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From the Red Lion to the London Palladium

Culture Specificity in the Finnish Translation of the Novel *This Is Your Life*

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ABSTRACT

Tämä tutkimus tarkastelee kulttuurisidonnaisuuden kääntämistä John O'Farrellin satiirisen romaanin *This Is Your Life* suomenkielisessä käännöksessä. Tutkimuksen materiaalina ovat lähtötekstissä esiintyvät englanninkieliset erisnimet ja yleisnimet sekä niiden käännösvastineet suomenkielisessä kohdetekstissä. Erisnimet ja yleisnimet ovat kulttuurisidonnaisia viittauksia, joihin sisältyy lähtötekstin lukijalle tuttuja merkityksiä, jotka monesti eivät ole kohdekielisen tekstin lukijalle tuttuja. Tämän vuoksi kääntäjän täytyykin käyttää erilaisia käännösstrategioita. Yksittäisten erisnimien ja yleisnimien kääntämiseen käytettyjen paikallisten strategioiden perusteella voidaan tehdä päätelmiä globaalista käännösstrategiasta. Tutkimuksessa käytetyt globaalit käännösstrategiat ovat Lawrence Venutin käyttämät termit kotouttaminen ja vieraannuttaminen.

Oletuksena oli, että käännöksessä olisi käytetty pääsääntöisesti erisnimiä niiden alkuperäisessä muodossa sekä lähtökulttuurin mukaisia yleisnimiä, sillä Venutin mukaan kulttuurisidonnaiset viittaukset ovat usein vieraannutettuja, kun käännetään valtakulttuurista vähemmistökulttuuriin. Myös muita vieraannuttavia paikallisia käännösstrategioita oletettiin käytetyn. Käännöksen globaalin käännösstrategian oletettiin olevan pääosin vieraannuttava.

Tutkimus osoitti, että romaanin suomennoksessa käytettiin erisnimiä sekä yleisnimiä pääasiallisesti niiden alkuperäisessä muodossa ilman lisäyksiä. Globaali käännösstrategia erisnimien ja yleisnimien kohdalla oli siis vieraannuttava. Tulos ei ollut yllättävä ottaen huomioon Venutin näkemyksen, mutta yllättävää oli se, että jo vuonna 2004 tehdyssä suomennoksessa erisnimiä ja yleisnimiä käytettiin enimmäkseen niiden alkuperäisessä muodossa, kun muitakin paikallisia vieraannuttavia käännösstrategioita olisi ollut mahdollista käyttää.

KEYWORDS: Culture specificity, domestication, foreignisation, proper names, common nouns

1 INTRODUCTION

Literary translation differs considerably from any other type of translation as the source texts are fictional. The translation is supposed to be an independent work but at the same time create the same impression as the source text. According to Ritva Leppihalme (2000: 89), literary translation is a complicated process because it involves crossing linguistic and cultural boundaries. Culture in this context means thoughts, habits, knowledge and values shared by a certain group of people. Culture has a great impact on practically everything that people do, thus also affecting the way texts are produced in a certain culture. Literary works are usually created in one culture and often supposed to be read by members of that same culture, whereas a translation is rewritten into a target language text and supposed to be read by people who live in a different culture than the writer of the source text. The cultural differences make literary translation a problematical process because the elements in a text, which reflect the source culture might feel foreign and strange when translated into another culture to be read by the members of that culture (Leppihalme 2000: 89).

Although literary translation may be a challenging process, it is all the more important because translated texts provide information on the customs and the way of life in other cultures. However, people reading translated texts from other cultures can only learn about different cultures if the foreignness of the source text is not hidden in the process of translation by for example replacing the cultural elements of the source text with target culture elements. It is important to study translations in order to see how different cultures relate to each other. This can be seen for example in the way texts from minority cultures are translated into majority cultures and in the way texts from majority cultures are translated into minority cultures, which is the direction of the case being investigated in this study.

The present study aims at examining culture specificity in John O'Farrell's comical and satirical novel *This Is Your Life*¹ (2002) and its Finnish translation *Yllätys, yllätys!*²

¹ From now on *This Is Your Life* will also be referred to as source text or ST.

² From now on *Yllätys, yllätys!* will also be referred to as target text or TT.

(2004), translated by Markku Pääkilä. The novel is set in Great Britain and has numerous references to British culture and also other cultures. The study focuses on the translation of the proper names and common nouns specific to the British culture, although cultures can sometimes be overlapping. It will be examined how the proper names and the common nouns specific to the British culture have been treated in the Finnish translation of the novel.

My hypothesis is that the Finnish translator of the novel *This Is Your Life* has mainly used the global translation strategy of foreignisation instead of domestication because the translation is made from a majority culture into a minority culture.

According to Lawrence Venuti (1997: 20), as far as

foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations.

The British culture is very dominating compared to the rest of the world, and because of this strong position, many foreigners know relatively much about Britain and its customs. It can thus be assumed that also the Finnish people reading a translation of a British novel would already have at least some knowledge of the British culture. This means that the translator is expected to foreignise a large number of the culture-specific items of the source text. Finnish-language culture is clearly a minority culture since there are only approximately 5.5 million native speakers of Finnish. If a translation was made from Finnish into English, a more domesticating strategy would probably be used, since for example most of the British readers are not expected to know very much about the Finnish culture.

This study investigates how the two global translation strategies, foreignisation and domestication have been applied to translating proper names and common nouns of the source text. In the present study, foreignisation means retaining the English proper

names and common nouns in the Finnish translation. On the contrary, domestication means for example replacing them with target culture elements or omitting them altogether so that the foreignness of the source text would be hidden in the target text. The dichotomy foreignisation/domestication has its roots in Friedrich Schleiermacher, who has as early as in 1813 argued that there are only two possible translation strategies. The translator can either move the target text reader towards the source text author, or move the source text author towards the target text reader (Quoted in Venuti 1997: 19). The local translation strategies which demonstrate the overall global translation strategy of the text are discussed in section 1.2.

1.1 Material

The novel *This Is Your Life* by John O'Farrell was originally published in 2002 and its Finnish translation *Yllätys, yllätys!* two years later, in 2004. The novel was a great success in Britain and has on that account been translated into at least seven languages, them being Czech, Dutch, Finnish, French, Macedonian, Serbian and Swedish (Index Translationum 2020). The novel is set in an urban environment in Britain, and there are several culture-specific references that relate to the setting. The writer of *This Is Your Life* has truly wanted to emphasise the authenticity of the novel as there are a very large number of cultural references on practically every single page of the novel. Types of cultural references will be briefly discussed in the next two paragraphs.

There are a large number of culture-specific items in the novel, but this study focuses only on proper names and common nouns. The total number of culture-specific items in the novel is 1823, of which 1709 are proper names and 114 common nouns. All of the occurrences have been included in the study as there are cases in which a certain proper name or a common noun has been translated differently each time. The proper names consist of names of main and minor characters, animals, places, streets, clubs, restaurants, shops, schools, books, magazines, movies, television series, channels, brands, associations, events and songs. The culture-specific common nouns consist of units of measurement, currency and food and drink. The majority of the proper names

and common nouns of the novel are typically very British in origin. For example the character names look like typical English names, such as the main character's name *Jimmy Conway* (ST: 9), and the foods mentioned in the novel are traditional British foods, such as *shepherd's pie* (ST: 141).

The primary material of the present study consists of all the proper names (1709 occurrences) and common nouns (114 occurrences) specific to the British culture in the novel *This Is Your Life*. The categorisation of the proper names and the common nouns was established as a result of the analysis of the primary material. The proper names chosen for the analysis are of different types. For example the names of major and minor characters and animals, such as *Jimmy Conway*, *Tanya Callaghan* and *Betty* have been chosen to be analysed as they are of foreign origin and thus are involved in creating the particular setting of the novel. Also names of places and streets, such as *Seaford* and *Station Road* are analysed because they probably have the greatest effect on creating the setting, as especially place names tell the readers for example what country or region the novel is set in. Names of clubs, restaurants, shops and schools are chosen to be analysed because they play an important role in adding some local colour to the novel. The main character, Jimmy, also visits restaurants quite often to meet his friends and associates from the show business. Examples of the previous category include *the Jongleur's Camden*, *the Savoy Grill*, *Do-It-All* and *Roedean*. Another category of proper names consists of books, magazines, movies, television series and channels, for example *One Can Be Fun*, *the Sunday Times*, *Chariots of Fire*, *Antiques Roadshow* and *BBC*. Also names of brands, associations, events and songs have been chosen to be analysed. Examples of this category include names such as *Walnut Whips*, *Manchester United*, *Miner's Strike* and *Candle in the Wind*. The proper names that have been included in the study have been chosen because they all have an important role in creating the setting of the novel *This Is Your Life*.

The common nouns of the novel chosen to be analysed are units of measurement, currency and food and drink. The novel includes units of measurement that are not normally used in Finland, like *mile* and *inch*, which are included in the analysis. British currency, *pound*, which has been used in the novel, shows quite clearly that the novel is

set in Britain instead of for example Finland. Furthermore, the common nouns of the novel used in this study relate to different culture-specific food and drink, such as the types of beers, *bitter* and *lager* and the famous British course *shepherd's pie*, which is not usually served in Finland. As well as the proper names, also the common nouns help in creating the setting of the novel, and are therefore included in the study.

1.2 Method

This study investigates how the English proper names and common nouns have been treated in the Finnish translation; whether the global translation strategy has been foreignisation or domestication. According to Venuti (1997: 20), the term foreignisation means emphasising the cultural peculiarity of the foreign text, whereas domestication stands for toning down the cultural differences and thus creating an illusion of the translation being an original text. In order to find out the global translation strategy used by the translator, the text has been analysed based on local translation strategies. The source text is placed mainly in two British cities, Seaford and London, and includes a great many instances of proper names and common nouns, which play an important part in creating the setting of the novel.

There are nine local translation strategies relevant for studying proper names and common nouns in this thesis. These strategies have been formulated on the basis of Leppihalme's (2001: 141–145) and Ingo's (1990: 243–245) strategies for translating culture-specific items. These strategies are 1) *direct transfer*, 2) *calque*, 3) *semantic translation*, 4) *addition*, 5) *partial translation*, 6) *cultural adaptation*, 7) *superordinate term*, 8) *replacement* and 9) *omission*. The strategies that relate to the global translation strategy of foreignisation are direct transfer, calque, semantic translation and addition, whereas the strategies of cultural adaptation, superordinate term, replacement and omission relate to the global translation strategy of domestication. The strategy of partial translation is in between the two global strategies, as when applying this strategy, parts of an expression are translated and parts are retained. The local translation

strategies along with their relation to the two global strategies will be further discussed in chapter 2.3.

Analysing the proper names and common nouns of the source text by categorising them into the local translation strategies demonstrates whether the global translation strategy applied to these culture-specific references is foreignisation or domestication. This means that if there are relatively more cases of foreignising local strategies in the translation, the global translation strategy is foreignisation, whereas if relatively more cases of domesticating local strategies appear, the global translation strategy is domestication. However, it has to be taken into account that the research material is limited, thus the conclusions concern only the proper names and the common nouns, not the whole text.

1.3 *This Is Your Life* and *Yllätys, yllätys!*

The novel *This Is Your Life* is written by John O'Farrell and was first published in the United Kingdom in 2002 by Doubleday, which is a division of Transworld Publishers. Transworld Publishers belongs to the Penguin Random House UK (Penguin Random House 2020). John O'Farrell is a British author, broadcaster and comedy script writer. In addition to the novel *This Is Your Life* he has written five comical and satirical fiction novels, *The Best a Man Can Get*, which was published in 2001, *May Contain Nuts*, published in 2006, *The Man Who Forgot His Wife*, published in 2012, *A History of Capitalism According to the Jubilee Line*, published in 2013 and *There's Only Two David Beckhams*, published in 2015 (FantasticFiction 2020). These six novels are quite similar in nature and are all set in an urban environment in Britain, so it can be assumed that they have a common target audience. The novels do not, however form a serial, as each of them is an individual novel. All of the six novels have been translated into more than twenty languages (LoveReading 2020). The novel *May Contain Nuts* was filmed as a two part drama for the British television channel ITV. John O'Farrell has also written two successful history books, *An Utterly Impartial History of Britain* and *An Utterly Exasperated History of Modern Britain* along with a political memoir, *Things Can Only*

Get Better. He has also written columns in The Guardian as well as comedy scripts for example for *Spitting Image*, *Room 101*, *Murder Most Horrid* and *Chicken Run*. Furthermore, he has founded the satirical website NewsBiscuit (LoveReading 2020).

This Is Your Life is a comical and satirical story of Jimmy Conway, who has always wanted to be famous. When he was a teenager, he even used to write letters advising himself as a future adult on how to behave as a celebrity. When his brother shows these letters to him in his mid-thirties, he is disappointed in himself, as he is not a celebrity at all but an English language teacher in a small town called Seaford. After having seen the letters, Jimmy actually becomes a celebrity through many twists of fate. He is now known as a great stand-up comedian although he has never in his life performed stand-up comedy. As a celebrity Jimmy meets various other famous people and realises how meaningless and shallow the relationships of those in the public eye are. After noticing that, he returns back to his real life and real friends. The novel consists of chapters which each begin with a letter of teenage Jimmy. The style of the letters and the rest of the novel differ, as the letters have been written in a way a teenager would write and the rest of the novel in a way a young adult would write. The story is mainly set in the cities of Seaford and London.

The Finnish translation of the novel *This Is Your Life* has been made by Markku Päckilä, who is a recognised Finnish translator having been awarded the *J. A. Hollon palkinto* [the award of J. A. Hollo] in 2006. The award is given annually to a translator of a high level non-fiction book by the *Finnish Association of Translators and Interpreters*. The award was given for the translation of the popularising science book *A Short History of Nearly Everything* by Bill Bryson. Päckilä was especially praised for his ability to convey the captivating style and humour of the difficult source text loaded with terminology of different branches (Turun Sanomat 2006). Markku Päckilä has also translated two other novels by John O'Farrell, *The Best a Man Can Get* and *May Contain Nuts*. Thus he is familiar with O'Farrell's style of writing and the great number of culture specific items the novels include.

2 TRANSLATION OF CULTURE SPECIFICITY

Translation of literature can also be seen as transferring a culture into another culture. Some cultures are closer to each other and some are further apart, which has an effect on the process of translation. According to Aixelá (1996: 52), translation always involves two or more cultures, and it is the diversity of these cultures which makes translation a challenging process. When treating the cultural references of the source text, the translator proceeds consciously or unconsciously and takes as the basis of the translation the norms expected by for example the initiators, critics or readers. Translation of culture specificity is likely to change in time as different cultures come closer to each other. Venuti (1992: 5) stated already in 1992 that translations tend to be foreignised when translating from majority cultures into minority cultures. Since then, globalisation has continued having an enormous impact on everything, including cultures. Especially the majority cultures seem to have been gaining more and more ground as people from the minority cultures are absorbing the culture and habits of the stronger majority cultures. This is because of the internet and travelling as well as the majority culture books, magazines, movies and television series that are taking over the minority culture ones. This has probably affected also translations in the way that they have become more and more foreignised.

2.1 Minority and Majority Cultures in Translation

When a novel is translated from English into Finnish, the shift is from a majority language into a minority language. English is one of the most widely spoken languages, whereas Finnish is clearly a minority language with only approximately 5.5 million speakers. According to Venuti (1997: 15), The Anglo-American culture has become more and more powerful in the course of time and the great number of English-language books imported to other countries has reinforced this trend. For example in the year 2006 as many as 66752 of the total of 111201 translated books worldwide were from English into other languages (Index Translationum 2020). These translations are circulated through schools, libraries and bookstores, and they cover very different types

of books, for example fictional novels, dictionaries, encyclopaedias, atlases, bibles and children's books. Thus the presence of the Anglo-American culture in other cultures is very deep (Venuti 1997: 15–16). The Anglo-American popular culture in general also has a very strong effect on a global scale.

In the United Kingdom and the United States the proportion of translated literature has always been very low. For example, in the United Kingdom altogether 63 980 books were published in 1990, and only 1625 of these were translations from other languages. In the same year altogether 46 743 books were published in the United States and 1380 of these were translations (Venuti 1997: 13–14). Thus the proportion of translations was 2.4 per cent in the United Kingdom and 2.96 per cent in the United States, which is very low compared to Europe outside of the United Kingdom. European publishing outside of the United Kingdom has always favoured translated literature. Proportions of translations have been high, and this proportion has continuously been dominated by translations from English language. For example in France the translation rate has varied between eight and twelve per cent of all the published books. In 1985, total of 29 068 books were published in France, 2867 (9.9 per cent) of them being translations, of which 2051 were from English. In Germany the translation rate has been even higher than in France. In 1990, altogether 61 015 books were published, and 8716 (14.4 per cent) of them were translations, including approximately 5650 English translations (Venuti 1997: 12–14).

In Finland, the position of domestic literature has always been strong, considering the small population of the country. At least three-quarters of the books published have been of domestic origin since the 1930s. The proportion of translated literature has been 15–25 per cent, and for example in the year 2005 some 17 per cent of the published books were translations. Most of the translations have been made from an English source texts and the proportion of the books translated from English has clearly grown over decades, and since the 1990s it has been approximately two-thirds of all the translations (Tilastokeskus 2020). Thus the Anglo-American culture has a strong position also in Finland when it comes to translated literature.

2.2 Foreignisation and Domestication as Global Translation Strategies

According to Lawrence Venuti (1997: 1–2), a translated text is considered acceptable by for example publishers and readers when it is fluent without linguistic or stylistic peculiarities. This makes the text seem transparent, and gives the impression that it mirrors the source text writer's personality or the actual meaning of the source text, thus making the text seem like an original text instead of a translation. Often the culture specificity of the source text causes linguistic or stylistic peculiarities, and the translators try to avoid them by domesticating the cultural markers (Venuti 1997: 1–2). It has to be noted, though, that Venuti looks at the issue mainly from the Anglo-American perspective.

The domesticating translation strategy means bringing the source text author to the target text reader. This is done by helping the reader with for example additions, explanations and a clear use of language (Venuti 1997: 19–20). A domesticated translation is fluent, intelligible and familiarised and does not seem distractingly foreign (Venuti 1997: 5). Domestication is thus a strategy of translation that pays attention to the target culture readers by making sure that the text they are reading is familiar, intelligible and fluent without any cultural peculiarities.

The opposite of domestication is foreignisation. The translation strategy of foreignisation means that the source text author is left in peace and the target text reader is brought to them. Foreignisation does not mean bringing all of the foreign elements of the source directly to the target text, but recreating the foreignness by using the target language devices. Thus the foreignising translation strategy expresses the differences in a foreign text by breaking the cultural codes of the target language. The use of this strategy favours the source culture at the expense of the target culture, as it deviates from the target culture norms and thus makes the reading experience alien (Venuti 1997: 20).

Both of the above mentioned strategies have their supporters and objectors. Venuti (1997: 20) sees the foreignising translation strategy very desirable nowadays, as it offers

resistance to the ethnocentricity of translation. He even sees foreignising translation as a way of resisting racism, cultural narcissism, imperialism and ethnocentrism in general (Venuti 1997: 20). The foreignising translation strategy can be seen to serve both the source text author and the target audience. It is in the interests of the source text author that unnecessary modifications are not made to their work but the cultural peculiarities are preserved. The target text readers also benefit from the use of the foreignising strategy as they learn to view events and phenomena from different perspectives than merely their own cultural perspective. As can be seen from the paragraph above, Venuti perceives foreignisation as a clearly positive and domestication as a clearly negative phenomenon.

2.3 Local Translation Strategies for Proper Names and Common Nouns

Local translation strategies are applied to investigating individual cultural references of a certain source text. Proper names and common nouns both refer to people, objects or processes that exist in a certain culture, although there are of course also cross-cultural proper names and common nouns. The difference between them is that proper names refer to specific people, objects or processes while common nouns refer to groups of these (Newmark 1988: 70).

There are nine local translation strategies used for describing the translation of proper names and common nouns in the present thesis. The strategies relevant to this particular study have been formulated on the basis of Leppihalme's (2001: 141–145) and Ingo's (1990: 243–245) strategies for translating culture-specific items. These strategies are 1) *direct transfer*, 2) *calque*, 3) *semantic translation*, 4) *addition*, 5) *partial translation*, 6) *cultural adaptation*, 7) *superordinate term*, 8) *replacement* and 9) *omission*. I have slightly modified one strategy outlined by Leppihalme in order to make the strategies clearer. In her classification the strategy called 'addition' covers explanatory additions which are placed outside the text, for example in notes or glossaries made by the translator. Leppihalme nevertheless has a strategy that corresponds to the strategy of 'addition' which is applied in this thesis, but she calls the strategy 'explicitation'.

(Leppihalme 2001: 143–144.) In this thesis the strategy called addition stands for explanatory additions made in the text itself. The use of the strategies direct transfer, calque, semantic translation and addition creates a foreignising effect, whereas the use of cultural adaptation, superordinate term, replacement and omission are in the present study seen as domesticating strategies. The strategy of partial translation can be seen as being in between the two global strategies, as parts of certain expression are translated and parts are left as they are.

Direct transfer means retaining the foreign word in the target text with possible small changes in spelling or pronunciation. The word can also be written using italics so that the foreign origin of it would be seen. This strategy should not be used too frequently as it might puzzle readers unnecessarily (Leppihalme 2001: 141). An example of the strategy of direct transfer is when the name of the main character, *Jimmy Conway* (ST: 9) has been retained in the translation. Also preserving the name of a pub, *the Red Lion* (ST: 37), stands for direct transfer. Preserving this name in the translation creates a foreignising effect but at the same time makes the associations of the name disappear.

An example of the strategy direct transfer applied for common nouns is retaining the type of beer, *bitter* (ST: 118) in its original form in the translation (TT: 144). The Finnish readers might not know what bitter means, but at least in some cases it can be understood in context. The last example of direct transfer is translating the unit of measurement, *gallon* (ST: 306) as *gallona* ('gallon', TT: 381), in which case the foreign word is retained with a small change in spelling. *Gallona* is an official Finnish word although the unit of measurement is not in use in Finland. This strategy is seen as foreignising one as it preserves the culture-specificity of the source text.

The use of *calque* (loan translation) means a translation which renders each part of the source language word into the target language literally. This strategy is often used when the target language system does not yet recognise the concept and therefore needs a new word for it. Calques can at first disturb some readers, but are usually adopted into the target language quite rapidly (Leppihalme 2001: 141–142). An example of using calque is translating the course *garlic prawns* (ST: 95) as *valkosipulirapuja* ('garlic prawns',

TT: 116). The course is not that known in Finnish, which is why a new term for it has been created. This strategy is also seen as foreignising.

When applying *semantic translation*, the translator chooses a denotatively very close reference to the original, but makes it more intelligible by offering a target language version which can still be seen as belonging to the source culture (See Ingo 1990: 244). An example of this strategy is the translation of the name of the old-age home, *the Eventide Home for the Elderly* (ST: 278), as *Iltaruskon eläkeläiskoti* ('Sunset's pensioner home', TT: 347). Another example of the strategy of semantic translation is translating the source text course, *black pudding* (ST: 203), as *verimakkara* ('blood sausage', TT: 251). The use of this strategy is foreignising since the source culture specificity is preserved as the meaning of the foreign word is retained in the translation.

The last one of the foreignising local translation strategies is *addition*, which consists of a transferred name and its description. An example of this strategy is translating the name of the television programme, *Big Brother* (ST: 88), as *Big Brother –ohjelma* ('Big Brother –show', TT: 107). The addition in this example is informing that the name in question is a name of a show. Another example of the use of an addition is a case where a name of a theatre, *the Glasgow Empire* (ST: 24), is translated as *Glasgowin Empire-teatteri* ('Glasgow's Empire –theatre, TT: 27). Additions are used especially when the meaning of a name can not be understood in context. Using an addition is a convenient means of preserving the cultural uniqueness and at the same time informing the reader of the meaning of the word.

In *partial translation* only some parts of a proper name have been translated into the target language. The descriptive part of the name has usually been translated, as in the example of *the Sussex Language Centre* (ST: 27), which has been translated as *Sussexin kielikeskus* ('Sussex language centre', TT: 31). Another example of partial translation is translating *Trafalgar Square* (ST: 282 as *Trafalgarin aukio* ('Trafalgar's square', TT: 352). In both of the examples the descriptive part of the name has been translated, and the part including the actual name has been left as it is. Thus this strategy has both domesticating and foreignising effect.

Cultural adaptation means changing the connotations and associations of the foreign word by using a target culture expression, thus domesticating the cultural reference. When using this strategy, an unfamiliar word is replaced with a familiar one (Leppihalme 2001: 142). An example of the strategy is translating the unit of measurement *mile* (ST: 72) as *kilometri* ('kilometre', TT: 87). The second example of the use of cultural adaptation is the translation of another unit of measurement, *inch* (ST: 34), into *sentti* ('centimetre', TT: 40). As can be seen, this strategy clearly weakens the foreignness of the source text and is thus seen as a domesticating strategy.

The use of a *superordinate term* means choosing a word that is more generic or more abstract than a given source language reference. The result of this strategy is less detail and specificity, which flattens the expression. This effect can not, however, be avoided if the target culture is not familiar with the distinctions of the source language expressions (Leppihalme 2001: 143). One example of the use of a superordinate term is translating a type of beer, *lager* (ST: 248), as *olut* ('beer', TT: 310). This definitely gives the expression less detail, but is an understandable solution, as in Finland beers did not use to be divided into categories. Another example of the use of a superordinate term is translating the expression *fried breakfast* (ST: 207) as *aamiainen* ('breakfast', TT: 256). The former expression means a certain kind of breakfast, a fried one, whereas the latter expression plainly means breakfast.

The strategy of *replacement* means substituting the foreign word or expression with a target language word or expression. The two words are usually not phonetically or semantically similar (Ingo 1990: 244). For example a co-hyponym of a word or a totally random word can be used for replacing the source text word. According to Leppihalme (2001:143), this strategy is generally applied quite rarely. An example of the strategy of replacement is translating the name of the television show, which is also the title of the source text, *This Is Your Life* (ST: 9) as *Yllätys, yllätys!* ('Surprise, surprise!', TT: 7). In this case the two names do not relate to each other semantically or in any other way. In this study using an English name more familiar to Finnish readers than the original has been considered as the strategy of replacement. An example of replacement applied to a common noun is translating the course *shepherd's pie* (ST: 141) as *puuro* ('porridge',

TT: 173). Here the expression is replaced with its co-hyponym, since both are courses, although very diverse ones. Another example of the strategy of replacement used for a common noun is the case in which another course, *chicken sticks* (ST: 95) is translated as *kanankoipi* ('drumstick', TT: 116). The expression is again replaced with its co-hyponym, but in this example the courses resemble each other, as both are made of chicken. An expression could also be replaced with something totally different, but in such cases the translator probably is not familiar with the source culture expression. This strategy is seen as a domesticating strategy.

The last domesticating strategy, *omission*, means hiding the foreign word or expression altogether by leaving it out in the target text. According to Leppihalme (2001: 144–145), the use of omission depends on the role of the translator in general. In literary translation, the utilisation of omission varies from one period of time to another. Present-day Finnish literary translators appear to consider omission acceptable only if there is no other way of translating an expression or a passage. Often an expression is not omitted altogether but only some of the details of it are cut out (Leppihalme 2001: 144–145). An example of omission is leaving out the name of the main character, *Jimmy* (ST: 299) in the target text. The function of the name in the source text is addressing, which is dependent on the culture. In some cultures people's names are used for addressing them, whereas in other cultures it is not that common. Another example of omission is when the source text expression *half a mile* (ST: 247) does not appear in the target text at all. In this case the function of the expression is figurative, in which case omissions often occur.

3 TRANSLATING CULTURE SPECIFIC ITEMS IN THE FINNISH TRANSLATION OF *THIS IS YOUR LIFE*

The aim of the present study is to find out the global translation strategy applied to the proper names and common nouns specific to the British culture in the novel *This Is Your Life* by studying the local translation strategies used for translating them. Culture-specific items, such as proper names and common nouns in a novel create its setting. By choosing a foreignising or domesticating translation strategy, the translator can preserve the setting of the source text or move it closer to the target text readers. However, the translator does not always get to choose as there are situations where external factors affect the choice of the translation strategy. The focus of this chapter is on the translation strategies used by the Finnish translator of *This Is Your Life* for treating proper names and common nouns. The local translation strategies are discussed in relation to the global strategies of foreignisation and domestication. The following analysis tests the hypothesis according to which the proper names and common nouns of the novel are rather foreignised than domesticated. The hypothesis is based on Venuti (1992: 5), who argues that culture-specific items tend to be foreignised when translating from a majority culture into a minority culture.

The chapter is divided into two subsections, proper names and common nouns, which both represent different types of culture specificity. Proper names refer to individual culture-specific items, whereas common nouns refer to groups of these. The subsection on proper names is further divided into seven subsections, which cover names of main characters, minor characters, animals, places and streets; clubs, restaurants, shops and schools; books, magazines, movies, television series and channels and brands, associations, events and songs. The subsection on common nouns is further divided into three subsections, which cover units of measurement, currency and food and drink. The analysis of the translation of these culture-specific items consists of describing their function in the novel and identifying the local translation strategies used. The local strategies are also analysed in relation to the global translation strategies, foreignisation and domestication. In the conclusions, the results are summarised and the concepts of foreignisation and domestication are discussed in relation to the novel studied.

The local translation strategies of direct transfer, calque, semantic translation and addition relate to the global translation strategy of foreignisation, whereas the local strategies of cultural adaptation, superordinate term, replacement and omission relate to the global translation strategy of domestication. The strategy of partial translation is in between the two global strategies, as when applying this strategy, parts of an expression are translated and parts are retained.

3.1 Proper Names

In what follows, I will analyse which local translation strategy has been used for each proper name. This way the hypothesis that the proper names and common nouns of the novel would be rather foreignised than domesticated can be tested. I have chosen an example of each local translation strategy present in each subsection. In one case where a local translation strategy has been used in two different ways, two examples are shown.

3.1.1 Main Characters

The names of main characters have a great impact on creating the setting of a novel, as they are usually repeated quite frequently. This means that the translation strategy applied to them by the translator is of great importance. Personal names are usually retained in their source language form in translation as it is thought to be natural that characters in for example a Finnish novel have Finnish names (Ingo 1990: 243). In the analysis are included first names and surnames. The total number of main characters mentioned in the source text is 879 when every occurrence of each name is included. Examples of the strategies applied to translating main character names are discussed in detail in this section.

The following passage is a part of a telephone conversation between the main character Jimmy and his mother. Jimmy's mother wants to tell Jimmy that she is very proud of

him, as he has suddenly become so famous. She says that now everyone wants to know about Jimmy instead of his big brother Nicholas, who has always been the centre of attention. Also the name of another main character, Billy Scrivens is mentioned in the passage. This name is also quite central in the novel as Billy Scrivens is the person who contributes to Jimmy becoming famous the most. The passage includes both first names and surnames:

‘**Nicholas** saw the piece in the newspaper as well, everyone’s very excited about this secret career you’ve developed, darling, I’m so glad you had a word with **Billy Scrivens** like I said. One of **Nicholas’s** friends rang him and asked if he was any relation of **Jimmy Conway**, how about that? We’re all very proud of you, dear!’ (ST: 136-137, my bold type)

Nicholaskin oli nähnyt sen lehtijutun ja totta kai me kaikki ollaan ilahtuneita tästä sinun uudesta salaisesta urastasi. Olipa hyvä että sinä juttelit sen **Billy Scrivensin** kanssa niin kuin minä jo sanoin. Joku **Nicholasin** tuttu oli kuulemma soittanut ja kysynyt onko Nicholas sukua **Jimmy Conwaylle**. Mitäs siihen sanot? Me ollaan sinusta niin ylpeitä! (TT: 167, my bold type)

Nicholas too had seen that newspaper story and of course we all are delighted for this your new secret career. It was good that you talked to that **Billy Scrivens** like I already said. Some acquaintance of **Nicholas** had called and asked if Nicholas is a relative of **Jimmy Conway**. What do you say about that? We are so proud of you. (My back-translation)

All the first names and surnames have been transferred directly in this example; the way personal names are expected to be treated in the Finnish translation. By retaining the English names the translator has made clear that the characters are English instead of being for example Finnish. The names look like common English names, and transferring them directly preserves the culture specificity of the novel. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

The next passage takes place in a pub where Jimmy and his friends have gathered for Jimmy’s farewell party. Jimmy is thinking of starting to teach in comprehensive school instead of the language centre where he is currently employed. His friend Nancy thinks this is a good idea, whereas his friend Chris is telling him that he should continue his career as a stand-up comedian. The other friends are appalled because they think that

Jimmy was quite self-centred and arrogant when he was famous. In this passage only the first names of main characters are mentioned and only the names of main characters are emphasised.

‘Well, for the time being, I suppose. Tamsin once said she wished I was her teacher. It made me wonder what it would be like to teach kids who actually understood what I was saying to them.’ ‘You’d be brilliant, **Jimmy**, I know you would.’ Chris seemed confused by this and said, ‘I reckon you ought to make a go of this stand-up comedy lark, **Jimmy**. That seemed to be going pretty well for you.’ ‘What? Why’s everyone stopped walking? Why are you all staring at me like that?’
(ST: 308–309, my bold type)

Varmaan, toistaiseksi ainakin. Tamsin sanoi kerran, että haluaisi olla minun oppilaani. Se pani miettimään millaista olisi opettaa lapsia, jotka ymmärtävät puhetta.’ ‘Sinä pärjäisit loistavasti. Ihan varmasti. Hämmentyneen näköinen Chris sanoi: ‘Minusta sinun pitäisi jatkaa sitä koomikonuraasi. Vastahan sinä olit pääsemässä vauhtiin.’ Sitten hän jatkoi: ‘Mitä? Minkä takia te pysähdyitte? Miksi te tuijotatte minua tuolla lailla?’ (TT: 384, my bold type)

Surely, so far at least. Tamsin said once that she would like to be my pupil. It made me think what it would be like to teach kids who understand talk. You would get along brilliantly. Certainly. Confused looking Chris said: I think you should continue that stand-up comedy career of yours. You were only just getting into the swing. Then he continued: What? Why did you stop? Why are you staring me like that?
(My back-translation)

In this passage the name Jimmy has been omitted twice. This has probably occurred because the name has in both of the cases been used for addressing the character. Addressing someone by using their name is typical of English language but in Finnish it is not that common. The majority of the main character names used for addressing someone throughout the novel is nevertheless transferred directly. The translator has preserved the culture specificity in majority of the cases of addressing someone with their name, but omitted some of the cases in order to bring the story closer to the Finnish target audience.

In one instance a name of a main character has been omitted for another reason than addressing them. In the following passage the main character Jimmy is thinking about

how nice it is to talk to someone who knows about show business and how it somehow connects the two of them.

It was good to talk to someone about celebrity and show business who knew a great deal more about them than I did. I felt celebrity was something **Stella** and had in common. (ST: 157, my bold type)

Oli mukava jutella ihmisen kanssa, joka tiesi julkisuudesta ja showbisneksistä paljon enemmän kuin minä. Minusta tuntui että julkisuus ikään kuin yhdisti meitä. (TT:192)

It was nice to talk to a person who knew about celebrity and show business a lot than I did. I felt as if celebrity somehow connected the two of us. (My back-translation)

The reason for omitting the name Stella in this passage seems to be because the translator has wanted to make the translation more fluent. Also the name Stella has been mentioned many times before and after the passage, so it was quite clear who was in question. The local translation strategy of omission relates to the global strategy of domestication.

To summarise, the majority of the main character names (814) were transferred directly to the target text in their source language form without any additions or modifications made to them. The only other local translation strategy used apart from direct transfer was omission, which was applied 65 times. Thus the prevailing global translation strategy for translating the main character names is foreignisation.

3.1.2 Minor Characters

The names of minor characters also have a great impact on creating the setting of a novel, as there are such a large number of them and many of them are repeated frequently, too. The translation strategy applied to them by the translator is of great importance as well. As was already explained in the previous chapter, personal names are usually retained in their source language form in translation (Ingo 1990: 243). In the

analysis are included first names and surnames. The total number of minor characters mentioned in the source text is 281 when every occurrence of each name is included. Examples of the strategies applied to translating minor character names are discussed in detail in what follows.

In the next passage the main character Jimmy's neighbour and superior from the language schools he teaches in arrives at Jimmy's apartment ringing the doorbell.

Half an hour later an idea was just starting to hatch when the doorbell rang and I could make out the unmistakable silhouette of **Doreen Cutbush** blocking out any light that might think of coming through the glass in my front door. There was only one thing you could think on meeting **Doreen**: This is a woman who loves miniature schnauzers.
(ST: 112-113, my bold type)

Puoli tuntia myöhemmin päässäni alkoi hahmottua ihan oikea idea, mutta samassa soi ovikello ja näin kenenpä muunkaan kuin **Doreen Cutbushin** siluetin etuoven ikkunassa. **Doreenista** tuli aina mieleen yksi ja sama ajatus: siinä nainen joka rakastaa kääpiösnautsereita.
(TT: 137, my bold type)

Half an hour later an actual idea started to come to my mind but at the same time doorbell rang and I saw who else than **Doreen Cutbush's** silhouette on the front door window. One and only thought always came to mind of **Doreen**: This is a woman who loves miniature schnauzers.
(My back-translation)

In this passage the names Doreen Cutbush and Doreen have both been transferred directly, which means that the translator has preserved the culture specificity of the names. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the passage that follows, the main character Jimmy has written a letter to himself as a young boy to be read when he is an adult. He is writing about the royal wedding.

Lady Diana Spencer got married to **Prince Charles** today, which beneath all the pomp and circumstances was just a normal family wedding and it's good for tourism as well. (ST: 101, my bold type)

Lady Diana Spencer ja **Prinssi Charles** menivät tänään naimisiin. Kaikesta kohusta ja seremonioista huolimatta ne oli ihan tavalliset perhehääät ja teki sitä paitsi hyvää matkailullekin. (TT: 123, my bold type)

Lady Diana Spencer and **Prince Charles** got married today. Despite all the fuss and seremonies it was just an ordinary family wedding and besides, it was good for the tourism, too. (My back-translation)

The name Prince Charles has been translated partially in the above passage. The name Charles has been retained as such but the title Prince has been translated. This was quite expected as there is a translation for the title ‘Prince’. Historically, the names of monarchs have been domesticated in Finland, but since 2002 it has been recommended that the names are retained. Thus, if Prince Charles was to become the king, his first name would be Charles instead of Kaarle (Kotimaisten kielten keskus 2020). The strategy of partial translation has both domesticating and foreignising effect which is why in this study it is not counted as belonging to either of global strategies.

In the following example the main character Jimmy is reminiscing about a television show he appeared on.

I was interviewed for a nostalgia clips show called *Weren't the Old Days Like, Soooo Embarrassing?* and after some footage of **David Soul** singing ‘Don’t Give Up On Us Baby’ there I was telling a nostalgic anecdote about the summer of punk. (ST: 194, my bold type)

Niin minua haastateltiin nostalgisia filminpätkiä esittävään ohjelmaan nimeltä Vanhat hyvät ajat – voiko nolompaa olla? Kun olimme nähneet **Barry Manilowin** laulavan ”Mandyn”, minä kerroin nostalgisen anekdootin suuresta punk-kesästä. (TT: 240, my bold type)

So I was interviewed for a nostalgic clip show called “The good old days – can there be anything more embarrassing?” When we had seen **Barry Manilow** sing ‘Mandy’, I told a nostalgic anecdote about the great summer of punk. (My back-translation)

In the above example the translator has used the local strategy of replacement when translating the name David Soul, which he has changed into Barry Manilow. Barry Manilow and especially his song ‘Mandy’ are more known to the Finnish readers than

David Soul and his song ‘Don’t Give Up On Us Baby’. That is probably why the translator has made this decision. Interestingly, he has chosen an American singer-songwriter Barry Manilow instead of the American-British David Soul. Replacement as a local translation strategy is seen as a domesticating global strategy, but even more domesticating choice would have been to choose a Finnish artist and their song instead of a foreign one.

In the next passage the main character is trying to explain a very systematic way of pricing of a shop to an elder lady.

‘Jimmy – how much is this?’ ‘That’s a pound, **Edna**. Everything in here is a pound. That’s why the shop is called Mr One Pound, because everything you see costs exactly one pound.’ (ST: 82, my bold type)

Jimmy – mitä tämä maksaa? Se maksaa punnan. Kaikki täällä maksaa punnan. Siksi tämän kaupan nimi on Herra Punnan kauppa, koska kaikki mitä täällä myydään maksaa tasan punnan. (TT: 100)

Jimmy – what does this cost? It costs a pound. Everything here costs a pound. That’s why the name of this shop is Mr One Pound Shop, as everything they sell here costs exactly a pound. (My back-translation)

In the passage the name of a minor character has been translated using the strategy of omission. In the source text the name was used for addressing the person, so it has been left out in the translation because addressing someone by their name is not that common in Finland. The local translation strategy of omission relates to the global strategy of domestication.

In summary, the majority of the minor character names (261) were transferred directly to the target text in their source language form without any additions or modifications made to them. Other local translation strategies used for translating the names of minor characters were partial translation, replacement and omission. Of these, partial translation was used ten times, replacement once and omission nine times. The prevailing global translation strategy for translating the minor character names is foreignisation.

3.1.3 Animals

Only three different animal names appear in the novel, two of them being pets and one an animal living in a zoo. Especially the names of pets are considered important because the other of the name bearers, the main character's dog Betty, can be seen as one of the novel's central 'characters'. Betty is the main character Jimmy's dog which follows Jimmy wherever he goes. Betty is an important part of the novel's plot, as Jimmy first meets Billy Scrivens when Betty goes to sniff Billy's dog, Max (ST: 39). In consequence of that very meeting Jimmy later becomes a phoney celebrity. Betty is also involved in numerous other episodes. For example when Tamsin, a daughter of one of Jimmy's closest friends, wants to tell her worries to Jimmy, she uses Betty as an intermediary as she is too embarrassed to speak straight to Jimmy (ST: 120–122).

The two pet names in the novel, Betty and Max, are also personal names. This suggests that they too would be retained in their source language form in translation, as is usually the case regarding character names. The total number of animal names mentioned in the source text is 61 when every occurrence of each name is included.

In the following passage the daughter of the main character Jimmy's friend uses Betty the dog as an intermediary when she is telling her worries to Jimmy:

In any case, she didn't talk directly to me. She got round her embarrassment by pretending she was confiding in **Betty** while I happened to be in the room. 'Oh, **Betty**, what am I going to do?' she said as she tickled the dog's tummy. 'I think Kelvin's going to chuck me.' 'Look, Tamsin, thanks for walking the dog and everything, but I've got some work to get on with so I can't chat, I'm afraid.' 'That's OK. I won't disturb you, will I, **Betty**? Good dog!' (ST: 120, my bold type)

Toisaalta hän ei puhunut suoraan minulle. Hän peitteli hämmennystään teeskentelemällä uskoutuvansa **Bettylle**, ja minä olin kuuloetäisyydellä kuin sattumalta. 'Mitä ihmettä minä teen, **Betty**?' Tamsin sanoi ja kutitteli koiraa mahasta. 'Kelvin varmaan jättää mut pian.' 'Kuule, Tamsin, kiitos kun käytit Bettyä ulkona ja niin pois päin, mutta minulla on paljon töitä enkä ehdi nyt juttelemaan. Valitan.' 'Ei se mitään. En minä sinua häiritse, enhän? **Betty**? Kiltti koira!' (TT: 147, my bold type)

On the other hand, she did not talk directly to me. She covered her embarrassment by pretending she was confiding in **Betty**, and I was within earshot as by accident. What on earth am I going to do, **Betty**? Tamsin said and tickled the dog's tummy. Kelvin is no doubt going to chuck me soon. Say, Tamsin, thanks for walking Betty and so on, but I have a lot of work and I don't have time to chat now. I'm sorry. That's OK. I won't disturb you, will I? **Betty**? Nice dog! (My back-translation)

In this example all the mentions of the pet are transferred directly. This was expected as the pet names in the novel are also personal names, and this study has already shown that the majority of the character names are transferred directly. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the passage that follows, the main character Jimmy is having a business breakfast where he is negotiating for an advertisement with agents of a banking company. He is comparing his communication and table manners to a gorilla living in a zoo.

I managed an outraged surprised grunt at the very suggestion that it was all a bit same-y, then shook my head vigorously, furrowing my eyebrows in a serious emphatic way. I was communicating like **Guy the Gorilla**, though with slightly worse table manners. (ST: 204, my bold type)

Onnistuin päästämään suustani hämmästyneen urahduksen pelkästä ajatuksesta, että se oli muka tasapaksua ja jatkoin pudistamalla vimmatusti päätäni ja kurtistelemalla pontevasti kulmakarvojeni. Kommunikoin kuin **Koko-gorilla**, paitsi että pöytätapani eivät olleet ihan yhtä sivistyneet. (TT: 252, my bold type)

I managed to give a surprised growl just for the thought it being bland and continued by shaking my head and furrowing my brows vigorously. I was communicating like **Koko the gorilla**, except that my table manners weren't quite as sophisticated. (My back-translation)

In this example the name Guy the Gorilla has been replaced with Koko-gorilla (Koko the gorilla). The translator has probably made this decision as Koko the gorilla is quite familiar to the Finnish readers unlike Guy the gorilla. Guy the Gorilla was a famous resident of the London Zoo and was often seen on children's television shows and natural history productions so he was well known to the British readers (BBC News

Services 2020). Koko the gorilla was living in California and was famous for having learned a modified version of sign language. She became famous all over the world after being pictured on the cover of National Geographic Magazine (Yle 2020). There have been many articles of Koko the gorilla in Finnish newspapers and magazines. Thus she was definitely more known to the Finnish readers than Guy the Gorilla, and the global translation strategy can be seen as a domesticating one. It would have been even more domesticating in case the translator had replaced the source text name with an animal living in Finland.

To summarise, the majority of the animal names (60) were transferred directly to the target text in their source language form without any additions or modifications made to them. One of the animal names was translated using the local translation strategy of replacement. The prevailing global translation strategy for translating the animal names is foreignisation.

3.1.4 Places and Streets

The novel is set in Britain, so there are several mentions of place and street names connected to Britain. There are altogether 210 mentions of place and street names when every occurrence of each name is included.

In the following passage Jimmy is appearing on a televised prize-giving ceremony and is thinking about all the people who will be watching him on television.

In nearly every road in every town, in every block of flats in every city, someone will have been looking at me. People in the pub in **Seaford**, old school friends in **East Grinstead**, all of them would have sat up and gone, ‘Bloody hell, that’s Jimmy!’ (ST: 181, my bold type)

Lähes jokaisen kadun varrella jokaisessa kylässä, melkein jokaisessa kerrostalossa jokaisessa kaupungissa oli joku joka oli nähnyt minut. Ihmiset pubissa **Seafordissa**, entiset koulukaverit **East Grinsteadissa**, kaikkialla ihmiset olivat kurottaneet hetkeksi paikaltaan ja sanoneet: ”Perskatti, sehän oli Jimmy!” (TT: 223, my bold type)

In nearly every street in every village, nearly every block in every city, there was someone who had seen me. People in a pub in **Seaford**, old school friends in **East Grinstead**, everywhere people had sat up and said: “Damn it”, that’s Jimmy!” (My back-translation)

In this passage both of the names, Seaford and East Grinstead have been transferred directly although they might not be that familiar to the Finnish readers compared to towns such as Bournemouth or Eastbourne which have been popular destinations for language learning trips for years. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the example that follows Jimmy takes part in a discussion on breakfast television, the topic being the decreasing cod stocks. He is present because of his made-up fish related comedy routine.

I took part in a live discussion on breakfast television. The depletion of cod stocks in the **North Sea** had caused several tabloids to do features on the possible extinction of the traditional British fish and chips and they decided this was the sort of thing that demanded my particular expertise. (ST: 195, my bold type)

Lupauduin aamutelevision studiokeskusteluun. **Pohjanmeren** turskakantojen ehtyminen oli innostanut useat iltapäivälehdet kirjoittamaan peribrittiläistä fish & chips -ruokakulttuuria uhkaavasta perikadosta, ja silloin televisiossa keksittiin että tämä oli juuri sellainen aihe, jonka käsittelyssä tarvittiin minun erityisosaamistani. (TT: 241, my bold type)

I promised to attend a discussion on breakfast television. The depletion of the cod stocks in the **North Sea** had inspired several tabloids to write about the threatening ruin of the traditional British fish & chips and then it was found on the television that this was exactly the kind of topic which required my expertise. (My back-translation)

In the example North Sea has been translated semantically as Pohjanmeri which is not surprising as the the official name of the sea in Finnish is Pohjanmeri.

In the following excerpt Jimmy is ironically telling about his home town of Seaford in which a wool shop would be the only reason to turn off from the main road to visit the town.

On the plus side, the town did have a wool shop, so if knitting was your passion then I suppose it might possibly have justified a brief diversion off **the A259**. (ST: 25, my bold type)

Vastapainoksi kylässä oli sentään lankakauppa, eli ainakin intohimoisten harrastajakutojien kannatti harkita vakavasti pikavisiittiä Seafordiin **valtatie A259:lta**. (TT: 29, my bold type)

On the other hand, the town had at least a wool shop, so at least the passionate knitting enthusiasts should seriously consider a brief visit to Seaford from **the main road of A259**. (My back-translation)

In the example the name of the road, A259 has been translated using the local translation strategy of addition by adding an explanatory word before the name of the road so that it would be easier to understand for the Finnish readers of the novel. The local translation strategy of addition relates to the global strategy of foreignisation.

In the passage that follows Jimmy is telling about a television show of another character of the novel. The show was based on practical jokes done to ordinary people. In this particular joke an old lady enters a toilet in a public place and the walls are pulled away.

This particular stunt was the stuff of television legend. An unsuspecting old lady entered a temporary toilet in the middle of **Trafalgar Square**. But once she was sitting down, all four walls were whipped away by an overhead crane, revealing her to everyone with her knickers and tights around her ankles. (ST: 156, my bold type)

Temppu kuului televisiohistorian legendoihin. Pahaa-aavistamaton vanharouva oli mennyt tilapäiskäymälään keskellä **Trafalgarin aukiota**. Juuri kun hän oli istahtamassa pytylle, iso rakennusnosturi kiskaisi kopin kaikki seinät ylös, niin että rouva oli yhtäkkiä kaiken kansan nähtävillä alushoususillaan ja sukkahousut nilkoissa. (TT: 191, my bold type)

The stunt belonged to the legends of television history. An unsuspecting old lady had entered a temporary toilet in the middle of **Trafalgar Square**. Just as she was about to sit down, a big construction crane

pulled away all of the walls of the toilet, revealing the lady to everyone with her pants and tights in her ankles. (My back-translation)

The translator has used the local strategy of partial translation in this example as he has retained the word Trafalgar but translated the word square. It seems to me that it depends on the square in question whether the word is translated or not. The word square in Trafalgar Square seems to be translated quite often, but for example Times Square is often retained as such or the Finnish word equivalent to square is added to the name. The strategy of partial translation can be seen as having both domesticating and foreignising effect which is why in this study it is not counted as belonging to either of global strategies.

In the following example Jimmy is explaining how he actually knew a celebrity as he had changed a couple of words with him when their paths had crossed on a morning walk.

This was true, if a little misleading. I had indeed exchanged a few words with **Britain's** highest-paid TV star at around half past eleven that morning. I'd taken a break from my computer and was walking Betty up on the cliffs when I suddenly saw Billy Scrivens coming towards me. (ST: 38, my bold type)

Se oli totta, vaikkakin hieman harhaanjohtavaa. Olin tosiaan vaihtanut pari sanaa **Englannin** kovapalkkaisimman televisiotähden kanssa puoli kahdentoista maissa aamupäivällä. Olin lähtenyt tauolle tietokoneen äärestä ja kävelytin Bettyä rantakallioilla, kun näin yhtäkkiä Billy Scrivensin tulevan suoraan kohti. (TT: 46, my bold type)

It was true, although a little misleading. I had actually exchanged a couple of words with **England's** highest-paid television star at about half past eleven in the morning. I had taken a break from my computer and was walking Betty on the cliffs when I suddenly saw Billy Scrivens coming straight towards me. (My back-translation)

In the example the translator has decided to translate Britain as England using the local translation strategy of replacement. This could have been done because quite many people in Finland are talking about England although they mean Great Britain. The local translation strategy of replacement relates to the global strategy of domestication.

In the passage that follows, a character of the novel is explaining to another character where an awards ceremony is to be held and what is going to happen there.

‘Right, Stanley, on Saturday night, there’s a big awards ceremony at the Grosvenor House Hotel in **Park Lane**. A five-course meal, free champagne, funny speeches, the lot. (ST: 172, my bold type)

Kuulehan, Stanley, lauantai-iltana hotelli Grosvenorissa järjestetään suuri palkintojuhla. Viiden ruokalajin päivällinen, ilmaiset samppanjat, hauskoja puheita ja niin poispäin. (TT: 212)

Listen, Stanley, on Saturday night, a big awards ceremony will be organised at hotel Grosvenor. A five-course meal, free champagne, funny speeches and so on. (My back-translation)

In the example the translator has chosen to leave out the name of the road, Park Lane using the local translation strategy of omission. Finnish readers might not be that familiar with road names of London, and including the name in the translation would have made the translation a bit complex. It seems to be somewhat common in Britain to add the name of the street after the hotel name. If there are many hotels of the same hotel chain in a Finnish city, they are usually differentiated based on something else, such as location or name instead of the street they are located on. The local translation strategy of omission relates to the global strategy of domestication.

In summary, the majority of the place and street names (180) have been transferred directly, which is thus the most common local strategy. Of other strategies, semantic translation was applied twice, addition once, partial translation four times, replacement 13 times and omission ten times. The prevailing global translation strategy for translating place and street names is foreignisation.

3.1.5 Clubs, Restaurants, Shops and Schools

Names of clubs, restaurants, shops and schools are mentioned altogether 83 times when every occurrence of each name is included. Thus they also have a crucial role in

creating the novel's British atmosphere. Examples of the use of the strategies are discussed in detail in the following.

In the following passage Jimmy is going to have his birthday meal with his family living in London. He has decided that they would go to a pub where he spends time with his friends quite often.

The fact that my family was treating me meant that this was the one day of the year when I could choose somewhere special for us to go. So I had opted for the place I went all year round, namely **the Red Lion**, a pub in the town centre. (ST: 37, my bold type)

Koska isä ja äiti kustansivat juhlapäivällisen, tänään oli se päivä vuodesta jolloin sain kerrankin valita mihin ravintolaan menisimme. Siispä olin valinnut sen saman paikan jossa kävin vuoden ympäri, **Red Lionin**, pubin Seafordin keskustassa. (TT: 43–44, my bold type)

Since my dad and mom were treating me the dinner, today was the day of the year when I for once got to choose the restaurant we would go to. So I had chosen the very same place where I went all year round, the **Red Lion**, a pub in the centre of Seaford. (My back-translation)

Here the name of the pub, the Red Lion has been transferred directly. The pub is quite a central place in the novel as many important turns take place there. It can also be seen in context that it is a pub that is in question. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the next passage Jimmy is telling how he has never actually performed as a stand-up comedian at any club but had instead done something much more demanding, teaching a class of teenagers who were not that keen on learning anything.

A year before I was to make my showbiz debut at the London Palladium, I was indeed performing for a living, albeit to a different sort of crowd. Many entertainers boast of playing difficult audiences. I'd never played **the Glasgow Empire** on a wet Tuesday in February, I'd never done an open spot at **the Tunnel Club** in Woolwich, but no performer could have had a tougher grounding than standing up and talking for an hour in front of the beginner's class of brain-dead teenagers at **the Sussex Language Centre**. (ST: 24, my bold type)

Hankin elantoni esiintymällä jo vuoden päivät ennen debyyttiäni näyttämökoomikkona Lontoon Palladiumilla, mutta yleisöni oli hieman toista maata. Monet viihdetaitelijat kehuskelevat keikoillaan hankalan yleisön edessä. Minä en ollut koskaan esiintynyt **Glasgowin Empire-teatterissa** sateisena tiistai-iltana helmikuussa enkä heittänyt yllätyskeikkaa **Woolwichin tunneliklubilla**, mutta yhdelläkään taiteilijalla ei voi olla kovempaa koulua kuin seistä pitämässä englannin alkeiskurssia luokantäydelle aivokuolleita teini-ikäisiä **Sussexin kielikeskuksessa**. (TT: 27, my bold type)

I was performing for a living already a year before my debut as a stand-up comic at the London Palladium but my audience was a bit different. Many entertainers boast of their gigs in front a difficult audience. I had never performed at **Glasgow Empire theatre** on a rainy Tuesday evening in February or done a surprise gig at the **Tunnel Club in Woolwich**, but no performer could have brought up in a harder school than standing up and teaching an elementary course of English to a class full of brain-dead teenagers at the **Sussex Language Centre**. (My back-translation)

In this passage there are examples of three different local translation strategies. The translator has applied the strategy of addition when translating the theatre name Glasgow Empire by adding an explanatory word theatre after the name. It would have been a bit difficult for the Finnish readers to know what type of place the Glasgow Empire is, although it can be seen in context that it is some kind of a place where people go performing. The name often seems to be written as Glasgow Empire Theatre, so that is probably one reason why the translator has decided to use addition as a translation strategy. The local translation strategy of addition relates to the global strategy of foreignisation.

In the translation of the name Tunnel Club the strategy of calque has been used, which means that each part of the source language word has been rendered into the target language literally. There are no mentions of a Tunnel Club in Woolwich on the internet but Tunnel club has been mentioned as a place for young comedians as their first place to perform (Londonist 2020). It is still interesting that the translator has chosen to use the strategy of calque for this name as it has been applied very rarely throughout the translation. The local translation strategy of calque relates to the global strategy of foreignisation.

The name of the Sussex Language Centre has been translated using the local translation strategy of partial translation as the part Sussex has been retained but the rest of the school's name has been translated. The language centre is quite central for the novel as the main character Jimmy works there, so maybe the translator has wanted to bring the name closer to the readers by translating the latter part of it as *kielikeskus* ('language center'). The strategy of partial translation can be seen as having both domesticating and foreignising effect which is why in this study it is not counted as belonging to either of global strategies.

In the following passage Jimmy realises that there is more to life than just trying to become famous. Everyone can be a hero for example by bringing up a child or by assisting an elder lady with the prices in a local shop.

Nancy had shown me that there were greater riches in this life than the overvalued currency of celebrity. Every human being is a hero in one way or another, whether it is bringing up a kid on your own or helping Edna Moore understand the prices in **the Mr One Pound Shop**.
(ST: 313, my bold type)

Nancy oli näyttänyt minulle että elämässä on suurempiakin rikkauksia kuin julkisuuden yliarvostettu valuutta. Jokainen ihminen on sankari tavalla tai toisella, kuka lastensa kasvattajana, kuka Edna Mooren hintalappukonsulttina **Herra Punnan kaupassa**. (TT: 389, my bold type)

Nancy had shown me that there were greater riches in life than just the overvalued currency of celebrity. Everyone is a hero in one way or another, whether as raising their kids or assisting Edna Moore with the prices at the **Mr One Pound Shop**. (My back-translation)

In this example the name Mr One Pound Shop has been translated semantically, which means that the translator has chosen a target language expression that has the same meaning as the source language name. By retaining the meaning the translator has preserved the culture specificity of the name. The local strategy of semantic translation relates to the global strategy of foreignisation.

In the excerpt that follows, Jimmy is ironically imagining what a magazine would write about him if he was going to be featured in it.

For comedian Jimmy Conway, home is a one-bedroom rented terraced house in Sussex. ‘The wonderful thing about living in a seaside town is that I can look out of my window in the morning and gaze out upon the vast expanse of the **Safeway supermarket** car park,’ says Jimmy, proudly showing us the view through the very off-white net curtains. (ST: 232, my bold type)

Koomikko Jimmy Conwayn koti on vuokrattu rivitalokolmio Sussexissa. ”Merenrantakaupungissa asumisessa on se hyvä puoli, että aamulla näen heti sängystä noustuani **supermarketin** avaran parkkipaikan”, Jimmy kertoo ja esittelee ylpeänä luonnonvalkoisten pitsiverhojen takana avautuvaa maisemaa. (TT: 288, my bold type)

The home of the comic Jimmy Conway is a rented two-bedroom flat in Sussex. “The good thing about living in a seaside town is that when I wake up in the morning I can see the expansive parking space of the **supermarket**”, Jimmy says, proudly showing the view through the off-white lace curtains. (My back-translation)

Here the translator has applied the local translation strategy of omission, as he has left out the name of the supermarket. The name of the supermarket might not be that known to the Finnish readers and has for that reason been omitted. For example the name of another supermarket, Sainsbury’s has been transferred directly in the translation as it might be a bit more familiar the readers of the Finnish translation. The local translation strategy of omission relates to the global strategy of domestication.

To summarise, the local translation strategy of direct transfer was used 53 times, which makes it the most common strategy for translating the names of clubs, restaurants, shops and schools. Of the other local strategies, calque was used once, semantic translation eleven times, addition three times, partial translation ten times and omission five times. Thus the prevailing global translation strategy is foreignisation.

3.1.6 Books, Magazines, Movies, Television Series and Channels

The novel being set in Britain, there are several mentions of names of British books, magazines, movies, television series and television and radio channels. Such names are mentioned quite frequently in everyday conversations between the characters. Thus it

can be assumed that these things are an essential part of their lives. Names of magazines play an important role in creating the plot of the novel, as the main character, Jimmy, first becomes famous when an article of him is published in a magazine. After that, several other magazines want to publish articles of him, too.

The total number of names of books, magazines, movies, television series and channels mentioned in the source text is 162 when every occurrence of each name is included. Examples of the use of strategies are discussed in detail in what follows.

In the passage below the main character describes how he sometimes buys a newspaper or a magazine just to see if something has been written about him. Fame is new to him, which is why he is so eager to see his name in a magazine.

But sometimes I would be flicking through a newspaper or magazine (not particularly looking out for references to myself; I bought *Hello!* for the recipes), when I would turn over a page and spot my name and then go back a few lines to see what was being said about me. I had this experience reading an interview in the *Guardian* with one of the major suits-in-chief at BBC-television. (ST: 153, my bold type.)

Toisinaan, kun selailin jotain lehteä (en tietenkään etsinyt niistä omaa nimeäni, vaan ostin jopa *Hellon* pelkästään reseptiliitteen takia), huomasin sivua kääntäessäni oman nimeni ja vilkaisin ohimennen mitä minusta kirjoitettiin. Kerrankin luin yhtä *Guardianin* juttua, jossa haastateltiin jotakuta BBC:n televisiopuolen isoa pamppua. (TT: 187, my bold type.)

At times when I flipped through some magazine (I was not of course looking for my own name in them, but bought even **Hello** just for the recipe pull-out), I noticed my own name when turning the page and had a look at what was written about me. Once I read one **Guardian** story where some BBC television boss was interviewed. (My back-translation.)

Here the names of the magazine and the newspaper are both transferred directly. There is only a slight modification made to the name *Hello!*, as the exclamation mark does not appear in the target text word. The names have been written using italics, which indicates the foreign origin of the word. In this case direct transfer is a suitable

translation strategy as the meaning of the words can be seen in context. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the excerpt that follows, Jimmy is attending a funeral of a celebrity. He is observing the other guests and trying to remember who they were exactly.

There was what's-his-face from Manchester United, behind him was a newsreader who was posing a question (a cooking query maybe?) to the presenter of *Mastercook*, and just behind them looking slightly different in her glasses was Norma Major, wife of the former prime minister. (ST: 85, my bold type)

Sitten oli Manchester Unitedin pelaaja, mikäsennimiolikaan, ja hänen takanaan uutistenlukija, joka haastatteli *Mestarikokin* juontajaa (tai kukaties kyseli reseptivinkkejä), ja heidän takanaan istui Norma Major, entisen pääministerin vaimo, joka näytti hieman oudolta silmälasit päässään. (TT: 103, my bold type)

Then there was a player from Manchester United, what's-his-name, and behind him a newsreader who was interviewing the presenter of *Mastercook* (or perhaps asking for recipe tips), and behind them was sitting Norma Major, the wife of the former prime minister, looking a bit weird with her glasses on. (My back-translation)

Here the name of the television show, Mastercook, has been translated using calque. There is no such Finnish television show as Mestarikokki ('Master Cook'), but since 2011 there has been a show called MasterChef in the Finnish television, so in case the translation would have been made later, that name might have been used (Wikipedia 2020). The local translation strategy of calque relates to the global strategy of foreignisation.

In the following passage a television crew is filming a news clip of Jimmy who had claimed that he knew the celebrity who had just passed away. He is trying to appear good on television so he begins imagining a soundtrack of a movie so that his jogging would look easy and casual.

After my word-perfect speech, 'Jimmy one-take Conway' felt pretty confident about an easy task like running down the hill. So I flattened

down my hair and pulled my socks up and tried to jog as athletically and gracefully as possible. I imagined *the Chariots of Fire* theme as a soundtrack to my running across the horizon. (ST: 70, my bold type)

Nappiin menneen puheen jälkeen Jimmy “kertaotto” Conway suhtautui kohtalaisen luottavaisesti niinkin helppoon tehtävään kuin pikku hölkkään mäenrinnettä pitkin. Taputtelin tukkani päätä myöten, kiskoin sukkia ylemmäs ja yritin juosta niin arvokkaasti ja urheilijamaisesti kuin osasin. Kuvittelin *Tulivaunujen* tunnusmusiikin säestävän menoani horisontin poikki. (TT: 84, my bold type)

After the perfect speech Jimmy one-take Conway felt quite confident about a task as easy as jogging along the hill. I flattened down my hair, pulled my socks up and tried to run as gracefully and athletically as I could. I imagined **the Chariots of Fire** theme accompanying my going across the horizon. (My back-translation)

In this example the name of the drama film, the Chariots of Fire has been translated semantically by offering a target language version of the name. ‘Tulivaunut’ is the actual name of the Finnish version of the film, so that is probably is has been translated this way. The local strategy of semantic translation relates to the global strategy of foreignisation.

In the excerpt that follows, Jimmy is again attending the funeral of a celebrity. He describes ironically how the television cameramen and an actress were behaving there. The cameramen were trying to get the actress on film and the actress was posing for them although she tried to make it look as if she did not want to be filmed as it was a funeral of a colleague in question.

A soap actress was ahead of me and they called out her names, both real and fictional, and flashbulbs exploded like party poppers but she didn’t stop for them. This was not the **BAFTAs** or the Oscars; it was a colleague’s funeral. Though she did glance both left and right, towards both sets of photographers, as she walked slowly in. (ST: 83, my bold type)

Edelläni käveli muuan saippuasarjan näyttelijätär, jota kutsuttiin sekä omalla että roolihenkilön nimellä ja kaiken aikaa salamavalot rätsivät kuin sähköiset, mutta nainen ei pysähtynyt kuvattavaksi. Tämä ei ollut Oscar- eikä **Bafta-gaala**, vaan työtoverin siunaustilaisuus. Hän kyllä

vilkuili herkeämättä valokuvaajien laumojä vasemmalla ja oikealla puolellaan astellessaan hitaasti sisään. (TT: 101, my bold type)

A soap actress was walking ahead of me and she was called out by both her own name and the name of her character and the flashlights sizzled like firecrackers but the woman did not stop for being filmed. This was not the Oscar gala or the **Bafta gala**; it was a colleague's funeral. Though she did glance the photographers both left and right as she walked slowly in. (My back-translation)

In the above example the name of the gala has been translated using the local translation strategy of addition. The BAFTA Film Gala is not that known to the Finnish readers, so an explanatory word *gaala* ('gala') has been added. The readers of the Finnish translation could of course have understood which kind of event the BAFTAs is as it is mentioned together with the name Oscars which is quite a well-known gala in Finland, too. The local translation strategy of addition relates to the global strategy of foreignisation.

In the following passage Jimmy is about to perform his stand-up comedy routine for two thousand people at a gala that was to be transmitted live on a television channel to all the homes in the country.

Here, I was to stand on my own under the glare of the lights and perform a brand new stand-up comedy routine, a performance which was, incidentally, being transmitted live on **BBC1** to millions of homes across the country, who even now were glued to the spectacle of an all-night charity gala featuring dozens of their favourite stars. (ST: 14, my bold type)

Siellä minun piti seistä ypöyksin kirkkaissa valoissa ja esittää uunituore stand-up-esitykseni, jonka **BBC** sattumoisin välittäisi suorana lähetyksenä ympäri maata miljooniin kotitalouksiin, joissa jo istuttiin kuin liimattuina katsomassa kokoillan hyväntekeväisyysgaalaa ja sen kymmeniä tähtivieraita. (TT: 14, my bold type)

There I was to stand on my own under the bright lights and perform a brand new stand-up comedy routine that happened to be transmitted live on **BBC** to millions of homes across the country where people were already sitting as if glued to their seats watching an all-night charity gala featuring dozens of stars. (My back-translation)

In this example the name of the television channel, BBC1 has been translated as BBC, so the local translation strategy is the use of a superordinate term. This strategy results in less detail and specificity, which flattens the expression. The translator has probably chosen this strategy as many Finnish readers know BBC but it quite irrelevant to them which BBC is in question. The use of a superordinate term can be seen to relate to the global translation strategy of domestication.

In the next passage the main character is jogging when he suddenly notices a film crew and wonders what they are doing in a small town of Seaford.

In the car park at the bottom of the hill was a van with a large satellite dish on top, an unusual sight in a cultural backwater like Seaford. Perhaps they were filming *the Antiques Roadshow* from the prosthetic limb shop. (ST: 64, my bold type)

Pysäköintialueella kukkulan juurella seisoj pakettiauto, jonka katolla oli iso satelliittilautanen, koko lailla epätavallinen näky Seafordin kaltaisessa kulttuurin autiomaassa. Olikohan *Antiiikkia, antiikkia* tullut tekemään ohjelmaa kylän proteesipajasta? (TT: 77, my bold type)

In the car park at the bottom of the hill stood a van with a large satellite dish on top, a very unusual sight in a cultural desert like Seaford. Had **Antique, antique** come to make a programme about the artificial limb workshop of the village? (My back-translation)

In this example the local strategy of replacement has been used, as the name of the British television show has been substituted with a Finnish name. The Finnish television show *Antiiikkia, antiikkia* is based on the British *Antiques Roadshow* (Wikipedia 2008). Thus using the name of the Finnish show is quite natural. This choice weakens the culture specificity of the source text as the Finnish readers presumably associate the name with the Finnish show with its hosts and setting. The local translation strategy of replacement relates to the global strategy of domestication.

In the following example Jimmy is telling how being famous was not just his childhood dream. He still wanted to appear on a television show and listen to people talking about his achievements.

Except I didn't feel like that at all. I still would have loved to appear on ***This Is Your Life*** and listen to a catalogue of my successes and pretend to blush as it was revealed how much tireless charity work I had put in to help the otter sanctuary. I still desperately yearned to be someone. (ST: 56, my bold type)

Mutta en ajatellut mitään sinne päinkään. Olisin yhäti ilahtunut tilaisuudesta päästä televisioon kuuntelemaan ylistystä uralleni ja punastelemaan, kun juontaja ottaisi puheeksi väsymättömän uurastukseni saukkopuiston hyväksi. Halusin niin kovasti tulla kuuluisaksi. (TT: 66)

But I wasn't thinking anything like that. I still would have been delighted to appear on television and listen to the praise for my career and to blush as the host would bring up my tireless charity work for the otter park. I wanted so much to become famous. (My back-translation)

In this example the source text name of the television show, *This Is Your Life* does not appear in the translation at all, thus the local translation strategy of omission has been used. The reason behind this decision might have been the fact that the name of the show has been mentioned several times in the novel. Maybe the translator has wanted to avoid too much repetition. The local translation strategy of omission relates to the global strategy of domestication.

In summary, most of the names were translated applying the local translation strategy of direct transfer, but also other local translation strategies were used. The strategy of direct transfer was applied altogether 69 times, calque four times, semantic translation 25 times, addition four times, superordinate term twice, replacement 31 times and omission 27 times. Thus the prevailing global translation strategy is foreignisation.

3.1.7 Brands, Associations, Events and Songs

The last category of proper names researched in this study consists of brands, associations, events and songs. These proper names also help creating the culture specificity of the novel. There are altogether 33 names of brands, associations, events and songs in the novel when every occurrence of each name is included.

In the following passage Jimmy has been nominated for the best stand-up comedian although he has actually never performed as a stand-up comedian. He is really nervous for the upcoming gala and compares himself attending it to a fish that was expected to play for a famous football team.

It wasn't just the nomination that made me nervous. It was the easy self-confidence of all the beautiful people around me. I was a fish out of water, I thought. No, worse than that: a fish that had been taken out of water and expected to play centre forward for **Manchester United** in front of 60,000 people. (ST: 175, my bold type)

Minua ei hermostuttanut ainoastaan ehdokkuuteni, vaan kaikkien näiden tyylikkäiden ihmisten huoleton itsevarmuus. Olin kuin kala kuivalla maalla. Ei, vaan jotain vielä pahempaa: kuivalle maalle viskattu kala, jonka odotettiin pelaavan **Manchester Unitedin** keskushyökkääjänä 60 000 katsojan silmien edessä. (TT: 215, my bold type)

It wasn't nervous just because of my nomination but the carefree self-confidence of all these stylish people. I was like a fish on dry land. No, it was something even worse: a fish thrown to dry land and expected to play centre forward for **Manchester United** in front of 60,000 people. (My back-translation)

In this example the name of the football team, Manchester United has been translated using the local translation strategy of direct transfer. It was quite expected as Manchester United is famous all over the Europe and thus known to Finnish readers as well. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the next passage Jimmy is telling about his neighbour and superior who owns miniature schnauzers and is really enthusiastic about them. Her waistcoat is full of schnauzer-themed pins.

In case you were in any doubt as to her feelings about miniature schnauzers, the big badge was backed up with an extensive collection of further schnauzer insignia: another thirty or forty little metal badges in the shape of her favourite dog breed or boasting membership of **the Miniature Schnauzer Club of Great Britain** pinned all over the front of her green gilet. (ST: 113, my bold type)

Siltä varalta että hänen suhteensa kääpiösnautsereihin jäi vielä epäselväksi, ison rintanapin vieressä oli hieman lisää snautserirekvisiittaa: 30–40 pientä peltistä rintanappia, kaikki hänen suosikkikoirarotunsa ja **Ison-Britannian kääpiösnautseriyhdistyksen** logon muotoisia – hänen vihreä toppaliivinsä oli kauttaaltaan peltilätkien peitossa. (TT: 138, my bold type)

In case there was any doubt about how she felt about miniature schnauzers, there were some more schnauzer accessories next to a big badge: thirty or forty little metal badges in the shape of her favourite dog breed or the logo of **the Miniature Schnauzer Club of Great Britain** – her green quilted waistcoat was covered with metal badges. (My back-translation)

In this example the Miniature Schnauzer Club of Great Britain has been translated using the local translation strategy of semantic translation where the translator has chosen a denotatively very close reference to the original but made it more understandable by choosing a target language version of the proper name. The local strategy of semantic translation relates to the global strategy of foreignisation.

In the following passage Jimmy is ironically reminiscing the 1980s for being a terrible period of time. This was not because of all the unpleasant events that took place then but instead of a worry somewhat more personal to himself. Only the name analysed after the example has been emphasised.

The 1980s were a terrible time, although not for the reasons they show in all those documentaries. They get the emphasis all wrong. They go on about **the Falklands War** and the Miner's Strike, the unemployment, the corporate greed and all that political stuff, when in fact the overriding burning issue of the 1980s was: 'When am I going to lose my virginity?' (ST: 222, my bold type)

1980-luku oli kamalaa aikaa, vaikkakaan ei siitä syystä kuin televisiodokumenteissa yleensä väitetään. Niissä keskitytään täysin väärin asioihin. Aina jauhetaan **Falklandin sodasta**, kaivoslakosta, työttömyydestä, ahneista liikemiehistä ja poliitikkojen kähminnästä, vaikka tosiasiaa 1980-luvun polttavin ongelma yli muiden oli: "Milloin minä pääsen poikuudestani?" (TT: 275, my bold type)

The 1980s were a terrible time, although not for the reasons that are usually shown in television documentaries. Their focus is on totally

wrong issues. They go on about **the Falklands War**, miner's strike, the unemployment, the greedy businessmen and the wheeling and dealing of the politics, when in fact the overriding burning problem of the 1980s was: 'When am I going to lose my virginity?' (My back-translation)

In this passage the name Falkland's War has been translated using the local strategy of partial translation, which is quite an established way of translating the names of wars into Finnish. The strategy of partial translation can be seen as having both domesticating and foreignising effect which is why in this study it is not counted as belonging to either of global strategies.

In the passage that follows, Jimmy is explaining how he actually almost knew a celebrity as his old English teacher had belonged to the same theatre club as this celebrity, albeit at different periods of time.

In fact, I had a direct connection with him that I wanted to share. As an undergraduate, Billy Scrivens had been in the Cambridge **Footlights** and my old English teacher at school had *also* been in the **Footlights** about ten years before him. (ST: 39, my bold type)

Meitä kahta nimittäin yhdisti muuan asia, jonka halusin ottaa puheeksi hänen kanssaan. Opiskeluvuosiin Cambridgessa Billy Scrivens oli ollut kuuluisan **Footlights-teatterikerhon** jäsen kuten myös minun äidinkielenopettajani kymmenisen vuotta ennen Billyä. (TT: 47, my bold type)

There was a thing that we shared and I wanted to talk about it with him. When Billy Scrivens had studied in Cambridge, he had been a member of the famous **Footlights theatre club**. Also my English teacher had been a member about ten years before Billy. (My back-translation)

There are two examples of different local translation strategies in this example. The first mention of the theatre club name Footlights has been translated using the local translation strategy of addition. An explanatory noun has been added after the name in the Finnish translation. This was quite expected as the name probably is unknown to the majority of Finnish readers and the meaning cannot be seen in context either. The local translation strategy of addition relates to the global strategy of foreignisation.

The second mention of the same proper name has been left out entirely, thus the local translation strategy of omission has been used. The translator has probably wanted to avoid repetition here and make the text more fluent. The local translation strategy of omission relates to the global strategy of domestication.

In the following passage Jimmy's friends see the diaries that he has kept as a young boy. The diary texts are quite pompous, telling for example how Jimmy should behave in order not to be disturbed by his fans.

‘However, it might be advisable to have tinted windows fitted to the **Austin Princess** in order that you are not repeatedly recognized off the television as you try to go about your everyday business without being constantly mobbed by your fans.’ (ST: 48, my bold type)

‘Voisi kuitenkin olla hyvä idea hankkia **Austiniin** tummennetut ikkunat, jotta sinua ei tunnistettaisi televisiotähdeksi joka kerta kun yrität käydä asioilla, niin että joudut ihailijalaumojen jalkoihin.’ (TT:58–59, my bold type)

However, it might be a good idea to get tinted windows to the **Austin** so that you wouldn't be recognized as a television star when you are trying to do your everyday tasks without being mobbed by your fans. (My back-translation)

In this example the brand and the model of the car, Austin Princess has been translated using a superordinate term. The translator has decided to leave out the model of the car, giving the Finnish readers less detail and specificity. The use of a superordinate term can be seen to relate to the global translation strategy of domestication.

In the passage that follows, Jimmy is telling about the birthday gift he received from his parents the previous year. They had given the single man a cookery book where there were recipes for those living alone.

Entitled *One Can Be Fun*, it was based upon the Goebbels-esque mendacity that cooking and eating alone can be every bit as joyful as a dinner party with your oldest and dearest friends. I checked the back page of *One Can Be Fun* but they had failed to come clean and print the telephone number of the **Samaritans**. (ST: 32-33, my bold type)

Kirjan nimi oli *Maukasta yhdelle* ja se perustui sille goebbelsmaiselle valheelle, että kokkaaminen ja syöminen yksin on aivan yhtä nautittavaa kuin juhlapäivällinen vanhojen rakkaiden ystävien seurassa. Vilkaisin kirjan viimeisiä sivuja, mutta ei, kirjoittajat eivät myöntäneet sielläkään asioiden todellista laitaa eikä loppusanoissa mainittu **palvelevan puhelimen** numeroa. (TT: 38, my bold type)

The name of the book was Tasty for One and it was based on that Goebbels-esque lie that cooking and eating alone is just as enjoyable as a dinner party with your oldest and dearest friends. I glanced at the last pages of the book but no, the writers did not admit the truth even there and the number of **the helping phone** was not mentioned. (My back-translation)

In this example the name of the British charity organisation has been translated using the local translation strategy of replacement, which means substituting the foreign word with a target language word. The name Samaritans has been replaced with the name of the Finnish phone service. The local translation strategy of replacement relates to the global strategy of domestication.

To summarise, the local translation strategy of direct transfer was used eleven times, semantic translation four times, addition once, partial translation once, superordinate term twice, replacement ten times and omission four times when translating the names of brands, associations, events and songs. Both of the global translation strategies, domestication and foreignisation were used equally.

3.2 Common Nouns

In what follows, I will analyse which local translation strategy has been used for each common noun. This way the hypothesis that the proper names and common nouns of the novel would be rather foreignised than domesticated can be tested. I have chosen an example of each local translation strategy present in each subsection. In this study I have chosen the common nouns referring to the units of measurement, currency and food and drink to be analysed.

3.2.1 Units of Measurement

The translation of units of measurement is of interest because the measurement systems of Finland and Britain differ to some extent. The official measurement system of Britain used to be the imperial system, which uses for example inches and miles. Nowadays the official system in Britain is the metric system, but old measurements are still widely used. (VisitBritain 2020) Units of measurement are used in the novel to express for example distances between two cities, as the main character lives in the town of Seaford but spends time in London, too. Measures of volume are also important for a novel based in Britain where the pub culture is so lively. Measures of volume, such as pint or gallon are mainly used for describing how much someone has drunk at a pub or a restaurant. The total number of units of measurement mentioned in the source text is 19 when every occurrence is included. Examples of the use of strategies are discussed in detail in what follows.

In the following example the main character has decided to move to Kuwait since his career as a phoney stand-up comedian has come to an end and all his friends are displeased with his behaviour. He is saying goodbye to his dog that will be staying with his parents while he is gone.

I hugged her tight and wished I could give her everything she wanted in the whole world, and since this merely involved throwing a stick **a few yards** along the beach, it was quite easy to arrange. As I sat and watched her biting and spitting out bits of wood, I wondered if this was the only meaningful goodbye I'd have to make. (ST: 294–295, my bold type)

Halasin Bettyä tiukasti ja toivoin, että olisin voinut antaa hänelle kaiken mitä hän ikimaailmassa halusi, ja koska Bettyn senhetkiset halut sattuivat rajoittumaan kepin heittämiseen **muutamam metrin** päähän rannalla, toive oli helppo täyttää. Katselin kun hän kalusi keppiä ja sylki puunpalasia suustaan ja mietin, olivatko nämä kenties koskettavimmat jäähyväiseni. (TT: 367, my bold type)

I hugged Betty tight and wished that I could have given her everything that she wanted in the whole world, and since Betty's wishes of the moment happened to limited to throwing a stick **a few metres** away in the beach, the wish was easy to fulfil. I watched when she gnawed the

stick and spat bits of wood out of his mouth and I wondered if this might be the most touching of my goodbyes. (My back-translation)

The local translation strategy used in the above example is cultural adaptation, which is the most common strategy applied to units of measurement in this study. The word yard has an equivalent in Finnish, but the translator has decided to use a unit of measurement that is familiar to the target audience. The local translation strategy of cultural adaptation relates to the global strategy of domestication.

The following passage includes an example where a unit of measurement is retained, which is quite an uncommon way in the translation studied. Here a friend of the main character has just given a long air guitar performance and goes to the bar to order a big tankard of cider. The unit of measurement is used here figuratively to express how great an amount of cider the character Norman actually ordered.

Norman finally took a bow to an explosion of applause and cheers and whistling. Chris shouted for more, except it came out as ‘More-ow!’ because someone kicked him under the table to shut him up. As the applause died down, Norman staggered to the bar to get himself another **gallon** of cider, while Nancy took the stage once more. (ST: 306, my bold type)

Norman kumarsi räjähtäville suosionosoituksille, huudoille ja vihellyksille. Chris olisi halunnut kuulla lisää, paitsi että hänen huutonsa vääntyi muotoon “lisä-au!” kun joku potkaisi häntä pöydän alla, jotta hän tukkisi turpansa. Kun suosionosoitukset hiipuivat, Norman toikkaroi baariin juomaan toisenkin **gallonan** siideriä ja Nancy nousi lavalle vielä kerran. (TT: 381, my bold type)

Norman took a bow to explosive applause, cheers and whistling. Chris would have wanted to hear more, except that his shout was more like more-ow! when someone kicked him under the table to make him shut up. When the applause died down, Norman staggered to the bar to drink another **gallon** of cider and Nancy took the stage once more. (My back-translation)

In this example the unit of measurement, gallon has been transferred directly with only a minor change in spelling. The unit gallon equals to approximately 4.5 litres, which

suggests a figurative way of use in this case. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the following passage Jimmy is trying to come up with a stand-up comedy routine which seems like an impossible task as he has never done it before. He is certain that the audience will notice how bad he is.

It was impossible to know whether this routine was hilarious or stupid made-up nonsense. I mean, there's no such thing as a Vulcan and fish can't talk. Surely the audience will spot both of these basic flaws in my premise **half a mile** away. (ST: 247, my bold type)

Oli mahdotonta tietää, oliko numeroni ratkiriemukas vai typerintä hölmöilyä mitä kuvitella saattaa. Eihän vulkaaneja ole oikeasti olemassakaan eivätkä kalat osaa puhua. Eikö ollut odotettavissa, että yleisö kiinnittää huomiota tällaisiin perustavanlaatuisiin epäloogisuuksiin sepustuksessani? (TT: 308)

It was impossible to know whether my routine was hilarious or the worst stupidity imaginable. There is no such thing as a Vulcan and fish can't talk. Wasn't it expected that the audience will pay attention to these kinds of fundamental flaws in my routine? (My back-translation)

In this example the unit of measurement has been translated using the local translation strategy of omission. The unit of measurement has been used figuratively, to show how well the audience will spot the flaws of the routine. This kind of figurative language is often used in Finnish too, but the translator has nevertheless made the decision to leave it out. The local translation strategy of omission relates to the global strategy of domestication.

In summary, most of the references to the units of measurement were translated applying the local translation strategy of cultural adaptation, but also the strategies of omission and direct transfer were applied. Cultural adaptation was used twelve times, direct transfer twice and omission five times. Thus the prevailing global translation strategy here is domestication.

3.2.2 Currency

The novel being set in Britain, there are quite many references to currency, which is also creating the culture specificity of the novel. The currency of the United Kingdom is the pound sterling whereas the euro is in use in Finland. The currency is mentioned in everyday situations, such as when the main character is doing his regular shopping, but also in situations where he is thinking about the enormous amount of money he would earn for example for doing a television advertisement. The total number of currency mentioned in the source text is 64 when every occurrence is included. Examples of the use of strategies are discussed in detail in what follows.

In the following passage Jimmy is attending a celebrity's funeral. He is thinking about how much has been spent on food and drink although no actual food is being served, only something small that reminds food.

Although I was sure that **thousands of pounds** must have been spent on food and drink, there was no actual meal laid on as such. Instead elfin waitresses flitted around the groups of guests offering them a selection of expensive looking meal-substitutes. (ST: 89-90, my bold type)

Olin varma että ruoka- ja juomatarjoiluun oli tärvätty **tuhansia puntia**, mutta silti kunnan ruokaa ei näkynyt missään. Rupattelurinkien ympärillä kyllä hyöri keijukaismaisia tarjoilijoita ja heillä oli tarjottimet täynnä kalliin näköisiä ruoankorvikkeita. (TT: 109, my bold type)

I was sure that **thousands of pounds** had been wasted on food and drink but there was still no decent food to be seen. There were elfin waitresses bustling around the groups of guests with trays full of expensive looking meal replacements. (My back-translation)

In this example the currency has been translated using the local translation strategy of direct transfer. The translator could have for example replaced the currency pound with euro, which is used in Finland. By transferring the currency directly the translator has preserved the culture specificity of the source text. Thus this local translation strategy relates to the global strategy of foreignisation.

To summarise, the local translation strategy of direct transfer was the only strategy used for translating references to currency, which makes the translation of currency very coherent. Thus the prevailing global translation strategy is foreignisation.

3.2.3 Food and Drink

Food and drink are mentioned quite often in the novel, as the main character, Jimmy eats or drinks out with his group of friends or goes to business lunches or dinners with his show business associates. Many traditional British dishes and types of beer are mentioned in the novel. The total number of food and drink mentioned in the source text is 31 when every occurrence is included. Examples of the use of strategies are discussed in detail in what follows.

In the following passage Jimmy is describing how his hometown, Seaford was full of holidaymakers in August. They had been sunburnt and were trying to ease the pain by drinking cold beer.

It was the balmy month of August and the celebrity social calendar seemed to be suspended. Seaford was full of grockles trying to extinguish the raw glow of their sunburnt bodies by throwing pints of cold **lager** down their throats. (ST: 248, my bold type)

Elettiin leutoa elokuuta ja julkkiskalenteri ammotti tyhjyyttään. Seaford oli täynnä lomanviettäjiä, jotka yrittivät lievittää auringossa palaneen nahkansa kuumeista poltetta kittaamalla määrättömästi **olutta**. (TT: 309–310, my bold type)

It was the balmy month of August and the celebrity calendar was empty. Seaford was full of holidaymakers who were trying to ease the pain of their sunburnt bodies by drinking huge amounts of **beer**. (My back-translation)

In this example the type of beer, lager has been translated using the local translation strategy of superordinate term. Britain has for ages had a vivid beer culture, whereas in Finland the beer culture has only been on the rise for the last decade. This is probably

why the different types of beers are mentioned in the source text but are mostly translated just as beer. Also most of the beers available in Finland at the time when the translation was made were lagers. The use of a superordinate term can be seen to relate to the global translation strategy of domestication.

In the passage that follows Jimmy is trying to figure out a stand-up comedy routine and is reminiscing about a time when he had been funny at the pub with his friends. He is telling about a girl from the language school who drank a pint of beer in one go.

‘Anyway, there’s this big German girl at the language school where I teach and there was a crowd of us in the pub one evening and she knocked back this pint of **bitter** in one go and then let out this huge burp and I said, “That finishing school was a waste of money!”’ (ST: 118, my bold type)

“Kerran meillä oli sellainen iso saksalainen tyttö siinä kielikoulussa jossa minä opetan. Yhtenä iltana me istuttiin iltaa pubissa ja se tyttö joi kertahuikalla ison tuopin **bitteriä** ja röyhtäisi päälle niin että raikui. Minä sanoin siihen että ’tytöllä taitaa olla vielä sisäistämistä sisäoppilaitoksen tapakasvatuksessa!’” (TT: 144, my bold type)

Once we had this big German girl at the language school where I teach. We were setting in the pub one evening and the girl drank a big pint of **bitter** in one go and then burped loudly. I said that the girl still has some things to learn when it comes to the teaching of manners at the boarding school. (My back-translation)

In this example the type of beer, bitter has been translated using the local translation strategy of direct transfer. It is an interesting choice considering the previous example where another type of beer, lager was translated using the strategy of superordinate term. The reason behind this might be that the translator has seen lager as the basic type of beer served in Finland and bitter as something different. The local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the following passage Jimmy is attending the celebrity’s funeral where he has not had a proper meal and is feeling quite hungry. He finds a food platter that someone has left there and is trying to find a place where he could eat privately.

On a trolley outside the door was an abandoned platter of food and, after a furtive glance in each direction, I picked up a paper serviette and packed it with half a dozen chicken sticks, **garlic prawns** and asparagus spears, and looked for somewhere to stuff my face in private. (ST: 95, my bold type)

Vaunuissa erään oven ulkopuolella oli hylätty ruokatarjotin ja vilkaistua salaviihkaa molempiin suuntiin nappasin servietin ja keräsin siihen puolentusinaa kanankoipea, **valkosipulirapuja** ja parsanversoja ja aloin etsiä paikkaa missä saisin pistellä saaliin rauhassa poskeeni. (TT: 116, my bold type)

On a trolley outside a door was an abandoned platter of food and after glancing furtively at both directions, I picked up a serviette and packed it with half a dozen chicken legs, **garlic prawns** and asparagus spears and started looking for a place where I could eat my loot in private. (My back-translation)

In this example the dish, garlic prawns has been translated using the local translation strategy of calque, which means rendering each part of the source language word into the target language literally. This strategy has probably been used because there is no word as such for the dish, and it had to be invented. The local translation strategy of calque relates to the global strategy of foreignisation.

In the passage that follows, Jimmy is having a business breakfast with his show business associates. He did not know that they were supposed to have just something small and has ordered a proper breakfast.

‘Coffee and croissants, Jimmy?’ ‘Er, sorry, I was a bit early, I’ve already ordered,’ I said as double egg, bacon, sausage, **black pudding**, mushrooms, tomatoes, baked beans and two slices of fried bread were plonked down in front of me. (ST: 203, my bold type)

“Jimmy, maistuisiko kahvi ja voisarvi?” ”Tuota, valitan, minä tulin vähän etuajassa ja ehdin jo tilata”, minä sanoin kun eteeni tömäytettiin kaksi paistettua munaa, pekonia, makkaraa, **verimakkaraa**, sienä, tomaattia, papuja ja kaksi viipaletta paahtoleipää. (TT: 251, my bold type)

‘Would you like coffee and croissants, Jimmy?’ ‘Well, sorry, I was a bit early and ordered already, ‘I said as two fried eggs, bacon, sausage,

black pudding, mushrooms, tomatoes, beans and two slices of fried bread were plonked down in front of me. (My back-translation)

In this example the dish, black pudding has been translated using the local strategy of semantic translation as the translation conveys the meaning of the foreign word. Using this strategy the culture specificity is preserved. Thus this local translation strategy of direct transfer relates to the global strategy of foreignisation.

In the following example Jimmy is meeting his group of friends for lunch. Jimmy is thinking about the fact that the owner of the place almost never gets the orders right and people end up eating something totally different than what they have ordered.

We often ate there together because there was nowhere else you could get such an excellent and reasonably priced fry-up. Admittedly, you may not have ordered a fry-up, you probably asked for the **shepherd's pie**, but Mario was so convinced of his amazing powers of memory that he refused ever to write his orders down. (ST: 141-142, my bold type)

Söimme siellä usein yhdessä, koska missään muualla ei saanut yhtä hyvää ja edullista käristettyä aamiaista. Myönnettäköön että ruoka oli aina sitä samaa käristystä, vaikka olisi tilannut **puuroa**, sillä Mario oli niin vakuuttunut muistinsa ilmiömäisyydestä, ettei suostunut kirjoittamaan tilauksia muistiin. (TT: 173, my bold type)

We often ate there together, because there was nowhere else you could have such a good and reasonably priced fry-up. Admittedly, the food was always that same fry-up even though you would have ordered **porridge** because Mario was so convinced of his fantastic memory that he refused to write down the orders. (My back-translation)

In this example the dish, shepherd's pie has been translated using the local translation strategy of replacement. Shepherd's pie is a dish that includes for example potatoes and meat, but it has been translated as porridge. The expression is replaced with its co-hyponym, both being dishes, although quite different ones. The local translation strategy of replacement relates to the global strategy of domestication.

In summary, the most often used local translation strategy was the use of superordinate term, but also the local strategies of direct transfer, calque, semantic translation and

replacement were used. Superordinate term was used thirteen times, direct transfer five times, calque twice, semantic translation six times and replacement five times. Both of the global translation strategies were used quite equally here.

4 CONCLUSIONS

The present thesis has examined the translation of certain culture-specific items in the Finnish translation of the novel *This Is Your Life*. The aim was to find out how the culture specific items have been translated from the majority language English into the minority language Finnish. Two global translation strategies, domestication and foreignisation were selected to indicate the results. Nine local translation strategies applied by the translator to translate the proper names and the common nouns were studied in order to find out the results. The aim was also to find out which of the two global translation strategies, domestication or foreignisation is the overall strategy.

The hypothesis was that the Finnish translator of the novel has mainly used the translation strategy foreignisation instead of domestication because the translation is made from a majority culture into a minority culture. The British culture is very dominating compared to the Finnish culture, so it can be assumed that the Finnish people reading a translation of a British novel will already have knowledge of the British culture. Furthermore, *This Is Your Life* was published in 2002 and its Finnish translation *Yllätys, yllätys!* in 2004 when people were travelling, reading foreign literature and watching foreign television series and movies a great deal already.

The results show that the clear majority of the proper names were translated using the local translation strategy of direct transfer, so the overall global translation strategy applied for translating proper names is foreignisation. The other local translation strategies used for translating proper names were calque, semantic translation, addition, partial translation, superordinate term, replacement and omission. Of these strategies semantic translation, replacement and omission were used the most, but not nearly as much as direct transfer.

The vast majority of the culture specific common nouns were also translated using the local translation strategy of direct transfer, thus the overall global translation strategy applied for translating the common nouns is foreignisation. The other local translation strategies used for translating the culture specific common nouns were calque, semantic

translation, cultural adaptation, superordinate term, replacement and omission, but all of these strategies were applied very rarely compared to the strategy of direct transfer.

Although most of the proper names were foreignised, there were some interesting exceptions. The domesticating local translation strategy of omission was used quite often for the names of main and minor characters. This was in almost every case done when addressing somebody. There were quite many cases of addressing, so omitting some of them makes the text more readable. Addressing is not that common in Finland, so it is all the more understandable that some cases of addressing were left out. Another interesting feature was that rather many of the proper names were translated using the local translation strategy of replacement. Particularly many names of books, magazines, movies, television series and channels, as well as brands, associations, events and songs were translated using the strategy of replacement. In case the translation was made today, perhaps more of these proper names would be transferred directly or at least using some other foreignising local translation strategy.

Some of the choices regarding the translation of the culture specific common nouns were also rather interesting. Every single reference to currency was translated using the foreignising local translation strategy of direct transfer, whereas more variance occurred regarding the translation of references to units of measurement and food and drink. Most of the references to units of measurement were translated using the domesticating local translation strategies of cultural adaptation and omission. Also most of the references to food and drink were translated applying the domesticating local strategies of superordinate term and replacement. Foreignising the references to currency is quite understandable as the pound is such an important part of British culture. Domesticating the units of measurement makes the translation more fluent as the reader does not have to stop thinking about the foreign references. If the novel was translated today, probably more of the references to food and drink would be foreignised. For example the types of beers might be transferred directly because of the flourishing beer culture of Finland today.

Only one novel and its translation has been analysed in this thesis, so no comprehensive generalisations can be drawn from the results. Also only proper names and certain common nouns were analysed although there are other culture-specific items in the novel, too. There are already other studies conducted regarding translating culture-specific items from a majority language English into a minority language Finnish but the more research could still be done. For example more recent novels and their translations could be studied and compared to older novels and their translations. Material for research could be for example John O'Farrell's other novel, *May Contain Nuts*, which was published in 2005 and translated into Finnish in 2007. Even more interesting material for research would be John O'Farrell's most recent novel *There's Only Two David Beckhams*, which was published in 2015 but has unfortunately not been translated into Finnish.

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