changing the prevailing norms.

4.2 Translation strategies

Culture is one of the essential questions involved in translation. It is not the culture itself that is causing problems but the situations when a product of one culture is being transferred to a new culture with its own beliefs, values, customs and behaviour. The more these deviate from each other, the more problems there are in trying to convey the original message.

A translator has to keep the cultural framework in mind when he or she is translating a text intended for a certain audience in the source culture for a new audience in different culture. According to Maria Tymoczko (1999a : 21) the information load of a translation might get too great for the target text readers if everything in the source text is chosen to be preserved in the translation. She uses the term *metonymy* to refer to the way selected markers of a culture represent entire culture. In order not to overload the text, the translator can omit unfamiliar references, use an equivalent from the receptor culture, as well as use a direct transfer with an explanation or an explanatory classifier, among others. She notes that the use of untranslated words and unfamiliar cultural references is not necessarily defects of translated texts because they can expand the culture through loan transfers and calques for example.

As Tymoczko (1999a: 29) sees it, a translation that is loaded with cultural information and unfamiliar words might not read like a literary work at all, but rather like an instructional work. Translator has the dilemma of either leave the unfamiliar references to the translation or have several explanations and explicit information in the text. Tymoczko sees that either choice ”threatens to compromise the reception of the text as literature” (1999a : 29). Another choice is to hide the influences of the foreign culture

which leads to the question of fidelity. Here Tymoczko talks about the distinction made in translation studies concerning the treatment of the text; bringing the text to the audience and bringing the audience to the text. These can be related to the global translation strategies domestication and foreignisation, (Venuti 1997: 19–20) which are the strategies the translators may use in relation to cultural differences. These global strategies are used on a text as a whole, whereas local translation strategies are used, within the global strategy, on specific translation problems in the text. (Leppihalme 2001: 140.) Thus, local strategies used by the translator either foreignise or domesticate the text. Domestication means hiding cultural influences; translating in a fluent, transparent style in order to minimize the foreignness of the target text. Foreignisation gives freedom from absolute obedience to target linguistic and textual constraints and also the possibility to include parts of source languge culture to the translation. Domestication and foreignisation are closely related to the terms adequacy and acceptability used by Gideon Toury. Venuti himself prefers the foreignising method especially in English speaking countries, for he sees that:

> A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures. (Venuti 1997: 306.)

Venuti sees that domestication can be seen ethnocentric and he argues that translators should foreignise and this way make the readers notice that they are reading a translation. This could mean for example making the syntax of the translation somehow peculiar. (Venuti 1997: 20, 25.) In this study the terms domestication and foreignisation are used to name the global translation strategy applied to the Finnish proper names, which are seen as part of creating the setting, in *The Priest of Evil*. The aspect of syntax or fluency is not included to the study.

Tymoczko sees a trend in translations; the greater the prestige of the source text and culture is, the easier it is to require that the readers come to the text. This means

foreignising the text in translation. In addition to the material side of the culture, Tymoczko adds to the problem of information load also the use of proper names, since they might involve unfamiliar phonemes or foreign phonemic sequences and some also contain semantic meanings. (1999: 30.) Especially semantic meanings can be difficult, if not impossible, to convey to the target text without interfering the way the text reads as a literary work, not as an instructional.

5 TRANSLATION OF NAMES IN *THE PRIEST OF EVIL*

The aim of this study is to name the global translation strategy applied to Finnish proper names in The Priest of Evil by examining the usage of local translation strategies with the names. The proper names in *The Priest of Evil* are such that represent Finnish culture either by alluding to existing markers, like for example authentic street names, or by being familiar for Finnish people because of their usage in the culture. These are mainly Finnish first and surnames as well as nicknames for people and for pets. The distinction between these two types of proper names is made by categorising them into localising and authenticating names. This distinction between the different types of proper names is made because their significance of representing the Finnish culture is slightly different. Authenticating names have more significance in conveying the Finnish culture, since they refer to real, existing markers. However, localising names are important markers of culture as well, because they help in locating the story in Finland.

The categories of localising names and authenticating names are first examined closely by finding out the local translation strategies used in their subcategories. This will name the global translation strategies for the main categories. After this the possible differences or similarities in the results for the main categories are discussed.

5.1 Translation of localising names

This category includes two different types of proper names. These are fictional character names and nicknames. They are all inventions of the author and they are localising because they are recognised and used in the Finnish culture. I have categorized fictional character names and nicknames further into subcategories of their own in order to make the analysis of their translation more clear.

5.1.1 Fictional character names

The most often used local translation strategy with names of fictional characters is clearly the direct transfer. Names are not seen to overload the text, which applies both for the main and minor character names. Three other local translation strategies, addition, replacement and omission, are used as well, but each of them only once. These local translation strategies were used, when the context suggested some explanations, like, for example, the character's gender.

The complete number of different fictional characters mentioned by either their first or last name in the source text is 64. This number also includes those characters' names that sound like nicknames but who are not called by any other name, e.g. a name that could also be an official name. Most of the fictional character names (61) were transferred directly to the target text as they were; no additions or any other modifications were made. The three cases where the names referred to minor characters who only appeared in the story once or for a short period of time, were modified by using different local translation strategies.

A case in point is the reference to Jari, a man in an apartment, and possible crime scene, where Detective Harjunpää is called to see if everything is all right. He is wondering why he has a strange feeling that something bad is going to happen:

> "Hän ei keksinyt mitenkään, mihin mielle liittyi – vainajaanko, jota hän ei ollut ehtinyt vielä tutkia, silmätä vain alustavasti, vaiko hame yllään hänen vieressään äänettömänä seisovaan **Jariin**. " (ST: 33)

> "He couldn't pin down quite what had caused this unease; whether it was the body, which he had given only a cursory glance and hadn't yet had a chance to examine thoroughly, or **Jari, the man** standing silently next to him in a dress. " (TT: 17)

> He couldn't in anyway figure out what the association was connected to – whether it was the dead body, which he hadn't had time to examine yet, only given a preliminary glance, or **Jari** standing silently beside him wearing a dress.

The sex of people in the crime scene is important. With some international names it is clear, but a great deal are not transparent. The English translation contains the direct transfer of the name but since it is also essential to understand that the name *Jari* is a man's name, since it is not ordinary for a man to wear a dress and in this case *Jari* has mental problems, the target text also contains this addition in order to clarify this to the readers in the target culture. Such a modification, however, only took place once.

Another case where a fictional character's name was modified is in the following extract, where the name of Pete is generalised into a boyfriend. In the extract Mikko, the writer who is one of the main characters, is remembering how his parents manipulated his sister's life. He is thinking of how he would remind his parents of their unethical behaviour, if he only dared to say it aloud:

> "Marjalla kaikki alkoi siitä että te pakotitte hänet aborttiin ja estitte häntä menemästä sen **Peten** kanssa naimisiin." (ST: 229)
>
> *"For Marja it all started when you forced her to have an abortion and prevented her from marrying **her boyfriend**."* (TT: 132) [8]
>
> For Marja it all started when you forced her to have an abortion and prevented her from marrying that **Pete**.

That the name is replaced with a generic term could be because this character is mentioned only this once, and maybe more importantly, there is also another character whose nickname is the same. In his case the nickname has been used also in the translation (see section Nicknames). Replacing the fictional character's name with a general term happened only once.

The third case where the fictional character name is not transferred directly into the target text is an omission. Matti sees the main character, the priest, for the first time and compares him to his old grandparents:

[8] The text is in italics to indicate that the character is thinking, not speaking aloud.

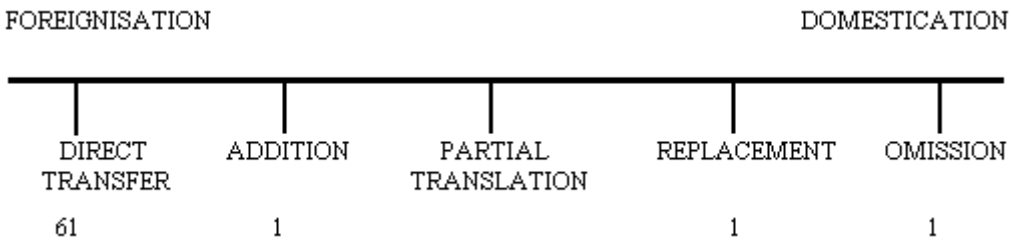
"Se oli ehkä **Taatan** tai **Onni-papan** ikäinen - -" (ST: 143)

"He was about the same age as **Grandpa Onni** - -" (TT: 83)

He was perhaps the same age as **Taata** or **grandpa Onni**

In Finland *Taata* is used as a man's first name but it is also a synonym for grandpa. In this case *Taata* is left out in the translation because the readers of the translation wouldn't probably have understood that both names refer to the character's grandfathers from both sides, and also the overloading of information has been avoided. In this example only the name of the other grandpa is transferred directly to the target text. Omission of fictional character names happened only once.

Placed on a line of local translation strategies the findings support the following:



Total of 64 names

Figure 1. Local translation strategies for fictional character names.

On the foreignisation - domestication scale the choice of the strategy clearly in favour of the foreignisation strategy. It is interesting that each of the three fictional character names that are not transferred directly to the target text are translated by using different local strategies. The reason for this might be that some of the characters are thought to be more important for the story than the others, and also that the possibility of confusing the reader is wanted to avoid, like in the case of *Taata* and *Grandpa Onni*, where the

other name is omitted. Also overloading is avoided, by hiding some of the names to the background.

5.1.2 Nicknames

Many of the central characters have a nickname and are also frequently referred to by a nickname. Detective Harjunpää, for example, is called *Harjis*, *Timppa*, and *Timotei.* There are also characters that are called only by their nickname and their real name isn't mentioned at all. These characters are mostly minor characters, like Harjunpää's detective colleagues. The use of nicknames confirmed with their definition in a dictionary: "A nickname can be a modification of the person's real name, it can be humorous or insulting, it can be connected to the personality or appearance of its carrier or in something they have done" (Oxford 2005: 1028). In addition to this, the novel also had nicknames that often functioned as clarifications, like for example ***Plösö***-*Leena* in the source text. *Plösö* is slang and refers to fat. Some of the nicknames in the novel were humorous and there were also names that do not indicate any source for them. It is not possible to know where the nicknames come from or what the sex of the character is.

The source text contains 25 different characters that are called by a nickname. 7 have been transferred directly to the translation. These names occur only once or twice in the story. Nicknames like *Rike* and *Stenu* (ST: 71, TT: 42) are transferred directly to the translation. Even for Finns it is not possible to know the source from which these nicknames are derived and the sex of the characters isn't clear either. However, the context shows that *Rike* and *Stenu* are teenage boys, who are only mentioned once in the story. The other directly transferred nicknames are *Eikka-eno* (*uncle-Eikka*) (ST: 3, TT: 3), *Leppis* (ST: 102, TT: 63), *Kikka* (ST: 185, TT: 115) and *Lörtsy* (ST: 168, TT: 98). Of these names only *Kikka* appears several times in the story and the context shows her sex as she is referred to by using the third person singular. Semantic connotations connected to certain names are left hidden from the target text readers by the use of direct transfer, like in the case of nickname Kikka. One of the strongest allusions the name gives, is a 1980's pop singer in Finland to whom a strong sexual image is

connected, mainly because of the nature of the songs she performed. Her character in the story is meant to raise an image of a sexy woman because it turns out that she is an imaginative girlfriend of one of the characters.

In the target text the nicknames appearing in the original text have been treated in different ways, based on the nature of the nickname. When the character's nickname is a modification of the real name it is transferred into the target text in the form of the real name, and the translator has thus helped the reader and made explicit that she or he is reading of the same person. This has happened every time, except when the source text focused on the nickname and gives an explanation to the use of the nickname. The explanations could be linked to the translation and this has affected the treatment of the nickname.

When the nicknames in the source text are connected to the person's appearance or meant to be insulting, they were translated in the target text. The following is a typical example. In the extract Detective Harjunpää is thinking of an incident where a woman had got stuck in an elevator and was left there for a long time because she was too shy to call for help:

> ”Niin **Heli-Hiljainen** oli päässyt pois vasta seuraavana aamuna neljäntoista tunnin vankeuden jälkeen.” (ST: 94, my bold type)

> ”In the end **Hush-Hush Heli**, *as she became known*, got out of the lift the following morning…” (TT: 54, my bold type and italics)

> So **Heli The Quiet** had only got out until the next morning after fourteen hours of imprisonment.

The nickname is translated in the target text to match the descriptive nickname in the source text. Also an addition has been inserted to explain the reason for the particular nickname, which was taken into usage after and because of the incident. As a translation strategy, this would fall under partial translation. All together the translation contains 6 cases of partial translations of characters' nicknames. All of them included the name and the definer which almost always tells something of the character's looks or other

qualities. Other examples of the partially translated nicknames are *Tunneli-Timo* (*Tunnel-Boy Timo*) (ST: 265, TT: 153), *Keppi-Kaija* (*Cranky Kaija*) (ST: 156, TT: 91), and *Paska- Janne* (*Shit-head Janne*) (ST: 71, TT: 42). The Finnish first name is transferred and the definer translated.

The third local translation strategy used with the nicknames is replacement. The replacements introduced either an English name or a general term. The name was replaced with an English name in 6 cases, and so was the replacement with a general term.

The contexts of replacements varied. In some cases the nickname is replaced with an English name to match the Finnish nickname identically, in order to make the story more understandable for the target text readers. This is the case in the next two examples. For example, the following is a case, where the nickname imitates a sound. The nickname used in the following is that of police officer Piipponen, when he is introduced to the readers:

> ”Hänen liikanimensä **Piippis** oli osittain väännös hänen nimestään, mutta vielä voimakkaammin se tuli niiltä ajoilta jolloin hakulaitteet olivat olleet käytössä ja häntä oli jouduttu jatkuvasti etsimään piipalla.” (ST: 152, my bold type)

> ”True, his nickname **Piip** was a shortening of his name, but more to the point it came from the days when pagers were still in use and people constantly had to search for him by beeping him.” (TT: 89, my bold type)

> His nickname **Piippis** was partially a modification of his name, but more strongly it came from those days when beepers were used and people constantly had to search for him by a beeper.

In this case the nickname is explained in the target text, and the translator has been able to imitate the sound of the name in English. However, in the other cases when the source text uses the nickname *Piippis* of the character, it is translated as *Piipponen* in the target text. This replacement has probably been done because the readers of the target text might not remember to whom is referred to by the nickname since they are

not familiar with the way nicknames are formed in Finnish. The nickname is replaced with an English name in such a way that the reference made to the beeper is made clear for the target text readers, thus retaining the reference to a particular sound and also retaining the explanation which indicates that it is a shortening of the person's last name.

The nickname was also replaced with an English name, i.e. the spelling was slightly modified for English, like, for example, with *Skeitti* which was replaced with *Skate* (ST: 73, TT: 43).

The following illustrates a replacement of a nickname which is the kind that is not used in Finland. The replacement has been done in such a way that the idea of why the name is given to the character would be understandable for the target text readers. In the example Matti, Mikko's teenage son, is explaining why he calls his mother's new boyfriend the way he does:

> ”Sillon kun se muutti meille Sannakin asui vielä himassa… Ja se toi sellaisen pullonavaajan jonka kahvana oli kengurun käpälä. Ihan oikee. Sellanen kuivattu. Voit sä kuvitella?… Me ruvettiin Sannan kanssa sanoon sitä **Kenguks**.” (ST: 98, my bold type)
>
> ”My sister Sanna still lived with us when he first moved in. And one day he brought back a bottle opener with a handle made from a kangaroo's paw. A real one, it was dried. Can you imagine? … Me and Sanna decided to call him **Roo**… ” (TT: 57, my bold type)
>
> When he moved in with us Sanna was still living at home. - - And he brought this bottle opener that had a kangaroo's paw as a handle. A real one. A dehydrated one. Can you imagine? - - Sanna and I started to call him **Kengu**.

Kengu is a shortening from a Finnish word *kenguru* (kangaroo**)** and it is replaced with an English name, a shortening of kangaroo as well, and known, e.g. from Winnie the Pooh. The character with the nickname appears many times in the story and is always referred to by his nickname. His real name is mentioned only once.

The third example of, again, different context is a case where the replacing English name is a literal translation of the Finnish nickname. This is an example of two nicknames. Both are focused on and talked about in the text. The letters in the person's full name allude to an encyclopaedia Mitä (What) Missä (Where) Milloin (When), which is published every year in Finland. The other name is insulting in the way that it suggests that the man has feminine qualities. The letter "m" may be pronounced as "äm", colloquially "ämmä", a colloquial, which is an insulting name for a woman. In the following example Mikko is looking at the backs of the books he has written:

> "- - hänen kaikki kahdeksan romaaniaan olivat siellä. **M**ikko **M**atias **M**oisio, jokaisen selässä luki, ja siitä syystä työkaverit Postintaipaleella jaksoivat kysyä häneltä joka päivä: **M**itä **M**issä **M**illoin? Ja kateimmat sanoivat häntä tylysti **Kolmeksi Ämmäksi**." (ST: 56, my bold type)

> "- - there in the row stood his eight novels. The words **M**ikko **M**atias **M**oisio appeared on the spine of each book, leading his colleagues at the post office to **tease him incessantly**. Some of them had given him the nickname the **Three M's**." (TT: 32, my bold type)

> -- all of his eight novels were there. **M**ikko **M**atias **M**oisio read in the backs of each of them, and that was the reason why his workmates in Postintaipale asked him every day: **M**itä, **M**issä, **M**illoin? And the most jealous of them rudely called him the Three Hags.

In this case the translation of *Mitä Missä Milloin* wouldn't have worked because it should have been *what, where, when* and this way it wouldn't have matched with the character's initials. It would also have lost the reference to the encyclopaedia, which was anyway lost in the generalisation *to tease him incessantly* used by the translator in this case. Also the insult which is included in the *kolme ämmää* (three hags), which is based on a pun, doesn't transfer into the translation. The replacement with a generalising English name is accurate to the source text. It has lost the joke but given the motivation for the use of the nicknames.

Replacement was also sometimes inconsistent. The following is a case of two nicknames and characters who only appear once in the novel. They are mentioned in a conversation between two detectives who are referring to a case, which has happened a

while ago when two detectives had to patrol in a subway after somebody had been pushed under a train:

> ” – Ja **Lörtsy** ja **Huhtiksen Topi** postasivat kaksi viikkoa ruuhka-aikoina metrossa.” (ST: 168, my bold type)

> ” ’**Lörtsy** and **his partner** spent a good two weeks hanging around the underground during rush hour…’ ” (TT: 98, my bold type)

> And **Lörtsy** and **Huhtis’s Topi** patrolled in the subway for two weeks during the rush hours.

In this case both of the names are nicknames, the first, *Lörtsy,* the kind of which it is not possible to tell whether it is a modification of a last name, or whether the name is given because of some characteristics of the person in question. The other name, *Huhtis* **(**without the inflection**)** is a modification of a last name. The first name *Topi* might be a nickname too, but it can also be a real first name. The more unfamiliar name *Lörtsy* is transferred into the target text where as the other name is replaced with a general term. This would indicate that it is somehow relevant to know the name of *Lörtsy*, but *Huhtiksen Topi* is not as relevant. However, this is not the case, because, as mentioned before, both of the characters appear in the story only this once. The shorter name is kept although it is foreign at least to English readers because of the Umlaut.

The other example of replacing a nickname with a general term is more in the lines of how the translator has treated the cases where the nickname holder is a minor character. Nicknames of minor characters are replaced with explanations of who the character is or what role he played in the incident. In the following example there appears a character that is mentioned only once in the story when Detective Harjunpää is remembering an incident which had happened to someone he knows:

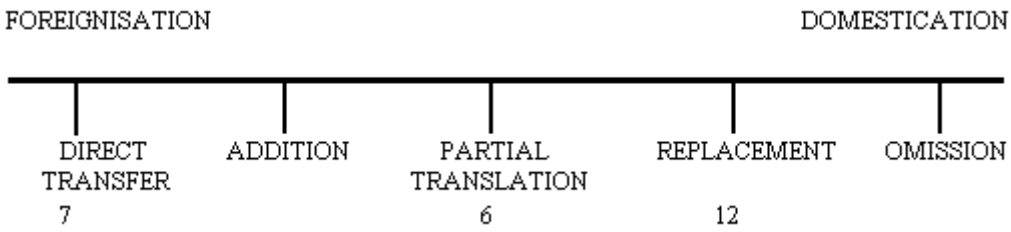
> ”Tietysti hän muisti heti perään, kuinka **Polalle** oli käynyt talvella. Huoltomies oli hälyttänyt poliisin Eiraan eräässä rapussa tuntuneen hajun vuoksi, ja **Pola** oli löytänyt vuoteesta mitä ilmeisemmin luonnollisen kuoleman kuolleen vanhanrouvan… ” (ST: 35, my bold type)

> ”He thought back to what had happened to **one of his colleagues** last winter. A caretaker had alerted the police to a flat in Eira because of a smell in the corridor. **The patrol** had discovered an old woman, who seemed to have died of natural causes…” (TT: 18, my bold type)

> Of course he immediately remembered what had happened to **Pola** in the winter. A caretaker had alerted the police to Eira because of a smell in the staircase, and **Pola** had found from a bed an elderly lady, who most apparently had died of natural causes - -

The translator has replaced *Pola* with two different general terms. These types of replacements of nicknames with general terms are probably done in order to help the readers of the target text follow the story more easily, because the possibly confusing foreign names of minor characters are hid.

The following Foreignisation-Domestication –scale (Figure 2) shows the usage of local translation strategies with characters’ nicknames:



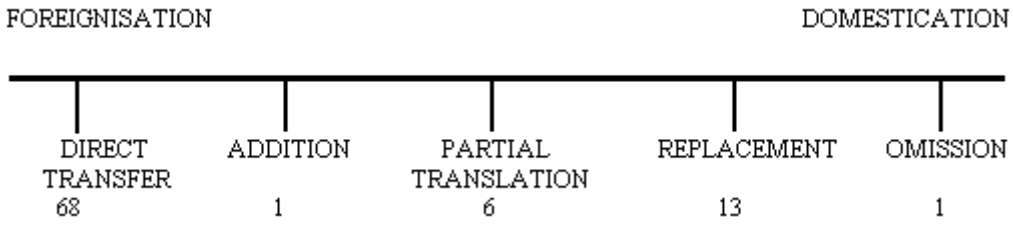
Total of 25 names

Figure 2. Local translation strategies for nicknames.

With the translation of nicknames there is more variation between the use of local translation strategies. Replacement is the local strategy used most often, almost with half of the nicknames. Direct transfer is used second most often, but the difference to the third local strategy, partial translation, is not great. When looking at the scale it can be seen, that the local translation strategies used in translating the nicknames are closer

to domestication. This finding differs from those made of the local translation strategies used with fictional characters' names.

When the two subcategories, fictional character names and nicknames, are combined, the scale in Figure 3 for local translation strategies looks like this:



Total of 89 names

Figure 3. Local translation strategies for localising names.

All the local strategies are used, but unevenly. Direct transfer is used clearly more often than the other ones and the global translation strategy with fictional localising names thus becomes foreignisation. This means that Finnish names are introduced to the target text readers with very little modification. The translator has not seen the names as elements that would overload the text and left them. Identification and re-identification of characters by their foreign name is not seen to be a problem either.

5.2 Authenticating names

As mentioned in the introduction, the source text of *Harjunpää ja pahan pappi* is located in an authentic setting in the city of Helsinki. The different parts and locations of the city are referred to frequently in the source text, and the non-fictional character names, on their part, help to make the text authentic. In order to study the translation of authenticating names they are further divided into subcategories, which are treated rather differently based on the nature of the name.

5.2.1 Non-fictional characters

In the source text there are several mentions of famous Finns who are icons of the culture in many ways. There might be issues involving their personality, their work, inventions, works of art, their appearance and so on. In the novel they are mentioned in the characters conversations or by part of their everyday life, like, for example, the music they listen and movies they watch.

The source text contains 7 non-fictional characters. In some of the cases there is a title included in the name but in others there is nothing that would reveal that the character is non-fictional. Also his or hers attributes are left unmentioned. These then have an effect on the way the translator has treated the different cases. Since the number of the names of the non-fictional characters is so few and there is no pattern in their translation, I have chosen a couple of examples to demonstrate the randomness in their translation. Direct transfer is used in three of the cases. Addition, replacement and omission are used randomly in the rest of the cases.

In the following extract, the name of a former president of Finland is transferred directly to the translation. The mentioning of the famous person is used to allude to his appearance. Here the priest is masking himself so that no one would recognise him:

> ” Lopuksi hän sukaisi jalkoihinsa alushousut, boxerit joissa oli Harald Hirmuisen kuvia, veti vielä päällyshousutkin ylleen ja otti niiden taskusta jykeväsankaiset silmälasit, hiukan sen tyyliset joita **presidentti Kekkonen** oli käyttänyt. ” (ST: 87, my bold type)

> ” Finally he slipped on his underwear, a pair of boxer shorts covered in pictures of Hagar the Horrible, pulled on his trousers and took a pair of thick spectacles out of his pocket – the kind that **President Kekkonen** used to wear. ” (TT: 50, my bold type)

> Finally he slipped on his underwear, a pair of boxer shorts with pictures of Hagar the Horrible, pulled on his trousers and took from their pocket a pair of thick-rimmed glasses, a bit like the ones **President Kekkonen** used to wear.

Here the title of the person is given in the source text so it is translated into the target text as well and the name is transferred directly. There is no indication of the point in time when *President Kekkonen* has been the president. This indicates that the translator has trusted that the readers in the target culture are aware of a famous former president of Finland. Otherwise they might get confused and think that Kekkonen is the current president of Finland. The other cases where the name was transferred directly were given in contexts that would reveal more information about the character. For example, the composer *Sibelius* (ST: 112, TT: 70) was mentioned in connection with his composition.

The following example is a replacement of a non-fictional character with a general term. The extract includes the name of a politician, which is used to suggest that someone is not who he says he is. Detective Harjunpää is holding down a man who has tried to kill himself and another man comes to the place unaware of what is happening:

> ” - Jospa et pahoinpitele sitä tyyppiä enää.
> - En en. En minä pahoinpitelekään. Minä olen poliisi.
> - Justiinsa niin. Ja minä taas **Paavo Väyrynen**. ” (ST: 41, my bold type)

> ” ’All right, leave him alone. That’s assault, you know.’
> ’I’m not assaulting him. I’m a police officer.’
> ’Right, and I’m **the prime minister**.’ ” (TT: 22, my bold type)

> - You shouldn’t assault that guy any longer.
> - I’m not. I’m not assaulting him. I’m a police officer.
> - Right. And I’m **Paavo Väyrynen**.

Here the non-fictional character’s name is replaced with a general term. The politician *Paavo Väyrynen* has not ever been the prime minister, although he has been involved in politics for many years. However, his name is unlikely to be recognised in the UK as that of a well-known politician, so his name is replaced so that the readers of the translation would understand the function of the name. It is used here as a metaphor to a publicly known person. It suggests that the passer-by believes that Harjunpää is lying.

Another case of replacement involves a name of an old tv-series which is replaced with an English name. In the same extract the names of the writer and director of the series are omitted. In the following Mikko, the writer, tries to tell his daughter not to worry about little things and refers to an old television series to give an example:

> ”Ja kuule hei. Muistatko sä sen **Haavikon ja Holmbergin Rauta-ajan**.” (ST: 163, my bold type)
>
> ”Remember **the television series *Iron Age***?” (TT: 95, my bold type)
>
> And also, do you remember Haavikko’s and Holmberg’s Rauta-aika.

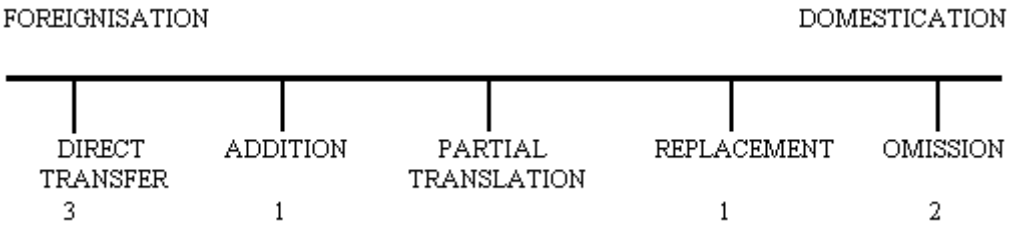
The names of the writer *Haavikko* and the director *Holmberg* (Riikonen 2000) are omitted in the translation, but there is an addition to the *Iron Age* [Rauta-aika] which tells that it is a television series. The name of the tv-series is translated in italics, as in common with titles of books, films etc.

The one case of addition is shown in the following. The name of the person in transferred directly to the translation but his occupation is added with the name. In the extract Mikko is standing outside the house he used to live in and is looking at the garden, remembering what it used to look like:

> ” Ja hänen kivilabyrinttinsä oli kadonnut. Hän oli saanut siihen idean **Pentti Saarikoskelta**. Olkoonkin että hänen labyrinttinsä oli ollut paljon pienempi…” ST: 177, my bold type)
>
> ” Even his stone labyrinth had disappeared. He had taken the idea from **the poet Pentti Saarikoski**, although his labyrinth had been much smaller.” (TT: 103, my bold type)
>
> And his stone labyrinth had disappeared. He had gotten the idea from Pentti Saarikoski. Although his labyrinth had been much smaller.

Pentti Saarikoski is a famous poet in Finland which is made explicit in the translation. The context did not give this information in any way.

With the names of non-fictional characters there is a little more variation in the use of local translation strategies (Figure 4):



Total of 7 names

Figure 4. Local translation strategies for names of non-fictional characters.

Direct transfer is used the most, but so are also other strategies. Two names are omitted, one has an addition that shows the character's occupation and one name is replaced with a general term. Still, foreignisation is the global translation strategy most commonly used for names of non-fictional characters.

5.2.2 Place names

Another subcategory of authenticating names is the place names. They are names of public buildings, districts and their divisions, and street names. In *Harjunpää*-series the authenticity of the environment is important factor because all the scenery depicted in the novels is authentic to the smallest detail. They are used in the source text to give very detailed information on the whereabouts of the characters in the novel. Especially the priest's and Detective Harjunpää's movements in the city are depicted in great detail, at times even street by street. Some of the buildings on the way are mentioned as well.

5.2.2.1 Public buildings

In *Harjunpää ja pahan pappi* the setting is authentic and so are the public buildings that are used in the text. Public buildings can be landmarks or places where international events are organized as well as hospitals, churches and the like.

In the source text there are 13 public buildings mentioned by name. They are mentioned in the text usually to give a precise location to somebody or something. A variety of local translation strategies were used, of which addition and replacement were the most common ones. Direct transfer and partial translation were used in few cases.

The next extract shows examples of both replacement and partial translation. The priest is looking at the map of Helsinki city, the different routes that lead to his hiding place:

> ” **Hartwall-Areenan** takaa lähti kävelysilta joka muuttui raiteet ylitettyään loivasti viettäväksi, vuoren läpi johtavaksi tunneliksi. Sitä pitkin pääsi Ratapihantielle suoraan **Messukeskuksen** luo.” (ST: 21, my bold type)

> ” From behind the **Hartwall Arena** ran a bridge that, after it had crossed the tracks, began to slope downwards until it eventually formed a tunnel through the mountain. This tunnel came out at Ratapihantie right in front of **the city exhibition centre**.” (TT: 9, my bold type)

> From behind the **Hartwall Areena** there was a walkway, which after crossing the tracks, changed into a downwards sloping tunnel that lead through the mountain. Through it you could get to Ratapihantie straight to the **Messukeskus**.

The name of the entertainment centre in Finland is transferred to the translation but the clarifying part is translated or modified according the English spelling of the word. In the same example there is also the name of the exhibition centre which is replaced with a generic term, in other words, the function of the building is translated.

Use of generic term instead of the original name happens in altogether four cases. Two of them are similar to *Messukeskus*. *Heureka* (ST: 39), which is a Finnish science

centre, is replaced with *museum* (TT: 21) and *Hesperia* (ST: 93), a mental hospital, is replaced with a generic term *a mental hospital* (TT: 53). Three of the replacements are done with a term that reveals the function of the building. The last case is in the following extract where the name of the building is replaced with a describing general term instead of a term which would show the function of the building. Harjunpää is looking for a parking place for his car:

> ”**Ympyrätalon** luona hän teki U-käännöksen - -” (ST: 63, my bold type)
>
> ” Harjunpää did a U-turn outside **the circular building** on the corner.” (TT: 37)
>
> At **Circle House** he did a U-turn - -

Ympyrätalo is a landmark in Helsinki; it is a building in a circular shape (Ympyrätalo, an online source). The name is not transferred into the translation but the generic term is, so that the readers understand the shape of the building. However, the function of the building is left unclear.

Cases with name and an addition are four. In two of them the name of the building was complemented with the explanation word *building*, for example, when Matti is looking behind the priest who has just a moment ago left from his side:

> “ - - se oli jo ohittanut **Seurahuoneen** - -” (ST: 328)
>
> ”He had already passed **the Seurahuone building** - - ” (TT: 190)
>
> He had already passed **the Seurahuone** - -

In the other case *Sanomatalo* (ST: 242) has been transferred into the target text followed by the defining word building, *the Sanomatalo building* (TT: 139). The two other cases where the name has had an addition attached to it show the function of the building. They are both shopping centres and this is added to the name, like in the following example, where Mikko is searching for his son Matti:

> ”Vihdoin hän takertui ajatukseen että hän ajaa **Itäkeskukseen**, jos Matti vaikka jonkin ihmeen vuoksi olisikin mennyt sinne.” (ST: 180)
>
> ”It finally occured to him to go to **the shopping centre at Itäkeskus**, just in case Matti had ended up there.” (TT: 105)
>
> Finally he grasped to the idea to drive to **East Center**, if Matti for some peculiar reason had gone there.

Itäkeskus is also a district in Helsinki, but in this the reference in the source text is to the shopping centre of the same name that is located in the district called *Itäkeskus*. The name is transferred into the translation in the form of the district and the shopping centre is added to indicate a specific location.

All the rest of the names were transferred directly, i.e. 3 out of 13 names of public buildings had Finnish counterparts also in the translation. A typical case includes the name of a shopping centre where there was a bomb explosion a few years ago. In the example Leena, a teenage girl and a friend of Matti, reminds him about the incident, because she feels they could be in a similar situation. The priest has just given them a back bag and they do not know what is inside it. Leena believes it could be a bomb:

> ”Et sä muista **Myyrmannia**?” (ST: 323)
>
> ”Don’t you remember what happened in **Myyrmanni**?” (TT: 187)
>
> Don’t you remember **Myyrmanni**?

This question is linked to the events in real life and refers to recent events. *Myyrmanni* is a shopping centre in western Vantaa, near Helsinki. The context does not explicitly tell what Leena means by her question. The two other cases are both churches where the churches’ names are transferred directly and so have their defining constituents. The next example clarifies the matter:

Here the whereabouts of the priest are described:

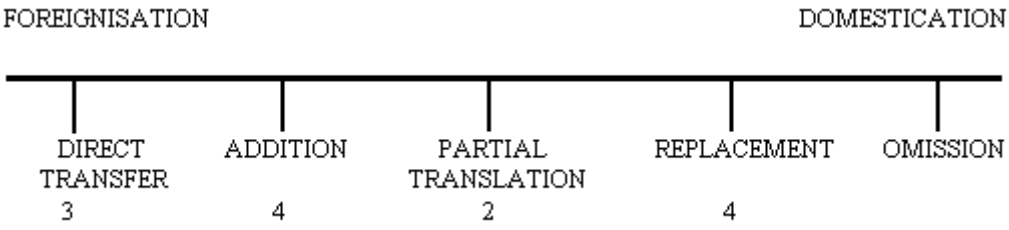
> ” Hän seisoi **Kallion kirkon** puistikossa - -” (ST: 208, my bold type)
>
> ” He was sitting in the park outside **Kallion kirkko** - -” (TT: 119, my bold type)
>
> He was standing in the park of **Kallio’s Church** - -

In many cases the context provides the necessary information, here that the place is a church. In another case the translator has added the defining constituent later on in the text. In this case Mikko is walking down the street on his way to meet his parents:

> ” Hän sivuutti jo **Johanneksen kirkon** – hänet oli aikoinaan kastettu **siellä**, ja siellä hän oli päässyt myös ripille…” (ST: 236–237, my bold type)
>
> ” He trudged past **Johanneksen Kirkko** – it was in **this church** that he had been baptised and taken his first communion…” (TT: 136, my bold type)
>
> He had already gone past **St. John’s Church** – he had been baptized **there**, and his confirmation had also taken place in there - -

In this example also the context would indicate that *Johanneksen kirkko* is a church because there is a mentioning of baptising and communion. However, the translator has still added the word *church* to the target text to make it more readable.

To sum up, public buildings were translated by using a variety of local translation strategies. This can be seen on the scale in Figure 5:



Total of 13 names

Figure 5. Local translation strategies for names of public buildings.

Surprisingly, two local translation strategies from extreme ends of the pole are used the most. However, the strategies which foreignise the translation are used most frequently. Finnish place names have been seen as relevant elements of the novel. An authentic setting has been more important than overload. The context also helps the reader of the translation in understanding the functions of certain places.

5.2.2.2 Districts and their divisions

The source text contains the names of most districts in the capital area of Helsinki. All in all there are 28 different districts or their divisions mentioned. 26 of them have been transferred directly to the target text, with no additions or clarifications. Two cases are partially translated; *Länsi-Pasila* and *Itä-Pasila* are translated as *West-Pasila* and *East-Pasila* (ST: 21, TT: 9) to show the geographical division made between them.

The following example shows how important the authentic setting has been seen. Also the names have not been experienced as an overload of foreignness. The names function in some ways also symbolically, their exact reference is not relevant. In the extract the priest is looking over the city of Helsinki and describes what he sees:

> "Suoraan hänen edessään oli **Pasila** ja **Alppila** ja **Laakso**, ja koko keskusta: **Kluuvi, Punavuori, Eira**. Hänen vasemmalla puolellaan odotti nöyränä itäinen Helsinki, **Herttoniemi, Myllypuro, Vuosaari** – kyllä hän työmaansa tunsi – ja hänestä oikealle levittäytyivät **Ruskeasuo, Munkkivuori** ja **Meilahti**." (ST: 25, my bold type)

> "In front of him lay **Pasila, Alppila** and **Laakso**, and beyond that the city centre: **Kluuvi, Punavuori, Eira**. To his left, humbly biding its time, was Eastern Helsinki, **Herttoniemi, Myllypuro, Vuosaari** – how well he knew his kingdom – whilst **Ruskeasuo, Munkkivuori** and **Meilahti** sprawled out on his right." (TT: 12, my bold type)

> Straight in front of him were **Pasila** and **Alppila** and **Laakso**, and the whole city centre: **Kluuvi, Punavuori, Eira**. On his left side was humbly waiting the eastern Helsinki, **Herttoniemi, Myllypuro, Vuosaari** - he surely knew his worksite – and on his right side spread out **Ruskeasuo, Munkkivuori** and **Meilahti**.

In this extract it comes clear from the context that these names are districts of Helsinki. They are all transferred directly to the target text without leaving anything out of the list. Some of the names are very descriptive, like for example *Vuosaari*. The end *–saari* in the name means an island, but this information is not conveyed for the target text readers. This example illustrates both the frequent use of proper names and the most common translation strategy.

The local translation strategies used for districts and their divisions are only two. The global translation strategy for districts and their divisions is clearly foreignisation. The names are retained in the target text in their original form.

5.2.2.3 Street names

Street names were also many in the source text, 16 altogether. In every case the local translation strategy was direct transfer. The next example shows how it has been done. In it Detective Harjunpää is in a hurry because he is called to a crime scene and he is trying to figure out the best route to his destination in the subway:

> "Oli selvää, että lyhyin reitti vei suoraan ydinkeskustan halki, mutta se ei ollut välttämättä nopein, etenkin **Kansakoulukadun** ja **Simonkadun** tienoot pyrkivät olemaan tukkoiset. " (ST: 61, my bold type)

> “The most direct route would have taken him through the downtown area, but this would not necessarily have been the quickest. The area around **Kansakoulunkatu** and **Simonkatu** was always heavily congested. “ (TT: 35, my bold type)

> It was clear that the shortest route went through the nuclear centre, but it wasn’t necessarily the fastest one. Especially the region around **Kansakoulunkatu** and **Simonkatu** was usually quite stuffed-up.

The names of the streets have as their second part the definer *-katu* (street) which has disappeared in the translation. The translator has not added any extra information about the areas, so for some of the readers it probably is not clear that **Kansakoulunkatu** and **Simonkatu** are street names. Only the context might reveal that the formers are names of streets.

The only local translation strategy used points heavily in the direction of foreignisation.

5.2.2.4 Miscellaneous place names

The last subcategory under Place names involves the cases that were so few in number that they didn’t form any proper categories on their own. There were five such cases in the source text, of which few are squares and one bridge and one parking hall. The parking hall is mentioned in the next example where Harjunpää is parking his car:

> Harjunpää kehi ohjauspyörää tiukasti vasemmalle ja hurautti Transporterin **Leanportille**. (ST: 292, my bold type)

> Harjunpää turned the steering wheel sharply to the left and revved the transporter into **Leanportti**. (TT: 167, my bold type)

> Harjunpää turned the steering wheel tightly to the left and drove the Transporter to **Leanportti**.

Leanportti is a name of a parking hall, but this doesn’t come clear from the source text. The name is also transferred directly to the translation and the only indication that *Leanportti* might be some kind of a structure comes from the use of preposition. This

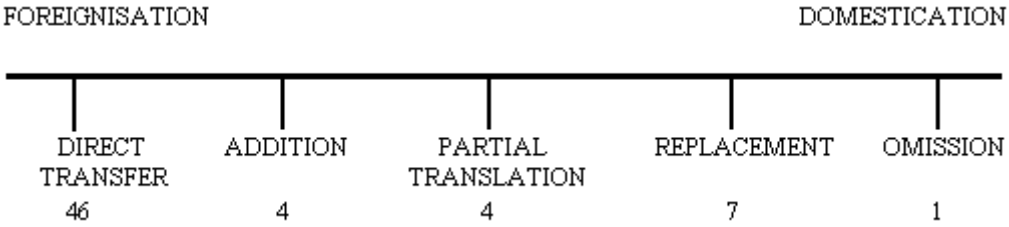
might confuse the target text readers and leave them uncertain of the meaning of the name. The context does not tell that Harjunpää leaves his car over there.

One of the names was that of a bridge: *Pitkäsilta* is translated *Long Bridge* (ST: 63, TT: 36) with capital letters to show that the bridge is called by that name. Here the original Finnish name as such is hidden, but its descriptive meaning comes clear for the target text readers because of the literal translation and replacement with English name. Pitkäsilta is only mentioned once when Detective Harjunpää drives across it.

The three other cases are two squares and one market square. The market square *Kauppatori* is the biggest square in Helsinki. The name *Kauppatori* is replaced with an English name *Market Square*, again in capital letters to show that this is the name of the place (ST: 219, TT: 126). The two other squares mentioned by name are *Erottaja* and *Elielin aukio* ('Eliel's square'). *Erottaja* is replaced with a generic term, it is translated as *downtown* (ST: 265, TT: 152) and *Elielin aukio* is omitted in the target text (ST: 241, TT: 138).

The local translation strategies used to translate miscellaneous place names indicate a minor change compared to the local translation strategies used in other subcategories belonging to Place names. The local translation strategies indicate the strategy of domestication much more clearly than in the other cases. The reason for this might be that the miscellaneous place names are though to be less important of their nature, or easier to translate by replacing terms, which also makes it easier for the target text readers to understand the function of the structure or place in question.

When all the subcategories belonging to the category of place names are analysed as to the local translation strategy for them, the profile becomes as follows:



Total of 62 names

Figure 6. Local translation strategies for place names.

Use of direct transfer, addition and partial translation indicate that in the case of all the place names, the global translation strategy is foreignisation. The differences of use of local translation strategies between the different types of place names were not great, apart from one group which was formed of miscellaneous places in the city of Helsinki. The difference might show, because this subcategory consisted of single cases and their function as place names is different of those belonging to other subcategories. They were all so different from each other as well. Places like squares, bridge and parking hall all are easier to replace with a general term, because they have a clear function. Places like districts, on the other hand, are not as easy to replace with a general term, since the names are not usually lexically transparent and do not represent any other function than naming a certain area. For the exotic nature of the text the controlling strategy of foreignising the place names is in line with the current trend in Euro crime fiction. However, the information given in the text might overload the translation too much at times.

5.2.3 Finnish companies, products, and works of art

The last subcategory of authenticating names in the source text includes names of companies, products, and works of art. Since the number of these types of names in the source text is only 8, all the cases are presented here under the same heading. All other names are those of people and places but these are proper names as well. They are authenticating devices, since they are products of the Finnish culture.

Works of art found include four names of symphonies and a name of a TV-series. All the names have been replaced with an English name, and one of them has also an addition which clarifies its specific kind. The four symphonies were those by the Finnish national composer, Sibelius:

Here Matti is judging the symphonies in his own thoughts, because he loves Sibelius' music:

> "Mutta kyllä Sibben muutkin sävellykset olivat täyttä rockia, ja enemmänkin, jopa suoranaista hevimetallia, parhaimmillaan se jytisi **Sadussa** ja **Ensimmäisessä sinfoniassa**." (ST:122, my bold type).

> "Sibelius's works seemed like rock and roll, like heavy metal – at that point he was thundering his way through ***En Saga*** and the ***First Symphony***." (TT: 70-71, my bold type).

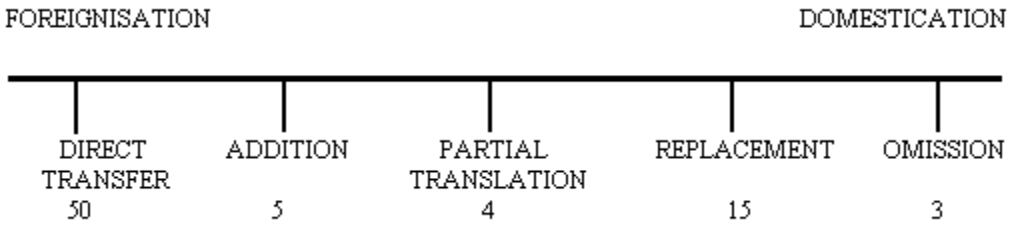
> But surely Sibbe's other compositions were pure rock as well, and more, actually even heavy metal, especially in **Satu** and **Ensimmäinen sinfonia**.

Here, like with the other two symphonies mentioned in the source text, the translator has used the English names of the symphonies, and also put the names in italics to further demonstrate that the names are titles of works of art. The example of the television series was already presented on page 51 where the translation of names of non-fictional characters is discussed. The name of the tv-series *Rauta-aika* is translated into *Iron Age* and added *TV-series* as a definition after it. Iron Age is also in italics in the translation.

The names of companies and products found in the source text were the company name *Nokia*, product name of a sausage *HK: sininen* and a chain-store *R-kioski*. The most recognised of these abroad is *Nokia* with its mobile phone production. The name *Nokia* was transferred directly to the target text (ST: 111, TT: 64). The other names were replaced with generic terms. *HK:n sininen* (*HK* is the company name and *sininen* 'blue' is the product name) was translated as *sausages* (ST: 120, TT: 69). *R-kioski* ('R-kiosk' where R refers to the company that owns the business *Rautakirja Ltd*.) was translated as

newsagents (ST: 189, TT: 110). This generalisation shows that the translator wanted to avoid overload by leaving out the original Finnish names. Names of Finnish companies, products, and works of art found in the source text were translated by using consistently the replacing local translation strategy. Except for famous company name *Nokia*, all the other names belonging to this category were replaced either with an English name or with a general term. The global translation strategy is closer to domestication, since the foreign names are hidden or rather masked.

When all the categories belonging to authenticating names are compared to each other the scale of using local translation strategies for the names the results show in Figure 7:



Total of 77 names

Figure 7. Local translation strategies for authenticating names.

The overall results show, that direct transfer is the local translation strategy used the most with authenticating names, and that the other strategies were in a clear minority. This then indicates the global translation strategy with authenticating names to be foreignisation.

When the analyses of localising names (Figure 3) and of authenticating names (Figure 7) are compared, the use of local translation strategies for both of the categories is showing the same trend:

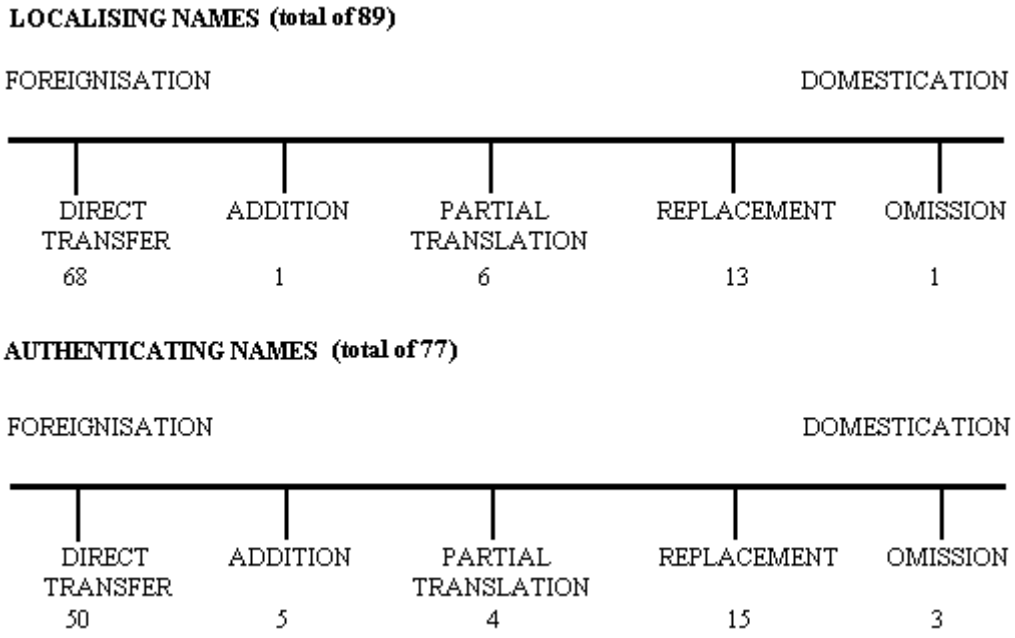


Figure 8. Comparison of local translation strategies used with localising and authenticating names.

Direct transfer is the local translation strategy used most often in both categories. With localising names, its share is slightly bigger compared with other local strategies. Replacement is the second most often used local strategy in both categories. In authenticating names this strategy is used a bit more. The differences between these two categories show in the use of the remaining three local translation strategies, addition, partial translation and omission. With localising names partial translation is used in a few cases, but the share of omission and addition is only minimal. With authenticating names addition, partial translation and omission are all used almost evenly, each of them in a few cases. This shows that the translator has used the local translation strategies more variedly with the authenticating names, but still the difference to the category of localising names is not notable. What is important is to notice that the controlling global translation strategy with the translation of proper names in *The Priest of Evil* is clearly foreignisation. This is the case in both of the categories, so there is no notable difference in the translation strategies used for authenticating names and localising names.

6 CONCLUSIONS

This thesis has examined the translation of Finnish proper names in *Harjunpää ja pahan pappi* in its English translation *The Priest of Evil*. The aim was to find out what happens to proper names in the translation of crime fiction from a minority language Finnish into a majority language English. Two global translation strategies, domestication and foreignisation, were chosen to indicate the overall results and local translation strategies used by the translator to translate the proper names were examined in order to get to the results. This was done by using a foreignisation–domestication scale as a measuring instrument.

The proper names were first divided into two categories of localising and authenticating names based on their function in the text. Localising names included names that were inventions of the author but still markers of Finnish culture because they helped in locating the story in Finland. Authenticating names, on the other hand, were concrete markers of Finnish culture, they included, for example, authentic places and people depicted or mentioned in the story. This division was made in order to see if the names in the categories were translated differently. Both categories were further divided into subcategories, which were all closely examined by using the foreignisation–domestication scale.

The results show that since direct transfer is clearly the local translation strategy which is used most often in both categories, the global translation strategy used for translating proper names in *The Priest of Evil* is foreignisation. All the other local strategies were used as well, but not to the same extent as direct transfer. Replacement was used in some fifth of the cases but only in some subcategories, like, for example, with Finnish companies, products, and works of art it was the controlling strategy. Then again with street names, the only local strategy used was direct transfer. This kind of variation is expectable, since the names have different functions and some names are easier to replace than others.

Although the outline was clearly to bring the foreign names to the target text readers, there were also exceptions. Since foreign names from minority language and culture are expected to cause difficulties for the target text readers living in a majority culture, some of the names were replaced or omitted to cut down the overload. Most categories affected by this were Finnish companies, products, and works of art, as well as miscellaneous place names. Both of them were categories which formed small subcategories. The understanding of some of the names was also made easier in the translation by using textual highlights to indicate that the name is for example a work of art. This was done by writing the name in italics. Since *Harjunpää ja pahan pappi* relies so much on authentic environment, the story would lose a great deal of its appeal if proper names indicating authentic setting, like different districts, would be omitted or otherwise hidden in the translation. By transferring the foreign names directly into the target text the exotic nature and foreign setting are retained and the reader of the target text gets a glimpse on another culture.

The hypothesis was, that given the recent development in the book markets concerning the popularity of Nordic thriller and its exoticism, it could be expected that foreignisation strategy has been the controlling strategy with the Finnish names so that the exotic atmosphere would be retained. However, the names were expected to be too unfamiliar for the target text audience and they were expected to be translated by using local strategies of addition and partial translation to avoid overload, thus making the global strategy to be somewhere in between foreignisation and domestication. The results showed that this hypothesis was somewhat incorrect. The names were transferred to the target text directly, but the use of other local translation strategies of addition and replacement was less frequent than was expected. The global translation strategy did not prove to be a mixture of domestication and foreignisation, instead it was more foreignising than was expected.

The results indicate the same kind of trend that has been going on with Nordic literature. Exotic literature interests readers, and translations are “allowed” to appear foreign. *The Priest of Evil* is evidently meant to be exotic for British readers and this shows in proper names as well. Apart from few exceptions, the Finnish names appear in

the translation as if they were ordinary for the target text readers. I do not assume that they are all expected to be recognised by the readers, but the idea is to give them a glimpse of another culture of which their knowledge is limited. Although foreignisation as a global translation strategy might be causing problems for readers because of the growing information load or being otherwise confusing, it still is a strategy which has its benefits as well, the biggest of them probably being the increasing of awareness. At least hearing or rather seeing a foreign name raises questions and also positive curiosity.

The translation of only one novel has been analysed in this thesis and no wide generalisation can be made from the results. Other translations could be analysed for wider knowledge of the use of global translation strategies with culture-specific items, especially when translating from minority language Finnish into majority language English. Possible material for analysis could be found in, for example, the other English translations of *Harjunpää* novels. In 2008 there is a new translation of *Harjunpää ja rakkauden nälkä* (1993) into English, *To Steal Her Love*, which is also translated by David Hackston. Also other culture-specific items besides proper names could be included into the material.

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