UNIVERSITY OF VAASA

Faculty of Humanities

Department of English

Yvonne Grönlund

Names of Characters and Places in the *Moomin* Book *Trollkarlens hatt*
and Their Translation into English

Master's Thesis

Vaasa 2009

TABLE OF CONTENTS

VASA UNIVERSITET
Humanistiska fakulteten
Institution: Institutionen för engelska språket
Författare: Yvonne Grönlund
Avhandling pro gradu: Names of Characters and Places in the
      Moomin Book *Trollkarlens hatt*
      and Their Translation into English
Examen: Filosofie magister
Ämne: Övesättning
Årtal: 2009
Handledare: Sirkku Aaltonen

SAMMANFATTNING:

Ämnet för den föreliggande pro gradu avhandlingen är översättning av namn på fiktiva figurer från svenska till engelska. Materialet utgörs av Tove Janssons muminbok *Trollkarlens hatt* och dess engelska översättning *Finn Family Moomintroll*. Syftet med avhandlingen är att undersöka, beskriva och jämföra översättarens val gällande namn på fiktiva figurer. Följande typer av namn analyseras: egennamn på figurer, namn på platser samt namn på icke-levande ting.

I Janssons muminböcker finns det gott om namn på fiktiva fiturer och översättaren har fattat olika beslut gällande översättningen av dem till engelska. I de engelska översättningarna har jag analyserat namnen utgående ifrån James S Holmes översättningsstrategi gällande översättarens val. Enligt Holmes' strategi är översättarens val antingen *bevarande*, det vill säga att de bevarar originalets form och associationer och översättningen får därmed drag av originalet och originalets kultur, eller så väljer översättaren en *återskapande* strategi, där syftet är att skapa ett namn med associationer i målspråkets kultur.

Analysen av materialet visade att *bevarande* var den översättningsstrategi som översättaren av *Trollkarlens hatt* föredragit i sin översättning av namn på de fiktiva figurerna, platserna och icke-levande tingen som förekommer i boken.

1 INTRODUCTION

This study was inspired by the wide popularity of Tove Jansson's *Moomin* figures and the *Moomin* stories, a popularity that has spread among both children and adults throughout the world. In particular the cleverly created names in the original, as well as the translated versions of the names in English, raised my interest in names and the translation of proper names in children's literature. The purpose of this thesis is to study the proper names in the *Moomin* book *Trollkarlens hatt* and how these names have been translated into English.

The choice of the books was actually a choice of the author and style. Since Tove Jansson's books and *Moomin* figures are so popular and well-known, much appreciated and highly-valued in Finland, e.g. through the amusement park *Moominworld* in Naantali, *Moomin* exhibitions, theatre plays based on the stories etc. Some of the stylistic features of the books can be a challenge to a translator, which makes it interesting to conduct research into them and how they appear in other languages and cultures.

The names of the characters, invented by the author Tove Jansson, are witty and playful, as is the style of writing in the books. This may be one of the reasons that expressions from the *Moomin* stories have entered the everyday language of many people in Finland. Also the names of the characters in the *Moomin* books have entered the life of many Finns. For example, you can see the names of *Moomin*-characters as aliases for people in blogs, in personal advertisements and in letters to the press in newspapers and magazines.

The popularity of the *Moomin* books and the *Moomin* figures is extraordinary, the stories and the characters have spread all over the world in the form of stories (books), comic strips, TV-series, films and PR-products. It is an exceptional phenomenon considering the origin of the stories; a Swedish-speaking author/illustrator from Finland who started writing about unusual imaginary creatures, their lives and adventures. The success was great with the first few books, which were quickly translated into English.

Until this date, the *Moomin* stories have been translated into no less than 40 languages including Bulgarian, Serbian, Cymrish, Mari and Croatian to name a few. (Schildts Förlags Ab 2009) This is exceptional for books from the Nordic countries, written in a language spoken by a small minority of population.

The greatest success-story that the *Moomins* has experienced has been in Japan; since the 1960s, Japan has been the largest international market area for the *Moomins*, where hundreds of thousands of *Moomin* books and other publications have been sold. One reason may be that the *Moomins'* family life fascinates the family-centred Japanese. Success on a large scale began in the late 1980s, when Dennis Livson of Finland began to produce *Moomin* animations through Japanese-European collaboration. There were 104 instalments of the series and they led to the new coming of the *Moomins* and unpredicted popularity in Finland, Japan and elsewhere in the world. (Finnish Design 2009) This worldwide popularity and the fact that the *Moomins* have developed from books and comic strips into animations means that the original stories through this new format has been able to reach an even wider audience.

In the *Moomin* books, many of the names of the characters are clever inventions playing with a feature in the character's personality or with something visible in the character's appearance. Most names in the *Moomin* books come from standard Swedish words which are transparent in the names, and most of them have a definite ending. There is, for example *Rådd-djuret* (Jansson 2004: 35) which is a messy and unorganised fellow translated into *the Muddler*. The Swedish name comes from the verb *rådda*, which means 'to fuss or muddle about'. This is a trait that Jansson has decided to make visible in the name of the character. Another example is *Misan*, translated into *Misabel* (Jansson 1986: 173). The name is a play with words at the same time as it is referring to Misabel's personality. It is derived from the words "miserable" and "vermiesen" (German), which means to ruin something for someone else, to destroy happiness (Holländer 1983: 23). The name Misabel as such is not so obvious that it immediately gives away the clever play with the character's personality and sad state of mind; it is only after the reader has encountered the character Misabel in the story, and experienced her melancholic and martyr-like nature, that the wittiness of the name-personality

connection may become effective. Misabel's personality is also emphasized by the illustrations of her, a girl who is either crying or having a sad face. The names of characters are, however, only part of the important aspects of children's literature. For long, children's literature was a much neglected area, but recently there has been a greater amount of interest for the genre as a field of study.

Some research has been done on children's literature in general and on the translation of children's literature in particular during the last decades. One scholar who has conducted a great deal of research on translating for children is the Finnish Riitta Oittinen at the University of Tampere. Her academic dissertation *I Am Me – I Am Other. On the Dialogics of Translating for Children* is from 1993 and *Translating for Children* is from 2000. Oittinen focuses in her work on the translator's work - how a translator deals with and reproduces the original author's intentions, that is the presence of the original in the translation Oittinen concentrates on human action in translation and the translation process in order to find out the overall purpose of translation for different audiences, and in particular for children.

Another scholar who has conducted academic research in the field of translating for children with the *Moomin* books as her material is Yvonne Bertills at Åbo Akademi. In 1995 she wrote her MA Thesis where she looked at the names of the characters as well as "moominisms" in the Swedish Moomin books and analyzed their translations into Finnish. In 2003 Bertills' doctoral thesis *Beyond Identification. Proper Names in Children's Literature* was published and that was a very welcomed addition to the field of study. This research will be used as background for my own work and analysis. In addition to these, Bertills has also written "Anni, Vaniljflickan och Sop-prinsen – Personnamn i finsk barn- och ungdomslitteratur" [Anni, the Vanilla-girl and the Garbage-prince – Proper names in Finnish children's and youth literature], an article where Bertills discusses the significance of giving a fictive character a name, and giving a fictive character a name that says something about the personality traits of that character.

The main aim of this study is to investigate the names of the literary characters in the *Moomin* books and to examine what kind of decisions the translator has taken when translating these names into English. Since many of the names are connected to the character's personality and/or appearance, I am interested in finding out whether or how the translators of the *Moomin* books have chosen to take this into consideration when translating and if so, how.

The translator of *Trollkarlens hatt*, Elizabeth Portch has not only chosen to give the translation a name that says something about its origin by calling it *Finn Family Moomintroll*, she has also framed the story by writing a letter addressed to the reader, signed by "Moominmamma". In the letter, "Moominmamma" explains what a Moomintroll is and tells the reader that "there are lots and lots of them in the Finnish forests" (Jansson 1986: 3). The letter is written with spelling mistakes and expressions that are direct transfers from Swedish, for example:

> "Dear child, is it really ~~possibl~~ possibel you haven't any Moomintrolls? Or
> not even know what a troll is for a something?"
> (Jansson 1986: 3; see Appendix, Moominmammas letter to the readers)

The form *is for a something* is a direct transfer from the Swedish expression *är för någonting*. By using this "Swenglish" expression and the poor English spelling, Portch reveals that the Moomins do not have English as their mother tongue, and anyone who knows Swedish can clearly see that the letter is written in a way that is supposed to expose that the mother tongue of Moominmamma is Swedish. This kind of framing of the story is only found in this translation by Elizabeth Portch, the other translators of Moomin books, Kingsley Hart and Thomas Warburton, have not used this method. What is, on the other hand, found in all the translations of the Moomin books is a presentation of the characters, a Moomin Gallery at the end of the book. In the Moomin Gallery, pictures of the characters are also included, in order for the reader to see and recognise the character in the illustrations in the book and also to show the character's appearance since many of the names are connected to the appearance of their characters. The Moomin Gallery will also be presented in this thesis, see Appendix 2. Moomin Gallery.

1.1 Material

The material of this study consists of one of the books from the *Moomin* series written by Tove Jansson. The book is *Trollkarlens hatt*, which was first published in 1948 in Swedish (the version used in this study is from 1992) and translated into English in 1950 (the version used in this study is from 1986) as *Finn Family Moomintroll* by Elizabeth Portch. The Moomin books are a series that consist of 9 books (Schildts Förlags Ab 2009). The main characters of the books are *Moomintroll, Moominmamma* and *Moominpappa*. Other characters that frequently appear in the stories are *Snufkin, Little My, Sniff,* Snork *Maiden* and *the Hemulen*. These characters live together in *Moominvalley*, where most of the stories take place, and the reader gets to follow their adventures.

The names of the characters are often describing something in the character's appearance or personality – the names say something about the character. The interest

1.2 Method

Methodologically, I will approach the names by using James S Holmes' (1988: 49) chart of retention and re-creation as a method for analysis. The names will be described and studied, then analyzed and categorized according to Holmes' chart:
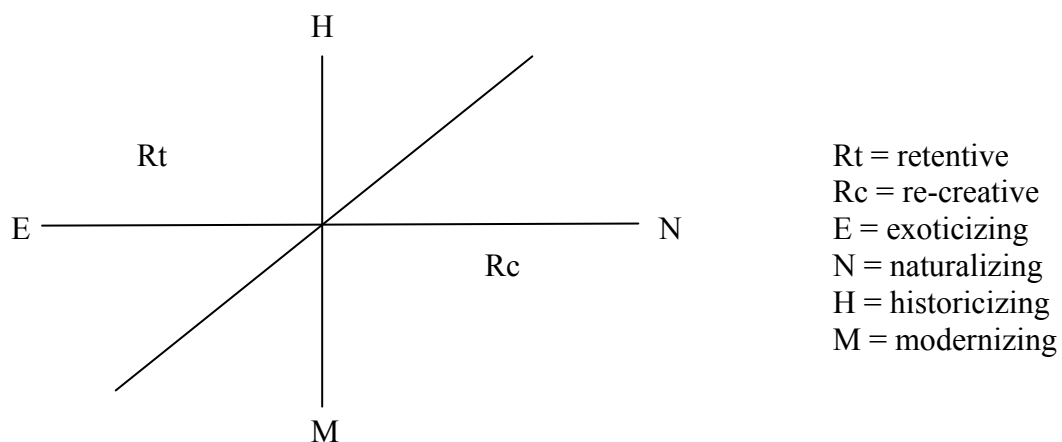

Rt = retentive
Rc = re-creative
E = exoticizing
N = naturalizing
H = historicizing
M = modernizing

Figure 1: Retention and Re-creation chart (Holmes 1988: 49)

Holmes (1988: 48-49) has studied what kind of choices translators make when translating and has divided these choices into exoticizing and historicizing with emphasis on *retention* or naturalizing and modernizing with emphasis on *re-creation*. Holmes presents the choices of the translator as "exoticising" versus "naturalizing"; that is whether the translator should retain a specific element of the original linguistic context, the literary intertext, or the socio-cultural situation. When exoticising, the translator knows that the elements translated will acquire an aspect that is exotic and not native in the translation, whereas when naturalizing the translator chooses to replace the element by one more equivalent in the target context. Another aspect of categorization that Holmes presents is the idea of "historicizing" versus "modernizing"; that is reflecting the time of the original text or adjusting it the contemporary time of the translation. (Holmes 1988: 48)

In what follows, the author Tove Jansson and her *Moomins* will be presented, followed by chapter 1.4 on Children's literature. Chapter 2 focuses on translation and chapter 3 on names and their translation. In chapter 4, I present my analysis of the names found in *Trollkarlens hatt*, followed by my conclusions in chapter 5.

1.3 Tove Jansson and her *Moomins*

Tove Jansson, the author of *Trollkarlens hatt*, was born in 1914 to the sculptor Victor Jansson and the illustrator Signe Hammarsten. Between the years 1930 and 1936, Jansson studied arts in both Stockholm and Helsinki. (Holländer 1983: 11) The interest in art and illustrations, thereby, came from Jansson's family and upbringing.

The illustrated creature called *Moomin* was born through a quarrel between Jansson and her brother Per-Olov when Tove Jansson ended up drawing the ugliest creature she could imagine. The result was the earliest scetch of the *Moomintroll*. Later she started illustrating for a magazine called "Garm" and as her signature, Jansson used an illustration of the little *Moomintroll*. (Holländer 1983: 13)

Tove Jansson started writing about the *Moominfamily* in 1939, and in 1945 the first book about the *Moomins* was published (Holländer 1983: 13). She is Finland's most translated author (Shildts Förlags Ab 2009). Except for the books, the *Moomins* have also appeared in comic strips that Jansson wrote and illustrated for different newspapers, and they have also been published in collective albums. Apart from books and comic strips about the *Moomins*, there are also theatre plays, TV-series and films based on Jansson's *Moomin* stories. (Tampere Art Museum 2006.) There is also the *Moominworld* in Naantali of Finland, a theme park where you can visit the *Moominhouse*, walk around the *Moominvalley* surroundings and meet the characters of Tove Jansson's stories.

The characters of the Moominstories are many, and they vary to some extent between the books. The main characters are *Moomintroll*, *Moominmamma* and *Moominpappa*. These characters, around which the stories are constructed, are white trolls with tails who live in a house in *Moominvalley* and resemble humans in their behaviour. Their house is filled with different inhabitants; friends, relatives, passers-by who have ended up living with them, as well as other guests. Some of the characters in the stories are animals, like the Muskrat - who appears in the books *Comet in Moominland* and *Finn Family Moomintroll* - and the dog *Sorry-oo* who makes an appearance in *Moominland Midwinter*. Other characters resemble humans not only in their behaviour, but also in their appearance, like *Little My*, who is in four of the *Moomin* books and six other stories by Jansson, and *Misabel* who appears in *Moominsummer Madness*. Most of the characters are anthromorphs, which are animal-like creatures with human-like features. (Urban Dictionary 2009) Anthromorphs can be any breed of animal and have no special abilities. They're just animals that can talk, walk with two legs and have more human-like bodies.

The characters in Jansson's stories constitute a small community of very different and original personalities. Lena Kåreland (1994: 73) describes the inhabitants in *Moominvalley* as "fantasy figures who with humour and psychological insight reflect different human qualities". The qualities of the different characters are those found in ordinary people of any community. Jansson is not depicting an idealistic universe where

everyone treats each other nicely and where there are no bad deeds or bad feelings. Instead, Jansson is very realistic in her depiction and gives the characters feelings of loneliness, insecurity, fear, envy, hatred, anger and pettiness as well as feelings of love, friendship, generosity and humility. Most of Jansson's characters turn to each other for company and enjoy spending time together with other people, but the stories also contain loners who prefer their own company and who are independent enough to chose their own paths. One example of such a character is *Snufkin*, *Moomintroll's* best friend, a flute-playing philosopher who spends the wintertime on his own, out on adventures, and returns to *Moominvalley* every spring when the *moomins* wake up.

On the website of Amazon bookshop, comments on books can be read and there are several readers who have commented on the diversity of Jansson's *Moomin* books. Tove Jansson is successful in capturing different sorts of personalities without fear of showing the weaknesses and imperfections that are found in everyone. This is why her books are so appealing to many different age-groups - also to adult readers who may find Jansson's fantasy figures more believable and human than characters of traditional fairy tales. The signature "kallan" is someone who has read the Moomin books over and over again, from an early age until adulthood and shows that new depths can be found in Jansson's books when you read them at different ages. "Kallan" summarises this in the commentary on the Amazon bookshop website:

> Jansson's stories are charming little gems, full of wonderful moments and images, thought-provoking and touching. Her characters are often the lonely, the lost, and the troubled, and she makes you feel for them and understand them, without ever becoming ridiculous or sentimental (Amazon 2009.)

The *Moominvalley* is a fantasyland with some elements that are very Finnish and others that are more exotic. The winters are cold, like they are in the Nordic countries, and the *Moomintrolls* hibernate and sleep in their beds through winter. The forests in *Moominvalley* have, however, exotic trees and flowers that you do not come across in Scandinavia. *Moominvalley* is surrounded by a sea and islands which resemble the Finnish archipelago.

Moominvalley is a harmonic and idyllic place, but the Lonely Mountains not far away from the *Moominhouse* represent a danger to Moominvalley. There are some fearful elements in the stories, one being *the Groke*, a scary big creature who stands alone in the woods and howls. This creature and her howling scare the other inhabitants of *Moominvalley*, but in fact *the Groke* is only a lonely, sad creature who is crying for someone to keep her company. Sadly, she is misunderstood and scares away any possible company. The scary elements of the stories contribute realism to the stories. They are not sunshine-stories that show the happy sides of life, they also handle more difficult matters in a way that children can understand them.

The members of the *Moomin* family and other characters in the story are said to represent a particular sort of lifestyle; freeminded humanism (Jones 1984: 8). It is a very simple, carefree life that is led in *Moominvalley*, one that could be compared to an artist's bohemian life. Also the surroundings in *Moominvalley* offer a very simple way of living. There is the *Moominhouse* –the secure haven – a cave, *Ensliga Bergen*, that is *the Lonely Mountains* where danger lures in shape of *the Groke*, the sea and the island of the *Hattifatteners*. It is a little society in itself with everything the *Moomins* need within a convenient distance (see map on next page).
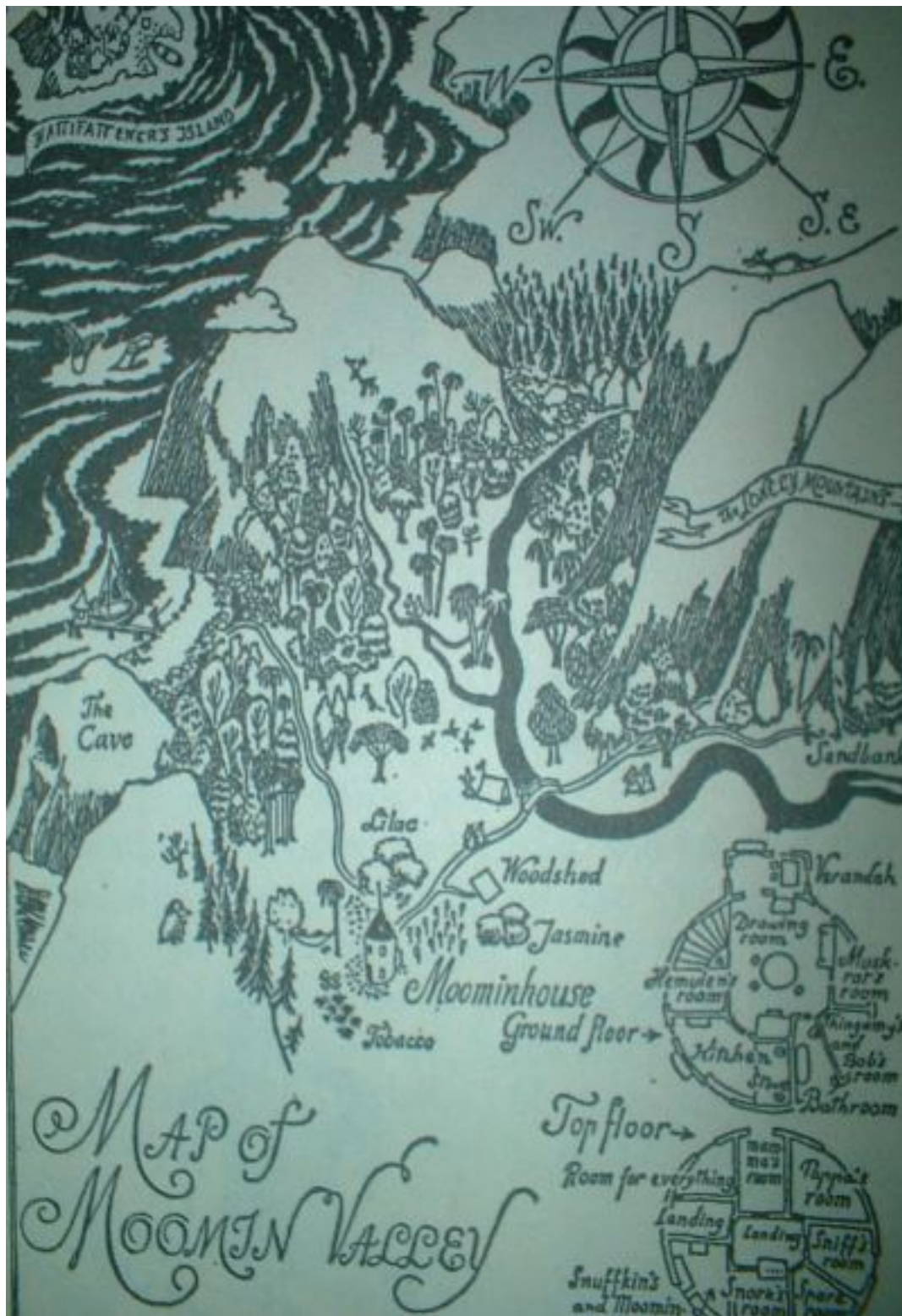
Picture 1. Map of Moominvalley (Jansson 1992: 9)

1.4 Children's Literature

Since the book being studied is mainly directed towards children as its main audience, this chapter consists of an overview of what is considered to be children's literature, the conventions of children's literature and its development throughout times. Although, because they appeal to readers of different ages, it is necessary to define what children's literature is and who is a child. It will work as a background for the later chapters on translation of children's literature and analysing certain aspects of translated children's literature. Firstly, a few aspects around the question what children's literature really is will be given, followed by a presentation of children's literature and its development throughout history.

The term *children's literature* as well as the concept of *a child* is not easy to define. Both are vague concepts and the definition often depends on the context where the word is used with what is meant by a child or children's literature. Children's literature as a term for a genre has been criticised, and it has also been seen as a lower form of literature compared to genres like popular literature and women's literature (Nikolajeva 1997: 8). The problem with defining children's literature concerns the question "who is a child?" or "what is a child?". There is no general, worldwide definition of "a child". Who is a child is defined differently in different contexts. For example; to be able to take a driver's licence in Finland you need to be 18 years of age – before that you are considered too young or "a child". In other countries, such as in most states in the USA, the age for taking a driver's licence is lower and you are not considered a "child" in the sense of "too young to drive a car". This does not automatically mean that childhood ends on your 18th birthday in Finland. It can concern your early years or go on until you move away from home – or even longer – depending on each individual case.

Another example of variation of who is considered a child is fares on public vehicles, such as buses and trains. In Finland, the national train company lets children under the age of six travel free. Passengers between the ages six and sixteen get a discount of 50% and anyone above the age of 16 pay normal fares. These restrictions differ somewhat from the ones used by Finland's national bus company. With them, children travel free

until they have become four years old. After this, they get a discount of 50% between ages four and eleven and 30% off between ages twelve and sixteen. After that the policy is the same as with the train company; sixteen-year-olds and above pay full price when they travel. This comparison sheds some more light on what the general opinions concerning the term "child" are. A child is a person under the age of four or a maximum of six. Schoolchildren are no longer considered to be fully adequate children, but are already on their way to becoming teenagers so the fare reductions for them are a form of compromise.

Nikolajeva states that: "By children we mean people between 0 and 18 years (Nikolajeva 1997: 9), which is a very broad definition. On the other hand, Lathey brings out another point, and refuses to fix any certain ages for childhood. She makes the following point:

> Childhood, since it was first designated as a discrete phase of life, has always been a flexible period that is adjusted to meet economic necessity. In the global market of the early 21st century, concepts of childhood depend increasingly on the initiatives of the fashion, games and toy industries, and marketing strategies divide childhood into phases: the 'pre-schooler', the 'pre-teen', the 'adolescent', the 'young adult' and so on. (Lathey 2006:5)

Some centuries ago, childhood was not even seen as a separate phase of life. Instead, children were copies of adults, like small adults that were dressed in the same way as their parents. The development from a child to an adult is not sudden but gradual. This must be taken into consideration when defining a child – that three-year-olds and eleven-year-olds are both children, but very different from each other. The concept of "a child" is, thus, fluid and it needs to be defined according to the context and the needs that the situation presents.

Many authors and translators of children's literature struggle with these same questions and conceptions– who and what is a child? And further; what is children's literature? In her book *Introduction to the Theory of Children's Literature*, Nikolajeva summarizes the vagueness of the term and states:

> As a working definition we must therefore accept children's literature as literature written, published, marketed and treated by specialists with children as its primary target. By children we mean people between 0 and 18 years, which means that the scope of texts can indeed be very broad. (1997:9)

Of the above definitions, I have chosen Nikolajeva's. Like Nikolajeva, Oittinen also discusses the vagueness and broadness of the terms. Oittinen discusses children and child image in the following words: "Child image is a very complex issue: on the one hand, it is something unique, based on each individual's personal history; on the other hand, it is something collectivized in all society" (2000: 4). This can be linked to the discussion above about how age defines a border between childhood and adulthood in society, even though the real "borders" are not general but individual:

> […]childhood is a fluid concept, so many of my observations about translating for children under school age apply to translating for older children as well. (2000: 4.)

The fluid concept of "a child" and "childhood" also affects the concept of "children's literature". Within the genre of children's literature, there are different types of books for children of different ages. The first books that a child "reads" usually contain only pictures and possibly the word for the object in the picture. The amount of text gradually increases with the child's age, but pictures are still an important part of the book, especially as long as the child cannot read for him/herself. The language structure is also simple in the books for young children, but becomes more complex over time. The themes in children's books are usually close to the child – many stories are about boys and girls that do everyday things that the children that are read the books can relate to and recognize. As Göte Klingberg has expressed it:

> "As a rule (although not always) children's literature is produced with a special regard to the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers." (Klingberg 1986: 11)

For very young children, the parents choose books that are (sometimes) in some way related to the child and his/her experience and interests. Later on when a child that can read for him/herself chooses literature, he/she is likely to choose literature that interests him/herself. Richard Bamberger (1978: 19) claims that children do not take a particular interest in where the books come from. That a book is foreign is not the reason for a child reading it, as it often is with literature for adults. For children, the important thing is the story, and that there are adventures and fantasies that are presented to them in their own language. This discussion of what makes a book interesting for a child, or the reasons for why a child reads (or is read to) a certain book, is linked to a very relevant point made by Maria Nikolajeva when she points out that "with very few exceptions, children's literature is never created by the same group of people to whom it is addressed, that is, children" (1996: 57). Children's literature is marketed for and intended for children, but the writers behind the books are, of course, adults and not children. Thereby, children's literature is a genre that greatly differs from other literature genres, where the author usually is an adult writing for other adults.

There are a few researchers that have divided children's literature into sub-categories, in order to show that children's literature is not a homogeneous category and what different kinds of categories there are. The criterion for division and categorization is usually the theme or plot of the story, meaning that books with similar themes/plots end up in the same category. Another way of categorizing is by the age of the readers; that is the age-group the book is intended for. Göte Klingberg (1970: 102), Swedish researcher in the field of children's and youth literature, divides children's and youth literature into nine different groups:

1) folktales, myths
2) nonsense stories
3) fantasy stories
4) stories about personated animals (anthromorphs)
5) adventure- and history books
6) realistic children's books and youth novels
7) picture books and poetry books for young children

8) comic strips

9) schoolbooks

Klingberg's categorization is mainly based on four criteria: the contents (motif), literary form, aesthetic meaning and pedagogical purpose. The categories partly overlap each other so that for example books with the same pedagogical purpose can be in different categories if they differ in form. (Klingberg 1970: 100) The Swedish book *Nils Holgerssons underbara resa genom Sverige* [Nils Holgersson's wonderful journey through Sweden], written by Selma Lagerlöf and published in 1906-1907 (Wikipedia 2009d), is an example of a book that overlap in the above categories. The book tells the story of a boy, Nils Holgersson, who is transformed into a manikin and who riding on the back of a goose gets to travel around Sweden. The book was originally intended to be an educational book for children in Sweden so that they would learn their domestic geography. However, it turned out to be considered an adventure book and even though the target audience was children living in Sweden, it has been translated into 60 languages. (Wikipedia 2009d) This is an example of an educational book, belonging in Klingberg's category 9) schoolbooks that became part of category 5) adventure- and history books.

Irja Lappalainen (1979: 17) has in her book *Suomalaisten lasten- ja nuortenkirjallisuus* [Finnish Children's and Youth Literature] divided children's and youth literature into the following categories. Lappalainen's categorization differs from Klingberg's in that she has categorized the literature into wider groups based on the literary form and combined some of Klingberg's categories. Especially the poems, tales and novels that are all in the second category vastly differ from each other in contents.

1) children's picture books

2) children's poems and nursery rhymes, folk tales and animal tales, realistic children's tales, fairy tales, children's and youth novels and youth plays

3) fact- and hobby books of different areas, life guides

4) children's magazines, comics

5) young writer's own fictional works

Among Lappalainen's categories, which as mentioned are wider than the ones by Klingberg, the *Moomin* books would be placed in category 2), which contains everything from nursery rhymes to youth novels. In Klingberg's categorization, the *Moomins* would belong in category 4) stories about personated animals (anthromorphs), which is a far more specific category than the ones in Lappalainen's categorization.

Lena Kåreland, who has written the books *Möte med barnlitteraturen* [Meeting with Children's Literature] and *Möte med barnboken* [Meeting with the Children's Book] has the following way of dividing children's and youth literature into categories. Kårelands categorization gives a general picture of children's books and their contents taking the child's age and psychological development into consideration. Kåreland's categorization differs from the ones by Klingberg and Lappalainen, which proves that children's and youth literature is a wide area that can be divided and categorized in different ways and according to different criterions.

1) children's books (books intended for small children, e.g. picture books and fact books)
2) tales, poems, nursery-rhymes
3) fantasy books, fables
4) realistic books, every day stories, "continuing books"
5) comics
6) youth books
   (Kåreland 1980)

In Kåreland's categorization, the *Moomin* books belong in category 3), since the stories take place in a fantasy world. The book about Nils Holgersson would according to the above categorization be placed in the same category as the *Moomin* books since it, even though it is educational, has elements of fantasy in it through the boy who is transformed into a manikin and the journey on the back of a goose.

The *Moomin* books are, as already mentioned, difficult to place in any specific genre and it is also difficult to identify a specific type of reader for the *Moomin* books as they appeal to many different age groups in different ways. Nikolajeva's definition of children's literature would concern the *Moomin* books since they are written, published and marketed as children's books. Oittinen's definition "I see children's literature as literature read by children themselves and also aloud to children by adults" (2000: 4) also applies to the *Moomins*. *Moomin* books are, however, also outside all the three lists as many read them, or re-read them, as adults and see them as more of short stories than as children's literature.

Also within the genre of children's literature, there are differences. Apart from the different genres of picture books, stories, fables, adventure stories etc., there is also a difference in the purpose, why children read these books ore why they are read for them. The books can be seen to serve two functions; some children's books have an educational purpose, while others are purely entertaining and, finally, there are books with a mixture of the two. The *Moomin* books and the earlier mentioned *Nils Holgerssons underbara resa genom Sverige* [Nils Holgersson's wonderful journey through Sweden] are both a mixture of the two as they serve both educational and entertaining purposes.

The educational function of the stories for children has long roots. One of the earliest forms of printed literature intended for children was books that the church created especially for children already in medieval times. These contained biblical stories and depictions from the lives of saints (Klingberg 1962: 11). In the 18th century, with mercantilism and a greater interest in economic education, schoolbooks on the subject were published and at the same time, natural sciences were also introduced in children's literature (Klingberg 1962: 34). These are examples of clearly educational literature for children. Even though the outline for the books was done with children in mind, the contents had an educational purpose.

In addition to these early forms of children's literature with educational purpose, some adult genres have also attracted children. Many of the classics within literature for

children and young people were originally adult literature (Kåreland 1994: 24-25). For example, adventure stories appeal to both grown-ups and children. Adventure stories occur in most cultures, both as spoken tales and as classic novels. Authors of children's literature use the adventure as a means of capturing the reader and keeping the reader's attention. In 1779-80, a revised edition of Daniel Defoe's classic adventure story *Robinson Crusoe* from 1719 was published. It was later revised and the revised edition was intended specifically for children, as a more child-friendly version of the adventure story. This sort of revision of the classics was continued with other works, like Jonathan Swift's *Gulliver's travels* and Miguel de Cervantes' *Don Quixote*. This led to a new genre, the children got their own adventure novels, and soon authors started to write with children in mind instead of revising literature intended for adults. (Klingberg 1962: 34-36) Such classics are an area that is hard to categorize since the readers can be children, adolescents and/or adults. Classics are books that can be read by a child, an adolescent and again by an adult with different experiences of the story in line with the person's own increasing age and experiences.

After adventure novels, the nonsense literature came to England at the end of the 19th century with stories like *Alice's Adventures in Wonderland*, *Winnie the Pooh* and *The wind in the Willows* (Klingberg 1962: 80-86). The *Moomin* stories have some resemblance with the nonsense stories, but do not quite fall in to that category. Fantasy literature is a genre that came somewhat later than nonsense literature, with attributes such as two parallel worlds – reality and fantasy. The books about *Narnia* by the British fantasy author C S Lewis is an example of fantasy where the story takes place in two parallel universes (Kåreland 1994: 70-71). This sort of distinction between fantasy and reality is not the case in the *Moomin* books, even though the environment of the stories has some fantasy features, such as *the Hobgoblin* that appears in the book *Trollkarlens hatt*. The stories, however, take place in one reality and there are no two worlds present.

The *Moomins*, the objects of this study, fall into a genre that is not easily definable. In the stories, there are characters and events that are imaginary and that could not take place in real life, similar to nonsense literature. The stories depict a pure fantasy world, but take place in a mythical reality without the swinging between the imaginary world

and reality, which is the case in fantasy. In the *Moomin* stories, on the other hand, there is a dynamic switch between the safe and sheltered life in the *Moomin* house and threatening danger and catastrophe (Kåreland 1994: 73). Many of the characters have human features, they are typical anthromorphs, and also the environment where the stories take place is somewhat realistic.

The educational level in the books about the *Moomins* is rather high in the sense of them educating the children morally and teaching the children new things. The greatest lesson that they teach is that they depict life in a realistic way; showing ups and downs, weaknesses and imperfections among the characters, fear and safety and the importance of family and respecting others.

2 TRANSLATION

What is translation? According to Koskinen (1994), translation is a paradoxical activity. It begins with the notion and acceptance of difference but endeavours to similarity. Even if there is always something different in a translation compared to the original source text, there is always something similar as well. The translation is the same text in another language, the target language, but it is not a copy of the original source text. (Koskinen 1994: 84) This general view of translation applies to translation both for adults and for children, but there are still differences between the two, as this chapter will show.

2.1 Translating for children

Translating children's literature or translating for children is considered partly similar to translating any other kind of literature as well, but many of the scholars that have conducted research in the field of children's literature and the translation of children's literature agree that it also differs from other types of translation. There are several aspects to be taken into consideration when translating children's literature that are not of concern in translating for adults. In her book *Translating for Children*, Riitta Oittinen claims that when translating: "A text in translation is influenced by the author, the translator, and the expectations of the target-language readers" (Oittinen 2000: 12). Yvonne Bertills comments on this statement by Oitiinen and refers to it as loyalty: "[...] I would call this loyalty, loyalty to the future readers of the translation, and this implies loyalty toward the author of the original, too". (Bertills 2003: 12) Even though children's literature does not contain the same amount of linguistic variety and ambiguity that can be found in literature for adults, there are other factors that may cause problems for the translator. The expectations of the target-language readers can differ from the expectations of the source-language readers due to, for instance, culture differences.

Tiina Puurtinen presents the view that translating for children may be harder than translating for adults. She quotes Zena Sutherland who has emphasized that "what may

be a mild hazard for an adult may be an obdurate barrier for a child" (Sutherland quoted in Puurtinen 1995: 22). As examples Puurtinen gives foreign names, titles, complex syntax or allusions referring to things that are not familiar to the children of the recipient culture; that is culture differences. Puurtinen mentions three important aspects that have to be taken into consideration when translating for children, which can cause problems for the translator. The first one is the special characteristics of child readers, that is their abilities and experiences, what they know and what situations they themselves have experienced, how well they can relate to what they read or are read to. The second one is the problem of dual audience, writing for both children and adults, taking their different perspectives into consideration, and the third one is change in didactics, ethics, ideologies, moral, religious principles and norms, which are determiners for both the choice of published children's literature and books chosen for translation at different times. (Puurtinen 1995: 22) These are not, though, in my opinion aspects that apply only to children's literature since the translator always has to take the target reader and the target culture into consideration.

When it comes to children's literature, Zohar Shavit gives two principles as norms concerning translation:

> "an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of the plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend". (Shavit 1986: 113)

These two kinds of adjustments, adjusting the text so that it is closer to the child and the plot so that it is more comprehensive for a child, which translators can make in translating for children and the hierarchical relationship between them vary in different periods. In her book Shavit (1986: 113) claims that the adjustment of the text to the child's level of comprehension is the more dominant one nowadays. Shavit also points out that these two adjustments do not necessarily complement each other, but can even be in contradiction with each other. An example that Shavit gives is a text which involves death. If it is assumed that a child, on one hand, can deal with the subject but,

on the other hand, it is considered to disturb the mental welfare of the child, the translation might make an adjustment, omitting the death aspect of the text in favour of another. Adjustments can be necessary, but, in my opinion, translators should be careful in adjusting a text. On a linguistic level, that is making the language easier, adjustments may be necessary and favourable for the translation, but making adjustments on the level of the content or plot should not be the translator's decision.

As the challenge of translating children's literature is, partly, the same as it is when translating any text, it is, on the other hand, the challenge of in a proper and suitable way transferring the contents of a text is even greater when the text is intended for children. Göte Klingberg makes the following argument:

> The struggle between consideration for the original text and regard for the intended readers is brought to the fore here [translating children's literature]– a struggle as old as translation itself. That it becomes so important when children's books are translated has to do with conflicting pedagogical goals". (Klingberg 1986: 10.)

This is connected to the educational and entertaining purposes of children's literature. Many children's books are educational and therefore have pedagogical goals. Any translation is a challenge, but when the recipients are young and do not have the same amount of experience and education as an adult, texts that contain issues like historical events or an unfamiliar religion could need additional information of some sort for the readers of the target text. "Another pedagogical goal of children's books may be thought to be to contribute to the development of the reader's set of values" (Klingberg 1986: 10). Since values can change over time and differ between countries, the translator can make the choice of omitting parts that emphasize conflicting values. This is, at least, likely at different points of time.

Among the many challenges that translators of children's literature face, culture specifics, traits from another culture that differs from the culture of the target language, is one. The translator has the power and choice to omit things that are unfamiliar or that s/he finds unnecessary to bring in to the culture of the target language or the possibility

to explain them in some way. If the translator leaves them as they are, the risk is that the text becomes difficult to understand and therefore does not interest its readers (Klingberg 1986: 11). "In order to retain the degree of adaptation the translator in such instances may feel forced to make a further adaptation to the new readers. Such an adaptation effected in translation work is called cultural context adaptation" (Klingberg 1986: 11-12). The cultural context adaptation can be put into effect in many ways, Klingberg lists nine of them:

1. Added explanation

   The cultural element in the source text is retained but a short explanation is added within the text.

2. Rewording

   What the source text says is expressed but without use of the cultural element.

3. Explanatory translation

   The function or use of the cultural element is given instead of the foreign name for it.

4. Explanation outside the text

   The explanation may be given in the form of a footnote, a preface or the like.

5. Substitution of an equivalent in the culture of the target language.

6. Substitution of a rough equivalent in the culture of the target language.

7. Simplification

   A more general concept is used instead of a specific one, for instance the genus instead of the species.

8. Deletion

   Words, sentences, paragraphs or chapters are deleted.

9. Localization

   The whole cultural setting of the source text is moved closer to the readers of the target text.

(Klingberg 1986: 17-18.)

With Klingbergs 'cultural context adaptation', he recognizes the fact that children do not have as good knowledge of the culture of the original book as adults do. This means that a book that is very faithful to the original can be too difficult to understand to the readers of the translation. This can lead to a situation where the child loses interest in the book. (Klingberg 1986: 11-12) He thereby does not support the educational purpose. Adaptation should, according to Klingberg, be restricted to details and the translator should aim for a translation with as little manipulation of the original as possible (Klingberg 1986: 17). The risk with staying too faithful to the original, making it too foreign for the readers of the target language and the readers losing interest does not only concern the author, who will not get publicity if there is no interest in the book, but also the publishers and marketers who have a financial interest in the book.

In *Finn Family Moomintroll*, there are some cultural traits that probably seem unfamiliar to English readers but, Elizabeth Portch has mostly chosen to keep the traits in the translation in order maybe to give the text a Finnish touch. Since the title of the book gives away the nationality of the characters in the story, it seems only natural to keep the unfamiliar environment also in the translation. One instance where Elizabeth Portch has used the added explanation of cultural context adaptation in form of a footnote that is found in chapter two of the book where the Moomins are going to the beach and Moominmamma packs their things:

> Mumintrollets mamma störtade iväg för att packa. Hon samlade ihop filtar, kastruller, <u>näver</u>, kaffepanna, mat i långa banor, sololja, tändstickor och allt vad man äter på, i och med, hon packade ner paraply, varma kläder, magpulver, vispar, dynor myggnät, badbyxor, bordduk samt sin väska. (Jansson 1992: 52)

> Moominmamma hurried off to pack. She collected blankets, saucepans, <u>birch-bark,*</u> a coffee-pot, masses of food, suntan-oil, matches, and everything you can eat out of, on or with. She packed it all with an umbrella, warm clothes, tummy-ache medicine, an egg-whisk, cushions, a mosquito-net, bathing drawers and a table cloth in her bag.

In the example, the readers of *Trollkarlens Hatt* are expected to understand what the bark is for, and children in Scandinavia that have some experience of the culture of summer-houses probably know that bark is used for starting up a fire. This was something that the translator Elizabeth Portch did not find as self-evident and therefore she chose to put in an explanation in form of a footnote:

> * Birch-bark is the best thing for starting a fire, and you must be prepared for any emergency on an excursion. – Author's note.
> (Jansson 1986: 59)

She has thereby used "Explanation outside the text", number 4) in Klingbergs list on page 26. The decision of placing additional information in a footnote in children's literature is not by all considered a smooth and easy way of transferring information. According to Lathey (2006: 7), the footnote does not work as a solution to the problem in children's literature, but it is an often used but contentious strategy in texts for children. According to Lathey, the concept of 'cultural context adaptation' by Klingberg, has become a universal term for a selection of strategies that move the original text closer to the target text child (2006: 7). In many cases, the footnote is not a very smooth way of adding information in fiction, either in literature for adults or children, since it moves the focus to something in the text in a way that breaks the flow of reading, and thereby may distract the reader.

According to Oittinen, there has always been adaptation to some degree in the translation of children's literature. The didactic, ethical, ideological, moral, religious principles are what define the norms and also dictate the degree and form of adaptation chosen by the translator. These norms differ from one culture to another and from one society to another, and of course also from time to another. (Oittinen 1989: 33) The above example illustrates a detail that needs to be explained simply because of the way it stands in the source text, which does not contain sufficient information for readers of the target text. There are different examples where the cultural norms of what is appropriate have caused adjustments in the target text. One example is how a pile of dung in one of the Emil stories by Astrid Lindgren through translation has been replaced with a pile of leaves in the American version of the story, because the pile of

dung was considered not suitable (Stolt 2006: 76). The example that Stolt gives is one where the case would not necessarily be the same today. There are changes in time and in society that define what is appropriate and what is not appropriate in a certain era. These definitions change with time and with social development.

1.4 Translated Children's Literature from Finland

Finland is a country with a high rate of readers, which means that people read a lot. In fact, Finns and Swedes are the most active readers in Europe. Finnish pupils are top-rated when ability to read is measured among the OECD-countries according to the PISA report. (Finland's General Consulate) Some of the facts that are considered reasons for the high rate of readers and the interest of reading in Finland is the well developed library system. Finns are active library visitors and have an average of 2, 97 visits per year per person, compared to the average level of 1,67 in Europe. (Finland's General Consulate, Ministry of Education). These statistics also show that children themselves in Finland read much and are not only read to. The interest in reading is higher than in Europe on average.

The literature read is to a great extent translated. The market for Finnish literature is narrow, which means that the official support for Finnish authors is significant. There is a central commission for art that finances for example projects within the field of children's culture and library scholarships financed by the Ministry of Education. (Finland's General Consulate, Ministry of Education).This type of financial help is crucial for the authors and for the field of literature in Finland since a great part of the literature consists of translations of foreign literature.

Within the field of children's literature, there are great differences between countries and languages. In England, translated children's literature constitutes only 3% of the total market of children's literature and in the USA the same number is 1%. This can be compared with the figures in the Nordic countries where translated children's literature constitutes 50% of the total market in Sweden and as much as 80% in Finland. (Hedén 2008: 49). With this background, it is extraordinary that an author of the minority

language in Finland has been translated into over 40 foreign languages from Swedish and met the success that Tove Janssons *Moomins* have met.

Since Finland is a bilingual country with Finnish and Swedish as national languages, there are also two different cultures within the nation of Finland. These differences originate in the history of Finland and Sweden and the fact that Finland for centuries was a part of Sweden. In literature, there are two authors that are considered the fathers of literature in Finland. Mikael Agricola is the undisputed front figure within Finnish children's literature and his ABC-kiria [ABC-book] was pioneering for the development of the Finnish language (Mikael Agricola). Zacharias Topelius, on the other hand, is considered the creator of the first independent children's literature in Swedish in Finland. He set the model for the entire 19th century. Topelius' ideas on childhood were new within children's literature and his style was considered modern in the Swedish-speaking cultural circles through the tales, rhymes, songs and stories that he produced (Zacharias Topelius). Topelius was not only one of the most influential persons within children's literature in Finland, but also in the whole of Scandinavia. (Bertills 1995: 16)

In spite of Finland having their own front figures within literature and children's literature in both language groups, the long history of foreign rule has resulted in that Finland always has been exposed to other cultures and their influence. The first translations of children's books appeared in the late 19th century, and since then Anglo-Saxon children's literature has had great success and popularity in Finland. There are over 600 published titles targeted at children in Finland every year, of which 70 percent are translation and of these about half from English. British authors are very popular, in particular, among Finnish teenagers. (Oittinen 1993: 7-10) This means that the English-speaking Anglo-Saxon culture is very familiar to children in Finland.

Translated children's literature thus holds an important position within children's literature in Finland. Puurtinen (1995: 23) has inferred from book reviews, that Finnish translations of children's books are no expected to be remarkably different from those originally written in Finnish; on some occasions the translations may even be regarded as genuine members in the Finnish literary system. When a child reads or hears a story

in their mother tongue, it does not matter whether the story was originally written in the mother tongue or if it is a translation – the child enjoys the book and the story becomes a part of the literary system of the language.

In the case of the *Moomin* books, the nationality of the author is not of significance for children who read the books or to whom the books are read. Since the world of the *Moomins*, the *Moomin Valley* is fictive and not explicitly Finnish or even Scandinavian, a child that reads or hears the *Moomin* stories in English does not have to take into consideration that the books are originally written in another language. There is, though, the decision of giving the translation of *Trollkarlens hatt* the English name *Finn Family Moomin Troll.* By doing so, the translator or the publisher inform the reader of the origin of the *Moomins*, which may be of significance for a reader once he/she is aware of the foreign origin. Fictional traits that Tove Jansson has invented as typical for the *Moomins* can, in the mind of the reader, become traits typical of Finland and Finns. Events specific for the fictive characters in their fictive world can instead be interpreted as culture-specific events for Finland.

3 NAMES

In this chapter I will firstly discuss some general concepts concerning proper names and literary names, followed by chapter 2.1. on translating proper names, their connotations and the problems and strategies in translating them. In chapter 2.2 I will introduce different ways of dividing proper names into categories. From these categories, I will construct the categories for the analysis of the names in the *Moomin* books that are my material. In this thesis I will study the names that are proper names in both Swedish and English.

3.1 What's in a name?

What is a proper name, and how do we identify one? In different languages the form of proper names can change and also some common nouns may look like proper names. The Penguin English Dictionary gives the following definition:

> **proper name** *noun* = PROPER NOUN.
> **proper noun** *noun* a noun that designates a particular person, place or thing and is usu[ally] capitalized, e.g. *Janet*, *London*: compare COMMON NOUN
> (The Penguin English Dictionary)

A name, by this definition, identifies a person, place or thing. An object or individual is assigned a proper name, which sets it apart from other (similar) objects or individuals. Quirk et al. (1985: 288) makes a distinction between the two, *proper noun* and *proper name*, stating that while a proper noun is always a single word which is a noun, a proper name may consist of more than one word, usually an adjective and a noun. The distinction, however, is not very significant.

With personal names, that is names of actual persons, the names do not generally carry any meaning, although they may have associations. A name is usually chosen arbitrarily to represent the carrier of the name. The linguist Frank Robert Palmer (1981) shares this view when he writes about proper nouns:

> For while these [proper nouns] are used to refer to particular people, places, times, etc., it is debatable whether they have any denotation and they can hardly be said to have a meaning. We would not normally ask *What does John Smith mean?* or *What is the meaning of Paris?*".
> (Palmer 1981: 20)

This is true, even though names often do carry a meaning. Going back in time, names like *John Smith* really meant that John was a smith for a profession, so this was not chosen arbitrarily. In the same way, surnames like *Richardson* meant that the carrier was the son of a Richard. Onomastic research also shows that most first names carry a meaning. Today, however, it is debatable if personal names actually signal something about their carriers. Names are chosen in different ways; they may be the most popular names of the time when a child is born and given its name, they may have a history within the child's family or they may be original and unusual, ensuring that the child is the only one carrying it.

In fiction, however, the case is different. Names of persons are usually selected from an existing register of names, whereas literary characters are not necessarily selected from the same existing register. The writer creates characters and also creates or chooses the names for them. The writer is also the creator of the plot, the places, the setting and the world where the story takes place. The choice of names for the characters may in some cases be arbitrary, but it may also, as in many cases, be a conscious choice. The name may carry a meaning, it may deliberately be chosen specifically for a character in order to convey something, to signal something about the character to the reader. Fictional names are, hence, tied to their context. Yvonne Bertills discusses the significance of the naming of literary characters:

> "[...]fictive names may provide stronger identification marks than conventional names, especially invented names since they have specific and unique reference in the sense that they originally only refer to one specific referent. In other words, the relationship between the name and the referent is a one-to-one: there is only one 'real' *Pippi Longstocking.*
> (Bertills 2003: 42)

This means that names of literary characters in many cases may be carriers of specific characteristics because of their appearance or other characteristics in their context, the literary context. The use of names in literature hence differs from the general use of names in the way that the literary names often have both content and form. In her article on personal names in Finnish children's and youth literature, Bertills makes this distinction between the use of general names and the use of literary names:

> In general name practice the most usual function is to identify and individualize the carrier of the name, but in literature the name also has the function of an important piece of the puzzle that has several functions in the text. In literature the name relates to the story in general, to the motifs and themes, at the same time as names are both stylistic and narrative technical tools.
> (Bertills 2001: 42).

Especially in children's literature where there is a great variety of fictional and fantasy characters and surroundings, the fact that the literary name has several functions is of great importance. The name is, as Bertills calls it, *a piece of the puzzle*, and functions as a link between the fictional world and the fictional characters. An example of this is the name of the fictional character *Moomintroll*, who lives in the fictional place *Moominvalley*.

This linking function, where the literary name of a character conveys some message about the character and, possibly, about the fictional surroundings, is according to the 'semiotic triangle' not a direct link between *the referent* and *the symbol*, but via *thought* or *reference* (Ogden & Richards in Palmer 1981: 24). The symbol is the created, fictive name by the writer and the referent is the person/place/thing that the name refers to. Figure 1. demonstrates the relation between these.
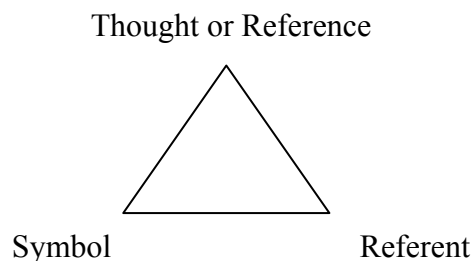
Thought or Reference

Symbol   Referent

Figure 2. The Semiotic Triangle.

The semiotic triangle shows that the fictive name is more than just a reference; it carries information, something that the author wants to signal to the reader. This information, this message that the author wants to send to the reader through the name, becomes a challenge for the translator, who has to interpret the author's intentions and create equivalence in the target text. This, and other problems that the translator faces, will be discussed in the next chapter on the translation of proper names in literature.

3.2 Translating names in literature

Names are linguistic and cultural elements with narrative functions and specific characteristics. This is also what causes the great dilemma of translating them – their diverse nature. According to Rune Ingo, the traditional semantic point of view is that proper names in themselves do not carry any particular meaning, but that they are used in identifying different individuals and carry associations. Without any particular meaning, there is nothing to be translated. (Ingo 1990: 241). Thereby, one could say that names should not be translated, although in reality the practice is not as simple as this. Proper names are seldom random, insignificant combinations of sounds. (Newmark 1981: 70; Ingo 1991: 204). The sound combinations used as names can, though, be of such character that they do not fit in equally well in all languages and some combinations of sounds can be difficult or even impossible to pronounce in a certain language and thereby difficult to remember and to identify characters by. This usually leads to that names that are hard to pronounce are adjusted to the rules of pronunciation and spelling of the own language, e.g. London; *Londres* (French), *Lontoo* (Finnish).

The general rule is that the names of living persons are not adjusted to the target language. There are exceptions, though, like the names of rulers; the French *Raoul* becoming *Rudolph* in English, *Philippe* getting the more English way of spelling *Philip*, *Jean* becoming *John* and *François* becoming *Francis*. This adjustment is also done the other way; *King Charles* becoming *Carlos* in Spanish. Ordinary names of persons are usually not translated, but apart from ordinary names, there are often fictional names in literature. Fictional names can, as has earlier been mentioned, may carry information about the fictional character's personality or appearance, and are therefore not as

universal as ordinary personal names. Ingo states that the fictive literary names are translated more often than real proper names (Ingo 1991: 205-208). What determines the choice, translating or not translating, depends on which audience the translation is intended for and whether the original story takes place in a clearly defined location or not. One example of translated names within children's literature is Astrid Lindgren's *Pippi Långstrump*, who is called *Pippi Longstocking* in English, *Pippi Langstrumpf* in German and *Peppi Pitkätossu* in Finnish. (Törnqvist 1977: 185-186, 191). In this example, the choice of translating the name and adjusting it to the target language is obvious, since it contains information about Pippi's appearance. In all cases of translation, the information of her "*långstrumpor*", i.e. long stockings, has been conveyed in some way in all target texts. This is also, most likely the reason for the translation – that the name itself carries information about Pippi's appearance.

It is mainly within children's literature that also proper names; i.e. the names of the characters, are translated. According to Stolt (2006: 67), children's fantasy, intuitive perception and willingness to take an interest in anything new, foreign and difficult is strongly underrated. Names and book titles also fall under this category, although the titles are made elsewhere. It is totally acceptable to translate original names that are difficult to pronounce in the target culture. However, names that exist in the target culture are often translated as well. An example of this is the Swedish author Astrid Lindgren's *Emil i Lönneberga* [Emil in Lönneberga] who is called *Michel* in German, even though the name *Emil* exists in German and does not present a problem with pronunciation. *Michel*, on the other hand, is not a Swedish name and the *ich*-sound is not found in the Swedish language. Other names in the book, like *Lina*, *Ida*, *Anton*, *Alfred* have been transferred without any changes and it can therefore be questioned why the name *Emil* necessarily had to be replaced with *Michel* (Stolt 2006: 67). If the translator felt the need to change *Emil* into something else, a more natural choice would have been to change it into another name that is more common also in Sweden, where the story takes place.

Different scholars of translation studies have suggested possible methods for translating proper names. For instance, Newmark suggests that a possible method of translating

literary proper names with connotations is to first translate the source language word underlying the proper name into the target language, and after that naturalise it back into a new source language proper name (Newmark 1981: 71). The problem with the method is that a literary name may consist of several words and meanings that form the name. Also, the connotations may be on different levels, in content and/or in sound.

4 ANALYSIS

In this chapter, I will present the names in my material and their translations. I will present the names that appear in Swedish and the English translation and compare the two in order to find out what kind of choices the translator has made when translating. I will use James S Holmes' translation strategy of *retention* and *re-creation* when analysing the names.

4.1 Names and their translation

The names of this study are those of the main characters in the book *Trollkarlens hatt*, those that appear repeatedly throughout the story and that have a name that identifies them. I will divide the names into categories based on Holmes' chart of *retentive* and *re-creative* choices made by the translator.

4.1.1 Retentive

The proper names that have been translated keeping elements of the original name will be presented below as *retentive*, that is the translator has made the choice of retaining specific elements of the original names in the translation.

Mumintrollet / Moomintroll

The Moomintroll is one of the main characters in the Moomin books. In the original, this character's name is presented in different forms, e.g. Mumintrollet, Mumin, Mumintroll and not always with a capital letter in the beginning. The book *Trollkarlens hatt* begins:

> En grå morgon föll den första snön over mumindalen. Den kom smygande tätt och tyst, och på några timmar var allting vitt.
> Mumintrollet stod på trappan och tittade på hur dalen drog vinterlakan över sig, och han tänkte stillsamt, i kväll går vi i ide.
> (Jansson 1992: 7)

In *Finn Family Moomintroll*, the same paragraph is translated as follows:

> One grey morning the first snow began to fall in the Valley of the Moomins. It fell softly and quietly, and in a few hours everything was white. Moomintroll stood on his doorstep and watched the valley nestle beneath its winter blanket.
> (Jansson 1986: 11)

Even though the form of Mumintrollet in the original stands in definite form, which in English would give it a definite article, i.e. the Moomintroll, the translator has chosen to leave out the article and use the name in the indefinite form.

The word Swedish *Mumin* or the English *Moomin* is a made-up word that does not have any denotation. The sound is the same in both Swedish and English, while the translator has chosen to give the English word the double-o in the middle instead of the u-letter, which is pronounced differently in English than in Swedish. The associations of the word are primarily linked to the character's appearance and personality, the round forms and the kind nature – 'Moomin' gives positive associations. The word 'troll', then again, gives a mixed message in this context, since a troll in fairy tales is not generally sweet and kind. According to a dictionary, a troll is:

> **troll**   /trohl, troll/ ***noun*** in Germanic and Scandinavian folklore, an ugly dwarf or giant that lives in caves or hills. [from Norwegian *troll* and Danish *trold* a giant or demon]
> (The Penguin English Dictionary)

This definition shows that "trolls" in general are scary, ugly creatures. In Swedish, the word is used in expressions as "*ful* som ett troll", meaning "*ugly* as a troll" or "*gammal* som ett troll", meaning "*old* as a troll". These vernacular expressions show that the general associations to the word 'troll' are negative. There is a children's song that most children in both Sweden and in the Swedish schools in Finland learn that begins: "Ett *gammalt, fult och elakt troll* det var en gång…", which means "There once was an *old, ugly and mean troll*…". This is linked to the perception of trolls being both repulsive and scary. That the word also stands for 'giant' or 'demon' confirms the negative

associations. The Moomintrolls, on the other hand, are kind-natured, sweet creatures that do not have the denotation of the dictionary definition.

In Moominmamma's letter to the reader (see Appendix 2.), the translator, Elizabeth Portch gives a definition of trolls that differs from the dictionary definition when she writes:

> […]is is really ~~possibl~~ possible you havent any Moomintrolls? Or not even know what a troll is for a something? I draw very badly but about like this (picture) he looks like. They are small and shy and hairy and there are lots and lots of them in the Finnish forests. The greatest differ~~a~~ence between them and us is that a moomintroll is smoooth and likes sunshine. The ~~usual~~ common trolls popp up only when its dark.
> (Appendix 2.: Moominmamma's letter to the reader)

In her letter, Moominmamma gives the reader the perception that trolls are shy, and thereby gives trolls a kinder nature than the general, scary, perception. If the greatest difference between the forest trolls and moomintrolls is in their appearance, this would also mean that regular forest trolls are as kind-natured as the moomintrolls and not mean, as is the general perception.

The choices the translator has made when translating *Mumintrollet* into *Moomintroll* are retentive. Portch has kept the sounds and associations of the original, Swedish, name, which gives the translation exoticizing elements.

mumintrollets mamma, Muminmamman / Moominmamma

The name of this character, the mother of Moomintroll, appears in different forms in Swedish in the original, but only in one form in English. The first time she is mentioned in *Trollkarlens hatt*, she is called 'mumintrollets mamma', which literally translated means 'the mother of the moomintroll'. The next time she is mentioned, she is called 'muminmamman', which is in definite form and in a literal translation would get the English form 'the Moominmamma'.

In the case of Moominmamma, the translator has made the same decision as with turning mumintrollet into Moomintroll and left out the definite article. Portch has chosen the form Moominmamma from the beginning and used it consequently through the book even though the Swedish form varies. The variation is not only in the form of the name; as the name Mumin is not always spelled with a capital letter, the case is the same with the name muminmamma in the Swedish original. The form of the word 'mamma', meaning 'mum, mummy', has maintained in its Swedish form also in the English translation. The form of the translation is, thereby, retentive and exoticizing.

det lilla djuret Sniff / Sniff

In *Trollkarlens hatt*, this character is introduced as 'det lilla djuret Sniff', meaning 'the little animal Sniff', but in the rest of the book he is referred to as only 'Sniff'. This distinction has not been made in *Finn Family Moomintroll*, where he is called Sniff from the beginning and throughout the book. The addition of *det lilla djuret* immediately gives the reader a perception of the size of this character, something that is not conveyed in the English version. As has been mentioned, the illustrations made by Tove Jansson that accompany the stories are of significance especially concerning the characters and their appearance. By calling the character det lilla djuret Sniff, the reader gets the perception that Sniff is very small and that there is a difference in size between Sniff and the other characters, that this is the reason for the distinction. At the point of the story where this occurs, there is no illustration of Sniff. Later on in the story there are pictures of the characters together, where Sniff is of the same size as the other characters. In relation to the pictures, it seems a bit strange to call him 'det lilla djuret Sniff', since he does not appear to be any smaller than the others.

The Swedish name Sniff has associations to the verb 'att sniffa', 'to sniff', which has the meaning:

> **sniff** /snif/ *verb intrans* to draw air audibly up the nose, esp for smelling or for cleaning the nasal passages > *verb trans* **1** to smell or inhale (something) through the nose. **2** (+out) to detect or become aware of (something) by or as if by smelling
> (The Penguin English Dictionary)

The word 'sniffa' is mainly used to describe the sniffing-behavior of animals and also for humans in the meaning of drawing air up the nose or inhaling e.g. glue. The definitions in both Swedish and English have to do with the nose and inhaling. The character Sniff has a very pointy and sharp nose (see Appendix 1.: Moomin Gallery).These features of his appearance are likely to have had an influence on him getting the name Sniff. The choices that the translator has made are retentive, keeping the same associations as the original name has and exoticizing instead of naturalizing.

snusmumriken / Snufkin

The Swedish word 'snusmumrik' is an old word with the etymological meaning 'person with a snuffy nose' (Hellquist 1980). The word actually derives from two different words, 'snus' and 'mumrik', where 'snus' is snuff, the kind of tobacco you put under your lip and 'mumrik' has the definition 'strange, somewhat repulsive person' (Svensk ordbok 1990). The word snusmumrik is according to its definition synonymous with 'snusgubbe', 'ubbe meaning 'old man'. This means that a 'snusmumrik' is an old, strange, somewhat repulsive man who uses snuff.

The snusmumriken, Snufkin, in the Moomin stories is an independent and adventurous loner who is Moomintroll's best friend. According to Tove Jansson, snusmumrik is a word that used to mean 'vagabond' or 'bum'. It could also have the meaning 'introvert person'. (Holländer 1983: 18) These definitions are not found in dictionaries; however it seems that Jansson has bore them in mind when she created Snufkin. He is a vagabond in green felt clothing, sometimes depicted carrying his belongings in a bundle tied to a stick that he carries over his shoulder. He also enjoys smoking his pipe, which could be the reason for the snus/snuff appearing in his name. The English ending of the word, '-kin' is a suffix that forms nouns. It derives from the Middle English, from early Dutch – *kijn* or Low German *–kin* and means 'a small kind of something'. As a noun 'kin' is 'a group of people of common ancestry' (The Penguin English Dictionary). The translated name has, thereby kept the same associations as the original and the choice of the translator has been retentive.

mumintrollets pappa, Muminpappan / Moominpappa

With 'mumintrollets pappa', or 'Muminpappan', the case is the same as with Moominmamma, i.e. both forms are used throughout the original Swedish book, whereas the form 'Moominpappa' is used in the English translation.

The Swedish form has been retained in the English name Moominpappa, as is the case with Moominmamma. This resembles the English equivalences 'mum/mummy' and 'dad/daddy', but the decision to use the Swedish words means foreignizing the names for the English readers. This foreignizing choice is exoticizing and retentive.

hemulen / the Hemulen

This character, hemulen, which in Swedish stands in definite form, is translated into 'the Hemulen', which actually gives it double definite form through the article 'the' and the Swedish definite ending '-en'. As literal translation of 'hemulen', 'the Hemul' would be sufficient. In the original, hemulen is always written beginning with a small h, while the English translation has a capitalized H.

The word 'hemul' is an old Swedish legal term with the meaning 'obligation for a seller to prove that the transferred value did belong to him'; 'proof of accuracy' (Svensk ordbok). The term is also used in Swedish vernacular in the more mundane meaning 'reasonable, fair, just' as opposed to the contrary, 'ohemul' which means 'unreasonable'. In the Moomin books, this term is also used but in this context it comes to mean 'not typical of hemuls'.

The meaning of the word 'hemul' is strongly linked to the character hemulen. Hemulen is actually only one of a species, 'hemulerna', which is the plural form. Characteristic for hemulen and his species is that they are well-organized, responsible, just and pragmatic. They do not take life easy and everything they do, they do full out. Hemulen is a collector and when we meet him in *Trollkarlens hatt* and *Finn Family Moomintroll*, he has just completed his stamp collection – and is devastated, because he does not

know what to do next. All the stamps are in it and there is not a single error in the collection. Being a collector has given the Hemulen meaning and purpose, while he cannot see the meaning of a complete collection. This is an example of the Hemulen's personality traits; they are duty bound and strive to perfection, but are not capable of enjoying the result, in this case a complete stamp collection. The choices of the translator concerning the translation of hemulen into the Hemulen are retentive and exoticizing.

Snorken, snorkarna, Snorkfröken / the Snork, the Snorks, the Snork Maiden

'Snorken', 'the Snork' and 'Snorkfröken', 'the Snork Maiden', are included in the family of 'snorkarna', 'the Snorks'. The Snork Maiden is the one member of this family of creatures that appears most in the series of Moomin books. the Snork Maiden is the girlfriend of Moomintroll and has the same appearance as the other Moomins; Moomintroll, Moominmamma and Moominpappa.

The word 'snork' is derived from the Swedish adjective 'snorkig', which means 'rude in an arrogant manner' (Svensk ordbok 1990). In the dictionary one can also find the noun 'snork' with the meaning 'snorkig person', that is a person with the qualities of 'snorkig'. In English, the word 'snork' does not exist. The preservation of the Swedish word in the English translation thereby means that the word does not have the same negative denotation for English readers. By this, the translator has chosen a retentive translation strategy, exoticizing the name for the readers of the translation. The word 'maiden' in English means 'not married' (The Penguin English Dictionary), which has the same meaning as the Swedish 'fröken'. A 'fröken' is an unmarried female, and the word is also used in the meaning 'Miss', e.g. 'fröken Jones' means 'Miss Jones'.

Mårran / the Groke

'Mårran' is a big, black creature who is the most terrifying character in the Moomin books. She is illustrated as a ghost-like stone-shaped being with eyes and hands but no

feet. She has a row of white, shiny teeth and her howl can be heard from a far and frightens all creatures.

'Mårran' comes from the verb 'att morra', 'to growl or snarl' (Norstedts 2003). The word 'morra' is usually used about dogs and other animals, but can also be used for humans in the meaning 'speaking angrily in a low voice'. The presentation of 'the Groke' in Moominworld also contains this word,

> The Groke is a lonely traveler who makes the ground freeze over wherever she goes. Even if the Groke's chilling cries may sound pretty scary in the dark, she is not fundamentally evil. Maybe she is only <u>growling</u> because she is lonely.
> (Moominworld 2009)

The Swedish name comes from the character's frightening features and the howling that scares everybody. The translation 'the Groke' has a connection to the same meaning, 'to growl', which corresponds to the original name and its association. The translator's choice has, thereby been exoticizing and retentive.

4.1.2 Re-creative

Tofslan och Vifslan / Thingumy and Bob

These two characters, 'Toflsan' och 'Vifslan, 'Thingumy' and 'Bob' are two small characters that appear only in *Trollkarlens hatt*. The Swedish names derive from two female names, 'Tofslan' from Tove and 'Vifslan' from Viveca (Aejmelaeus 1994: 71). The two appear as a couple and are only understood by each other because of their language that nobody else understands. The language they speak is strongly linked to their names in the Swedish original. Their names have the element '–sla' in them, an element that is derived from the Swedish language, and the '-sla' is also attached to the words in their language.

The English translations, 'Thingumy and Bob' do not resemble the original names to their appearance or the way they sound. According to Bertills, 'thingumy' is a

vernacular word used for things or people that you don't know or recall the name of, e.g. 'Mr. Thingumy' in the meaning 'Mr. What's-his-name-again' (Bertills 1995: 43). In Trollkarlens hatt, the language that Tofslan och Vifslan speak has the same '-sla' element that is included in their names, like in the following example:

> Begripslar du allsla? frågade Tofslan
> Inte ett duggsla, sa Vifslan och blåste en körsbärskärna på domaren.
> (Jansson 1992: 121)
>
> [Begriper du alls? frågade Tofslan
> Inte ett dugg, sa Vifslan och blåste en körsbärskärna på domaren]

They use real words and speak Swedish, but with an addition of the '-sla' element in some words, which makes the language original but not impossible to understand. In *Finn Family Moomintroll*, Elizabeth Portch has chosen another way of depicting their diverging way of speaking. The example from above is translated like this:

> Man you cake it out? asked Thingumy.
> Mot nutch, said Bob, blowing a cherry stone at the judge.
> (Jansson 1986: 134)
>
> [Can you make it out? asked Thingumy.
> Not much, said Bob, blowing a cherry stone at the judge.]

In this translation, the diverge is shown by the beginning letters of the words changing place with each other, which is a way of showing that the way these two characters speak is different from ordinary language and that they are the only ones who use this "language". The choice of the translator is re-creative and naturalizing, bringing the translated names closer to the target culture and the target readers.

4.2 Supporting characters without proper names

In *Trollkarlens hatt*, there are characters that play a small or insignificant role, minor characters that appear only for a brief moment, who support the story but do not have proper names. These will be listed and discussed in this chapter.

4.2.1 Retentive

myr-lejonet / the Ant-Lion

'Myr-lejonet' appears briefly in the second chapter of *Trollkarlens hatt*. as a creature that lives in the sand on the beach. He is illustrated as only a lion's head that sticks up from the sand. The name comes from two words; 'myra' meaning 'ant and 'lejon' meaning 'lion'. The translation 'the Ant-Lion' is thereby a direct transfer of the same information as in the original name and in the same form, apart from the capitalized first letters of the words Ant and Lion. There is, however, a possibility to ambiguity in the original word since the word 'myr' has the meaning 'swamp or mire' (Norstedts 2003). That could mean that the original meaning of 'myr-lejonet' is not 'ant-lion' but 'lion that lives in a mire. In reality, 'myrlejon', 'antlions' are a family of insects (Wikipedia 2009). The 'myr-lejon' in *Trollkarlens hatt* is thereby not the same creature as a real 'myrlejon'. Since the translation is literal from the original Swedish name, the translation strategy is retentive and exoticizing.

bisamråttan / the Muskrat

'Bisamråttan' is a supporting character that appears in the third chapter of *Trollkarlens hatt*. He is a quite old and very determined figure who is mostly irritated and would like to be left in peace and quiet. The word bisamråtta means muskrat and the character is also illustrated as one. The translation of 'bisamråttan' is thereby literal and retentive into 'the Muskrat', but while 'bisamråttan' does not serve as a name for him but rather as an allusion, 'the Muskrat' with the capitalized m fills the function of a name.

Hatifnattarna / Hattifatteners

'Hattifnattarna' is a collective name for a group of creatures that appear in several Moomin books. They are presented like this:

> The Hattifatteners always appear in great hosts. Nobody really knows where they are coming from or where they are going, but their presence can be sensed as electricity in the air. In a thunderstorm, the Hattifatteners glow with a mysterious light.
> (Moominworld 2009)

The verb 'fnatta' has the meaning 'to run around aimlessly, on random' (Svensk ordbok 1990). This is characteristic for the Hattifatteners, how they appear to move around randomly as a group. In Swedish, the noun 'fnatt' means 'milder madness' (Svensk ordbok 1990), which is also a description of the activity of the Hattifatteners. The name 'Hattifnattarna' thereby describes the nature and the movement of the Hattifatteners. The first part of the word, 'hatt' also has the meaning 'hat', which is not associated with the creatures. In the English 'Hattifatteners', the translator has chosen a retentive translation strategy, keeping the appearance and the sound of the original word without it carrying any specific meaning in the target language.

Mameluken / The Mameluke

'Mameluken' is a large fish that the Moomins encounter when out on a fishing trip. The word 'mamelucker' means 'long underpants or trousers for women, originally intended to be shown below the skirt; nowadays only used in warming purpose' (Svensk ordbok 1990). The English word 'Mameluke' has the following definition: 'a member of a politically powerful Egyptian military class, descended from Turkish slave [French *mameluk* from Arabic *mamlūk* slave] (The Penguin English Dictionary 2003). These definitions can in no immediate way be associated to a fish and also differ greatly from each other in the meanings they bear. However, the literal translation of the word shows a retentive choice by the translator.

en Gafsa / The Magpie

'Gafsor' is a collective name for a race of creatures in the Moomin books. In *Trollkarlens hatt*, one of these is mentioned in the following way:

> Bra, sa snusmumriken. (Nu ska ni få höra en historia som en Gafsa berättade för mig när jag var liten.)
> (Jansson 1992: 89)

The term 'en Gafsa' refers to one of these creatures - a random one - and is not the name of a specific person. The example was translated into:

> "Good", said Snufkin. "It's a strange story, and I got it from the Magpie.
> (Jansson 1986: 99)

In the translation, Portch has used the form 'the Magpie', meaning a specific person and not 'a Magpie', which would have been equivalent to the Swedish form.

The word 'gafsa' is equivalent to the word 'gaffla', which means 'to talk about something uninteresting in an exited and obstinate manner' (Svensk ordbok 1990). The same kind of meaning is found for the English word 'magpie'. Except for being 'a collective name for birds of the crow family', the word 'magpie' also means 'a person who chatters noisily' (The Penguin English Dictionary 2003). The race of 'gafsor' thereby is depicted as a collection of loud and chatty women. Elizabeth Portch chose to use 'the Magpie' as translation for this character, showing a retentive translation strategy. There are, however, other translators that have used other names. Kingsley Hart, who has translated *Moominvalley in November*, encountered 'Gafsan' in the story and translated it into 'Gaffsies' (Jansson 2003: 16). The choice of retaining the Swedish sound means that the English 'Gaffsies' does not have the same denotation as 'Magpie' does, but in *Moominvalley in November*, the 'Gafsa' is one specific character and 'Gaffsies' thereby represents a proper name and not a collective name for 'gafsor'.

4.2.2 Re-creative

Stora råttan på slaskhögen / The Pig-Swine

This is a character that is only mentioned in the second chapter of *Trollkarlens hatt*. The literal meaning of 'stora råttan på slaskhögen' is 'the big rat on the waste-pile'. The character has no real name that is mentioned, but is only referred to as the kind of animal she is and where she lives. The translation 'The Pig-Swine' is not a real name either, but it gives the character different associations. A 'pig-swine' would mean a combination of a pig and a swine, which are different words for the same animal. The choice of changing the character from a rat into a pig or swine seems both unnecessary and unreasonable. The rat on the waste-pile is logical since waste attracts rats and rats are free animals that can be found in environments where waste is handled, while the thought of a pig in a waste-pile is more unfamiliar. Pigs are also associated to be dirty and muddy, which is the source of expressions like 'smutsgris', meaning 'dirty pig', but in the context of a waste-pile the rat seems more appropriate. Since the connection between rats and waste is not bound to this specific environment but universal, the translator could have kept the original 'råttan', the rat in the translated name as well. The choice that the translator made was re-creative.

Trollkarlen / The Hobgoblin

'Trollkarlen' is a character that only appears in the book *Trollkarlens hatt*. 'Trollkarl' literally means 'magician, wizard' (Norstedts 2003). The character is depicted as a wizard in a cape and top hat and he possesses magical gifts; he can fly and he can change himself into anything he wants. The original name 'trollkarl', 'wizard', thereby tells the reader what he is. The translation of 'Trollkarlen' in *Finn Family Moomintroll* is 'The Hobgoblin'. This term is found in folktales 'to describe a friendly or amusing goblin', 'goblin' being a an imaginary evil, crabby, and mischievous creature described as a grotesquely disfigured or gnome-like phantom, that may range in height from that of a dwarf to that of a human' Hobgoblins have also appeared in comic books by Marvel comics. (Wikipedia 2009.) The definition for a 'hobgoblin' is ' 'a bugbear or

bogey' (The Penguin English Dictionary 2003), which gives the associations to a frightening and threatening creature. The translator's choice to use 'The Hobgoblin' instead of translating it into 'The Wizard' or 'The Magician' is a choice of bringing the character closer to the target culture, using a term that is found in folktales in that culture. It is, thereby, a re-creative and naturalizing translation strategy. A 'hobgoblin' is, however, not the equivalent of 'Trollkarlen'. The character 'Trollkarlen' does to some extent frighten the Moomins, because of the magic powers he possesses and the fact that he is an unfamiliar outsider who visits the safe and familiar Moomin world, but the term 'hobgoblin' is stronger and denotes more negative, frightening and unfamiliar traits than the more common terms 'wizard' and 'magician'.

4.3 Place names

In *Trollkarlens hatt*, there are some places that have actual place names; others are just mentioned without further exactness. The names that have actual names will be discussed as 'place names' in this chapter.

4.3.1 Retentive

Mumindalen / The Valley of the Moomins

'Mumindalen' or 'The Valley of the Moomins' is the place where the Moomin stories take place, where the Moomins live (see map Picture 1, page 12). 'Mumindalen' is the original term for the place and consists of the terms 'mumin' and 'dalen'. 'Dal' means 'valley' and 'Mumindalen' is always in the definite form 'dal<u>en</u>', '<u>the</u> valley'.

In *Finn Family Moomintroll*, 'Mumindalen' has been translated into 'The Valley of the Moomins' (Jansson 1986: 14), describing that it is a valley where the Moomins live and/or that the Moomins possess. This form is the one used by Elizabeth Portch, showing a retentive choice of translation strategy, while the other translators of the Moomin books, Kingsley Hart and Thomas Warburton, have used the term 'Moominvalley' (Jansson 1995, Jansson 2003: 11). Since the two latter translators have

translated a greater amount of the Moomin books than Portch, the term 'Moominvalley' has become more used. In *Finn Family Moomintroll*, even though Portch uses the term 'The Valley of the Moomins' in the text itself, she is not consequent in the usage since it in the map of 'Mumindalen' in the book says 'Map of Moomin Valley' (see map Picture 1, page 12), a third variant where she separates the words and capitalises both 'Moomin' and 'Valley'. All three variants are, though, literal translations that all contain the words that carry a meaning in the original, that is 'mumin' and 'dal'. The form 'Moominvalley', however, is the most direct translation of all three variants.

Ensliga Bergen / The Lonely Mountains

'Ensliga bergen', 'The Lonely Mountains' are the mountains that surround Moominvalley. The mountains are a frightening place and the home of 'the Groke'. The word 'enslig' means 'distantly situated, lonely, isolated, desolated' (Svensk ordbok 1, 1990). This describes the location of the mountains and also the associations that are applied to them; the lonely Groke lives there by herself away from Moominvalley, where everybody else lives and where there is company. 'The Lonely Mountains' is a retentive translation of 'Ensliga bergen' and the translator has kept all the elements that the author has intended the name to contain.

4.4 Names of non-living beings

In chapter three of *Trollkarlens hatt*, the Moomins find a boat that has drifted in from the sea. They want to name the boat and the characters give different suggestions, that will be listed and discussed in this chapter.

4.4.1 Retentive

"Tippan" / The Pee-Wit

"Tippan" is Snork Maiden's suggestion, translated into 'The Pee-Wit". The word 'tippa' has several meanings. It can mean 'to fall, to tip over' or 'to guess' when used as 'jag tippar att det blir så', 'I guess/tip that it will be so'. To fill in a pools coupon is also called 'att tippa' (Svensk ordbok 2, 1990). The more vernacular meaning of the word is, however, 'little bird'. It does not indicate a certain type of bird, but is a collective name for small birds, mostly used with and by children, e.g. 'se, en tippa', 'look, a bird'.

Snork Maidens intention is the latter one, referring to the bird association:

> Den måste ha ett namn! ropade snorkfröken. Vore inte "Tippan" hemskt sött!
> Tippa kan du vara själv, sa snorken föraktfullt. Jag föreslår Havsörnen.
>
> [It has to have a name! cried Snork Maiden. Wouldn't "Tippan" be awfully cute!
> Tippa yourself, the snork said scornfully. I suggest The Sea Eagle.]
>
> (Jansson 1992: 55)

Snork Maidens suggestion of calling it 'Tippan' gives the snork associations to a little bird and he immediately rejects the suggestion in favor of his own suggestion. The same example has been translated into:

> "It must have a name!" cried the Snork Maiden. "Wouldn't *the Pee-wit* be rather sweet?

> "Pee-wit yourself"; said the Snork rudely. "I prefer The Sea Eagle."
> (Jansson 1986: 62)

The word 'pee-wit' or 'peewit' has the same meaning as 'lapwing'(The Penguin English Dictionary 2003), a small bird that in Swedish is 'tofsvipa'. The translator has kept the association to a bird, but chosen to use a specific kind of bird instead of the collective meaning that 'tippa' has. Even so, the choice of translation strategy is retentive.

Havsörnen / The Sea Eagle

The Snork's suggestion is in *Trollkarlens hatt* 'Havsörnen', translated into 'The Sea Eagle'. The translation is literal and retentive, the association between the two suggestions 'tippa' and 'havsörn', 'peewit' and 'sea eagle' is preserved in the translation as well.

Muminates Maritima /Moominates Maritima

This is the suggestion of the Hemulen, who insists that the name must be in Latin. The sound and appearance of the name is preserved in the translation from 'Muminates Maritima' to 'Moominates Maritima'. The translation strategy is thereby retentive. The Latin word 'Maritima' means things and terms related to the sea and the slight change is only made in the first part of the word, changing the Swedish 'mumin' into 'moomin'.

Smygande vargen / Lurking Wolf

The suggestion 'Smygande vargen' comes from Snufkin. The word 'smygande' means 'stealthy, sneaking, insidious, lurking' (Norstedts 2003) and 'varg' means 'wolf'. The translation into 'Lurking Wolf' is retentive and literal, it contains exactly the same elements and associations as the original.

Äventyret / The Adventure

The final suggestion comes from Moominmamma:

> Jag tänkte båten skulle heta nånting som påminner om allt vi ska göra med
> den – och då tycker jag att Äventyret skulle passa.
> (Jansson 1992: 55)

> I think the boat should be called something to remin dus all of what we are
> going to do with her – and so I think *The Adventure* would be a good
> name.
> (Jansson 1986: 63)

An 'äventyr' is 'an adventure' and the finite form 'Äventyret' corresponds with the retentive translation 'The Adventure'. The only difference in the usage of these two is that *The Adventure* throughout the book is written in italics, while 'Äventyret' is referred to only as Äventyret beginning with a capital letter but without any citation marks or italics.

5 CONCLUSIONS

In all cultures and languages, there are elements that are difficult to translate. The purpose of this thesis was to study the names in the *Moomin* book *Trollkarlens hatt* and how these names have been translated into English, since some of the names of the books can be a challenge to a translator.

The main aim of this study has been to draw attention to the characteristics of names of the literary characters in the *Moomin* books and to examine what kind of decisions the translator has made when translating the names. Since many of the names are connected to the character's personality and/or appearance, my interest has been finding out whether translators of the *Moomin* books have chosen to take this into consideration when translating and if so, how. The analysis was conducted using James S Holmes' translation strategy of *retention* and *re-creation* and the results show that retention was the translation strategy that was preferred by the translator of *Trollkarlens hatt*.

There are many types of names in *Trollkarlens hatt*, proper names of the main characters and names or allusions to supporting characters of the story. I also chose to look at names of places and non-living things in the story, in order to compare the translator's choices.

In most of the translated proper names, the translator has either chosen to imitate the Swedish sound of the original name, or a word-for-word translation with an equivalent in the English language. There are exceptions, like 'Tofslan och Vifslan' that are translated into 'Thingumy and Bob', since the '-sla' element of the original names are not very easy to transfer directly into English. In that case, the translator has made the choice of using names that are closer to the readers of the target text. The same choice was made when translating 'Trollkarlen' into 'The Hobgoblin'. For many of the names of the characters in the story, it is typical that they have a connection to the appearance of the character. Where this occurs, the translator has taken this into consideration when translating. The appearance is conveyed through illustrations made by the author Tove

Jansson, and since they have a significant role in the naming of the characters, I have added a Moomin Gallery as an appendix to this thesis.

The place names have been translated literally, preserving the elements of the original and giving the same associations as the Swedish words give. Concerning the names of non-living things, the translator has strived to retention of the form of the original in order for the story to work, like using the bird association from the original when translating 'Tippan' into 'The Pee-Wit'.

Even though the original story is not placed in an environment that is typically Finnish and the origins of the author do not have a great significance for the story itself, the translator Elizabeth Portch has chosen to take the origin into consideration in many ways. The title of the translation, *Finn Family Moomintroll*, immediately gives the readers of the target text information about where the Moomins come from, even if the environment is not explicitly Finnish. The Finnish associations are further enhanced by the 'letter from Moominmamma' (see Appendix 2.) that does not exist in the original but is a creation of the translator herself.

WORKS CITED

Primary sources:

Jansson, Tove (1992, original 1948). *Trollkarlens Hatt*. Esbo: Schildts Förlags Ab.

Jansson, Tove (1986, original 1948/first published in English 1950). *Finn Family Moomintroll*. Transl. Elizabeth Portch in 1986. Kent: Whitstable Litho Ltd

Secondary sources

Aejmelaeus, Salme (1994). *Kun lyhdyt syttyvät. Tove Jansson ja muumimaailma.* [When the Lanterns are Lit. Tove Jansson and the Moomin World]. Suomen Nuorisokirjallisuuden Instituutin julkaisuja 18 [Publication of the Institute for Finnish Youth Literature]. (toim. Kaarina Kolu). Saarijärvi.

Amazon. (2007) *The Moomin Books*. Cited 23.3.2007: http://www.amazon.com/Tales-Moominvalley-Moomintrolls-Tove-Jansson/dp/0374474133/ref=pd_bbs_2/104-5926639-7336748?ie=UTF8&s=books&qid=1176120172&sr=8-2

Bamberger, Richard (1978). The Influence of Translation on the Development of National Children's Literature. In: Klingberg, Göte, Ørvig, M & Amor, S. (red.), *Children's Books in Translation. The Situation and the Problems*. Uppsala: The International Research Society for Children's Literature, 19-27.

Bertills, Yvonne (1995). *Muumikirjojen henkilönnimet ja muminismit sekä niiden käännökset.*[Names of Characters and Moominisms and Their Translations] Turku: Åbo Akademi University Press. Master's Thesis

Bertills, Yvonne (2001). *"Anni, Vanlijflickan och Sop-prinsen – Personnamn i finsk barn- och ungdomslitteratur"* [Anni, the Vanilla-girl and the Garbage-prince – Proper names in Finnish children's and youth literature.]. Article, published in *Horisont*, number 2, 2001. Issue 48, pp. 40-47.

Bertills, Yvonne (2003). *Beyond Identification. Proper Names in Children's Literature*. Turku: Åbo Akademi University Press. Doctoral dissertation.

Brøndsted, Katrine & Cay Dollerup, "The names in Harry Potter". Perspectives: Studies in Translatology Vol. 12, No. 1, 2004 pp. 56-72. Multilingual Matters Ltd.

Crystal, David (1998). *Language Play*. Chicago: The University of Chicago Press

Eriksson-Nummela, Susanna. *Names and Their Translation into Finnish in the Fantastic World of Harry Potter and the Philosopher's Stone*. Vaasa: University of Vaasa. Master's Thesis 2002.

Finland's General Consulate (2009). Cited 20.1.2009. http://www.finnland.de/public/default.aspx?contentid=120378&contentlan =3&culture=sv-FI

Finnish Design (2009). Cited 20.1.2009 http://www.finnishdesign.fi/designerbio?id=10254202

Hedén, Birger (2008). Recensioner. [Reviews]. Beyond Babar: the European Tradition in Children's Literature. In: *Barnboken – tidskrift för barnlitteraturforskning* [The Children's Book – journal of research in the field of children's literature]. 2008: 2, 49-51.

Hellquist, Elof (1980). *Svensk etymologisk ordbok I-II*. [Swedish Etymological Dictionary I-II]. Lund: C. W. K. Gleerups förlag.

Holländer, Tove (1983). *From Idyll to Non-Idyll. An analysis of the Illustrations in Tove Jansson's Moomin Books*. Turku: Publications of the Finnish Institute for Children's Literature 4.

Holmes, James S (1988). *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi.

Ingo, Rune (1990). *Lähtökielestä kohdekieleen, Johdatusta käänöstieteeseen*. [From Source Language to Target Language, an Introduction to Translation Theory]. Juva: WSOY.

Jansson, Tove (1969, original 1950/first published in English 1952). *The Exploits of Moominpappa*. Translated by Thomas Wasburton. Harmondsworth: Penguin Books Ltd.

Jansson, Tove (1995, original 1963). Tales from Moominvalley. Translated by Thomas Warburton in 1995. Farrar, Straus & Giroux.

Jansson, Tove (2004, original 1950). *Muminpappans memoarer*. Stockholm: Alfabeta Bokförlag Ab

Jansson, Tove (2003, original 1971). *Moominvalley in November.* Translated by Kingsley Hart in 2003. Farrar, Straus & Giroux

Jones, W. Glyn (1984). *Vägen från mumindalen. En bok om Tove Janssons författarskap*. [The Road from Moominvalley. A Book on Tove Jansson's Authorship]. Hangö: Schidts Förlag.

Klingberg, Göte (1962). *Barnboken genom tiderna* [The Children's Book through times]. Stockholm: Bokförlaget Natur och Kultur.

Klingberg, Göte (1970). *Barn- och ungdomslitteraturen* [The Children's and Youth Literature] Stockholm: Aronzon-Lundin Ab.

Klingberg, Göte (1986). *Children's Fiction in the Hands of the Translators*. Malmö: CWK Gleerup (Liber).

Koskinen, Kaisa (1994). *Oman ja vieraan välissä: kääntäjä piilovaikuttajana*. [Between the Known and the Foreign: the Translator as Hidden Persuader]. In: Kylmänen, M (red.), *Me ja muut. Kulttuuri, identiteetti, toiseus*.[Us and Others. Culture, Identity, and the Other.] Tampere: Vastapaino, 81-92.

Kåreland, Lena (1980). *Möte med barnlitteraturen* [Meeting with Children's Literature]. Stockholm: Svenska barnboksinstitutet.
Kåreland, Lena (1994). *Möte med barnboken* [Meeting with the Children's Book]. Stockholm: Bokförlaget Natur och Kultur.

Lappalainen, Irja (1979). *Suomalainen lasten- ja nuortenkirjallisuus* [Finnish Children's and Youth Literature]. Espoo.

Lathey, Gillian (2006). Introduction. In: *The Translation of Children's Literature: a Reader*, 1-12. Edited by Gillian Lathey. Clevendon: Multilingual Matters Ltd.

Marshall, Margaret R (1988). *An Introduction to the World of Children's Books*; Second edition. Aldershot: Gower Publishing Company Ltd.

Mikael Agricola (2009). Cited 15.2.2009
http://evl.fi/agricola2007sv.nsf/sp?open&cid=Content898A0-2

Ministry of Education (2009). Cited 15.2.2009:
http://www.minedu.fi/OPM/Kulttuuri/taiteen_ja_kulttuurin_alat/kirjallisuu s/?lang=sv

Moominworld (2009). *Hattifatteners*. Cited 24.2.2009
http://www.muumimaailma.fi/englanti/muumit.html

Mumintrollets sida (2009). [The Moomintroll's Page] Cited 17.1.2009
http://www.gwindor.net/karta.htm

Mumin på olika språk (2008) [Moomin in Different Languages] Cited 17.3.2007:
http://www.thesauruslex.com/sprak/mumin.htm

Newmark, Peter (1981). *Approaches to Translation*. London: Pergamon Press.

Nikolajeva, Maria (1996) *Children's Literature Comes of Age. Towards a New Aesthetic*. New York: Garland.

Nikolajeva, Maria (1997) *Introduction to the Theory of Children's Literature*. Second, Revised and Enlarged Edition. Tallinn: Tallinn Pedagogical University.

Norstedts stora engelsk-svenska ordbok (2003) [Norstedts comprehensive English-Swedish dictionary]. Consultant Editor: Vincent Petti. Stockholm: Norstedts Akademiska Förlag.

Oittinen, Riitta (1993). *I Am Me – I Am Other: On the Dialogics of Translating for Children*. Acta Universitatis Tamperensis ser A vol 386. Tampere: University of Tampere. Academic dissertation.

Oittinen, Riitta (2000) *Translating for Children*. New York: Garland Publishing, Inc.

Palmer, Frank Robert (1981). *Semantics: Second Edition*. Cambridge: Cambridge University Press.

Puurtinen, Tiina (1995). Linguistic *Acceptability in Translated Children's Literature*. Joensuu: University of Joensuu, Publications in the Faculty of Humanities.

Quirk, Randolph, Sidney Greenbaum, Geoffrey Leech and Jan Svartvik (1985). *A Comprehensive Grammar of the English Language*. London: Longman.

Shavit, Zohar (1986). *Poetics of Children's Literature*. Georgia: The University of Georgia Press.

Schildts Förlags Ab (2009) *Mumin* [Moomin] Cited17.1.2009: http://www.schildts.fi/boecker/barn-och-ungdom/mumin

Stolt, Birgit (2006). How Emil Becomes Michel: On the Translation of Children's Books. In: The *Translation of Children's Literature: a Reader*, 67-83. Edited by Gillian Lathey. Clevendon: Multilingual Matters Ltd.

Svensk ordbok 1-2 (1990).[Swedish Dictionary] Consultant Editor Sture Allén. Göteborg: Esselte Ordbok.

Tampere Art Museum (2009) *Moominvalley*. Cited 21.1.2009: http://www.tampere.fi/muumi/svenska/bocker.htm

The Moomin Trove (2009). Cited 21.1.2009. Available at: http://www.moomintrove.com/9515015502-0-detail.htm

The Penguin English Dictionary, (2003). Consultant Editor Robert Allen. Second, Revised Edition. London: Penguin Books Ltd.

Törnqvist, Lena (1977). Astrid Lindgren i original och översättning. En bibliografi. [Astrid Lindgren in Original and Translation. A Bibliography]. In: Ørvig, Mary (red.), *En bok om Astrid Lindgren* [A Book about Astrid Lindgren]. Lund: AB Rabén & Sjögren Bokförlag, 182-242.

Urban Dictionary (2009). *Anthromorph*. Cited 14.5.2009:

http://www.urbandictionary.com/define.php?term=Anthromorph

Your Dictionary (2009). Cited 23.2.2009
http://www.yourdictionary.com/ahd/w/w0219900.html

Zacharias Topelius Skrifter (2009).[The Publications of Zacharias Topelius]. Cited 23.2.2009: http://www.sls.fi/topelius/barnlitteratur.htm

Wikipedia (2009a). *Hobgoblin*. Cited 25.2.2009.
http://en.wikipedia.org/wiki/Hobgoblin

Wikipedia (2009b) *Hobgoblin*. Cited 25.2.2009.
http://en.wikipedia.org/wiki/Hobgoblin_(comics)

Wikipedia (2009c). *Myrlejon*.[Antlion] Cited 24.2.2009:
http://sv.wikipedia.org/wiki/Myrlejonsl%C3%A4ndor

Wikipedia (2009d) Nils Holgersson. Cited 14.5.2009:
http://sv.wikipedia.org/wiki/Nils_Holgerssons_underbara_resa_genom_Sverige

Table 1.

Names from *Trollkarlens Hatt / Finn Family Moomintroll*

Swedish (original)	English translation
Mumindalen	The Valley of the Moomins
mumintrollet	moomintroll
mumintrollets mamma	Moominmamma
det lilla djuret Sniff	Sniff
snusmumriken	Snufkin
muminmamman	Moominmamma
muminfamiljen	the Moomin family
mumintrollets pappa	Moominpappa
muminhuset	Moominhouse
trollkarlens hatt	The Hobgoblin's Hat
hemulen	the Hemulen
Ensliga Bergen	the Lonely Mountains
Snorkarna	the Snorks
Vete alla smådjurs beskyddare	the-Protector-of-all-small-Beasts knows
snorkfröken	the Snork Maiden
bisamråttan	the Muskrat
snorken	The snork
myr-lejonet	the Ant-Lion
Hattifnattarna	the Hattifatteners

Stora råttan på slaskhögen	The Pig-Swine
"Tippan"	The Pee-Wit
Havsörnen	The Sea Eagle
Muminates Maritima	Muminates Maritima
Smygande vargen	Lurking Wolf
Äventyret	The Adventure (always in italics)
snorksyskonen	The Snork Maiden and her brother
Mameluken	the Mameluke
Gafsan	the Magpie
Trollkarlen	The Hobgoblin

Appendix 1. Moomin Gallery

Moomintroll

Moomintroll is the son of Moominmamma and Moominpappa, and is best friends with Snufkin. Moomintroll makes his first appearance in *Comet in Moominland*, chapter one. Moomintroll appears in *Comet in Moominland, Finn Family Moomintroll, The Exploits of Moominpappa, Moominsummer Madness, Moominland Midwinter*, and *Moominpappa at sea*. He is mentioned, but does not appear, in *Moominvalley in November*, "Cedric" and "The Spring Tune." He also appears in the stories "The Last Dragon in the World," "The Invisible Child," and "The Fir Tree."

Moominmamma

Moominmamma is married to Moominpappa and is Moomintroll's mother. Moominmamma first appears in chapter one of *Comet in Moominland*. She appears in the books *Comet in Moominland, Finn Family Moomintroll, The Exploits of Moominpappa, Moominsummer Madness, Moominland Midwinter*, and *Moominpappa at sea*. She is mentioned in *Moominvalley in November*. She also appears in the stories "The Last Dragon in the World," "The Invisible Child," "The Secret of the Hattifatteners," "Cedric," and "The Fir Tree."

Moominpappa

Moominpappa is married to Moominmamma and is Moomintroll's father. Moominpappa first appears in *Comet in Moominland*, chapter one. He appears in the books *Comet in Moominland, Finn Family Moomintroll, The Exploits of Moominpappa, Moominsummer Madness, Moominland Midwinter*, and *Moominpappa at sea*. He is mentioned in *Moominvalley in November*. He also appears in the stories "The Last Dragon in the World," "The Invisible Child," "The Secret of the Hattifatteners," and "The Fir Tree."

The Muskrat

The Muskrat makes his first appearance in *Comet in Moominland*, chapter one. He appears in the books *Comet in Moominland* and *Finn Family Moomintroll*.

Sniff

Sniff is the son of The Fuzzy and The Muddler. Sniff is the very first character to appear in the Moomintroll books, showing up at the very beginning of chapter one of *Comet in Moominland*. He appears in the books *Comet in Moominland, Finn Family Moomintroll*, and *The Exploits of Moominpappa*. He also appears in the short story "Cedric."

The Snork

The Snork, brother to the Snork Maiden, is first mentioned in *Comet in Moominland* chapter six, and makes his first appearance in chapter seven. He appears in the books *Comet in Moominland* and *Finn Family Moomintroll*.

The Snork Maiden

The Snork maiden, sister to the Snork, is first mentioned in *Comet in Moominland* chapter six and first appears in chapter seven. She appears in the books *Comet in Moominland, Finn Family Moomintroll, Moominsummer Madness*, and *Moominland Midwinter*. She also appears in the stories "The Last Dragon in the World," and "The Fir Tree."

Snufkin

Snufkin is the son of the Mymble and the Joxter, and he is half-brother to the Mymble's daughter and Little My. Snufkin first appears in *Comet in Moominland*, chapter four. He appears in the books *Comet in Moominland, Finn Family Moomintroll, The Exploits of Moominpappa, Moominsummer Madness*, and *Moominvalley in November*, and is mentioned in *Moominland Midwinter*. He also appears in the stories "The Spring Tune," "The Last Dragon in the World," "The Secret of the Hattifatteners," and "Cedric."

The Hobgoblin and his Panther

The Hobgoblin appears in the book *Finn Family Moomintroll*. The first part of him to appear is his hat, in chapter one. He himself is first mentioned in chapter five, and finally appears in chapter seven.

Thingumy and Bob

Thingumy and Bob appear in *Finn Family Moomintroll*, and make their first appearance in chapter six.

Appendix 2. *Moominmamma's* **letter to the reader**