

**In search of hidden rules:  
Genre-specific conventions in the Finnish  
translations of comics**

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In this study, I study the Finnish translations of graphic novels and comic strips in order to determine whether or not the translators of the two genres follow some conventional genre-specific rules. In order to find such conventional genre-specific rules, I will study proper nouns and the translation strategies that have been applied to them in the translations of two graphic novel series and two comic strip series. Analysis will first consider each individual series, then look at both genres on their own and finally compare the genres to each other as well as the material as a whole. The final results of the study did not show strong proof of any tendencies in translation that were characteristic to one single genre. Since this does not prove that such genre-specific tendencies do not exist, further studies with larger material and larger scope are recommended.

Asiasanat: translation, onomastics, comics, graphic novels, comic strips, strategies, proper nouns, domestication, foreignization

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## 1. Introduction

Lewis Carroll's novel *Alice in Wonderland* from 1865 has been translated into Finnish multiple times, and the name of the main character, *Alice*, has often been changed to *Liisa*. The name of the main character in J. K. Rowling's *Harry Potter* novels, on the other hand, is *Harry Potter* in both the original novels and the Finnish translations, while the names of many other characters and places have been changed in the Finnish translations. In the Finnish translations of sir Arthur Conan Doyle's *Sherlock Holmes* stories, such changes would likely be unthinkable. From these examples, it can clearly be seen that there are many approaches to proper names in the translation of fiction. The decision to use one approach over another can be dictated by the translator, by the original author of the text, by the publisher of the translation or by general conventions of translation. The reasons for choosing a specific approach to translating proper names can be based on the perceived needs of the intended audience; the audience of children's literature can, after all, be expected to have more trouble with foreign names than the readers of detective novels. The translation of proper names can, however, also be affected by genre-specific conventions; changing names in translated fantasy novels could, for example, be more commonly acceptable than changing names in more realistic detective novels.

Since genre-specific conventions can affect the translation of proper names in novels, it would be logical to assume that there could be genre-specific conventions that affect the translation of proper names in comics as well. This study aims to find out if such conventions do indeed exist in the translation of comics into Finnish. In this study, I will examine the translation of proper names in two different types of comics and compare their general translation decisions. The two types of comics, which I will call genres, are *comic strips* and *graphic novels*. To ensure that the results reflect the general translation decisions in the two genres and not merely the characteristics of the translations of the individual comics or the personal style of a single translator, I have chosen to use as my material translations made by two different translators within both genres. I will categorize both the proper names in the material and the translation strategies used in the translation of the proper names. By examining the ways in which different types of proper names are translated by different translators within a genre, as well as how proper names as a whole are translated, I will examine whether or not there are similarities in the general way that proper names are translated in the two different

types of comics. By then comparing my findings in both genres with each other, I will examine whether or not there are notable differences in the general way that proper names are translated in the two genres. Such notable differences can indicate possible genre-specific conventions in the translation of proper names. For the sake of convenience, this study will only cover the translation of selected types of words that are defined as proper names in both of the languages of the material, English and Finnish.

I will discuss the definition and study of proper names in chapter 2, and the definition and study of translation strategies in chapter 3. In chapter 4, I will give an overview of the material and the methods that I have chosen to use in this study. The material will be analyzed accordingly in chapter 5, where I will also discuss the results. In chapter 6, I will discuss the study and draw conclusions.

## **2. Proper names**

### **2.1. Proper names in general**

Nouns are traditionally divided into two categories: common nouns, which are also known as common names or appellatives, and proper nouns, which are also known as proper names. In this study, I will refer to these with the terms *common name* and *proper name*. Common names are nouns that refer to groups and non-specific entities. Common names include words like "house", "car" or "antidisestablishmentarianist". Proper names, on the other hand, refer to specific, individual entities. They are, in most cases, names of individual people, books, organizations etc. In many languages, including English and Finnish, proper names are usually written with a capital first letter, which can be used to distinguish them from common names and other words. It is worth noting, however, that the terms "proper noun" and "proper name" can be defined in various different ways (as noted, for example, by Ainiala (2008, 25–26)), and that, depending on the definition of the terms, they are not always written with a capital first letter. The definition and use of proper names also varies greatly between languages. For example, the aforementioned method of distinguishing proper names from common names does not apply in the German language, where both common names and proper names are written with a capital first letter. Likewise, certain words that are written with

a capital first letter in English, such as the names of days or months, are written without a capital first letter in Finnish and are, in most if not all cases, considered to be common names. These differences between languages are important to note in the field of onomastics, the study of names.

Defining common names and proper names is also difficult within a single language, since nouns can be used in different ways in a language. For example, while "John Doe" is a person's name (more specifically, a name composed of two proper names, "John" and "Doe"), it is also a name used to refer to people whose real names are unknown, and can thus be defined either as a proper name or as a common name. Ainiola et al. (2012) list three types of problems in distinguishing proper names from common names:

Basically, recognising and distinguishing a name from appellatives is usually clear. In practice, however, we can encounter different demarcation problems. These are roughly divided into three: 1) The expression, taken without context, is clearly a proper noun but seems to have, in one way or another, a classifying meaning in certain contexts. 2) The expression is used monoreferentially but, at the same time, the expression can refer to different referents in an individualising way in different situations. In some sentential contexts, we can think that the same expression, at the same time, has several different referents whereupon the expression will be given a classifying tone instead of definiteness. 3) The expression, completely regardless of context, is possible to interpret either as individualising or classifying. (Ainiola et al. 2012, 29)

Zelinsky (2002) notes the difficulties in distinguishing between proper names and common names in the following way:

By its very nature, the domain of names is fuzzily bounded. There will always be a large company of terms falling into the twilight zone between genuine namefulness and the mass of ordinary (in English at least) lowercase words. It may well be that onomastics is unique among all scholarly enterprises in its definitional frustration. (Zelinsky 2002, 245)



Naturally, any study that focuses on proper names or proper nouns cannot use multiple contradictory definitions for these terms, and thus choosing which definitions to use is a mandatory part of making such studies. Even carefully chosen definitions might not, however, prevent demarcation problems in a study. Choosing how to classify problematic nouns is therefore also a part of making onomastic research.

In the field of onomastics, the function and meaning of proper names has been discussed and studied for a long time, and there are various different opinions on what a proper name is and what significance it can have. The most obvious attribute of a proper name is its role as a noun that identifies an individual referent rather than a common category of referents. One view is that this identifying role is the only function that proper names have and that proper names do not have any other meaning. On the other hand, numerous more recent studies have noted that proper names can, in fact, have various kinds of additional meaning. According to Bertills (2003), “A proper name can be considered to have two functions, firstly, to distinguish the individual and secondly, to function as a kind of “magnet” for other meanings (Bertills 2004, 28)”. Nord (2003) notes that “In the real world, proper names may be non-descriptive, but they are obviously not non-informative: If we are familiar with the culture in question, a proper name can tell us whether the referent is a female or male person [...], maybe even about their age [...] or their geographical origin [...], a pet [...], a place [...], etc.” (Nord 2003, 183).

As expressed above, the theoretical background and practical study of onomastics has been discussed in a number of books and studies. One notable book is *Names in Focus: An Introduction to Finnish Onomastics* by Ainiala et al. (2012), which gives a rather thorough overview of onomastics, particularly Finnish onomastics, and describes various onomastical studies that concern Finnish names. These perspectives on the nature and use of proper names are, however, outside of the scope of this study.

However they are defined, proper names themselves can usually be divided into various groups depending on their referents. The exact nature and number of these groups can vary greatly between different definitions. Sjöblom (2003) mentions and describes several categorizations that have been made for proper nouns by various people and notes that there is no objectively correct way to categorize proper nouns, and that a categorization demonstrates the way in which an individual researcher perceives the proper nouns under research and their relationship with other proper nouns (Sjöblom

2003, 23–73). Vermes (2003) divides proper names into the following 12 categories: *Personal names; geographical names; names of institutions and organizations; titles of paintings, books, periodicals, newspapers, etc.; brand names; names of nationalities; names of events; names of temporal units and festivals; names of abstract ideas; names of animals; names of species; and other names* (Vermes 2003, 96). This categorization, which I have chosen to adapt for this study, is a good example of how varied proper names can be. Furthermore, proper name categories themselves can be divided into more specific categories, as demonstrated for example by Ainiala et al. (2012), who describe a division of *place names* into *nature names* and *culture names*, and a division of *personal names* into *first names*, *surnames* and *unofficial bynames* (Ainiala et al. 2012, 23–24). In this study, however, such further divisions are not necessary and are therefore not used.

## 2.2. Proper names in English and Finnish

The online version of the Oxford English Dictionary defines the term “proper noun” as “a noun that designates an individual person, place, organization, animal, ship, etc., and is usually written with an initial capital letter” (Oxford English Dictionary, s.v. “proper noun,” n.). The term “proper name”, on the other hand, is defined as follows:

a name, consisting of a proper noun or noun phrase including a proper noun, that designates an individual person, place, organization, tame animal, ship, etc., and is usually written with an initial capital letter. (Oxford English Dictionary, s.v. “proper name,” n.)

The dictionary also notes that “A proper name may receive a connotation from the qualities of a person or thing named, and thus may be used as a common noun, as *a Hercules, a Calvary*, etc.” (Oxford English Dictionary, s.v. “proper name,” n.). By these definitions, then, the difference between proper names and proper nouns, in English at least, would be that proper nouns are singular words whereas proper names can contain more than one word. These terms are not, however, consistently used in this manner in onomastic studies. Furthermore, though the Oxford English Dictionary's definition of “proper name” contains the requirement of proper nouns, the Oxford English Dictionary's definition of “proper noun”, which is based on the referent of the noun,

allows nouns that are usually seen as “common nouns” to be used as proper nouns. It can therefore be stated that the difference between proper names and proper nouns is not necessarily easy to define. Thus, in order to prevent inconsistencies caused by different definitions, I have chosen to use the term “proper name” in this study to refer to all nouns and names that refer to specific individual referents. This definition is, of course, used for both the names in the English material and the Finnish material.

In Finnish, the definition of proper and common names is largely similar to the one in English. The online version of *Iso suomen kielioppi* defines common names (or appellatives) as nouns referring to objects, beings or things, while proper nouns are defined as nouns that identify an individual referent (*Iso Suomen Kielioppi*, § 553). In Finnish, however, there is no problem in differentiating between proper nouns and proper names, since Finnish only has one term, *erisnimi*, which can be considered to cover the meanings of both terms. It is, however, certainly worth noting that the Finnish norms regarding what words can be defined as proper names differs from English and indeed from other languages. For example, Ainala et al. (2012) note that “as in English, many German scholars consider language and nationality terms to be proper nouns, whereas in Finnish, for example, these terms are not considered as such” (Ainala et al. 2012, 25). It is worth noting that the translation of non-fictional names in non-fictional texts is largely done in the same way in Finnish and English. More specifically, names are usually left unchanged. There are notable exceptions to this rule, such as names of many historical figures and a number of descriptive place names. These exceptions, however, usually have a long history, and changing the names in this manner is not an actively applied norm in either language, whereas in some languages, for example Latvian, names are largely domesticated even today.

### **3. Translation strategies**

When translating a text, a translator has several different ways in which to translate. These different possible approaches to translating texts are often called translation strategies. As noted by Gambier (2010), translation strategies have been defined and categorized in various ways in different studies (Gambier 2010). Regarding these different kinds of definitions, Gambier (2010) proposes “differentiating strategy for a translation event (which includes what is happening before and after the translation per se [...]) and tactics in a translation act (translation in a narrow meaning)” (Gambier

2010). This study, however, focuses exclusively on the processes that occur during translation, and the processes outside of translation are, for the most part, outside of the scope of this study. I will therefore define translation strategies exclusively as solutions applied in the translated texts. The exact use of the term “strategy” can also be discussed based on other factors: For example, Leppihalme (2007) mentions the discussion on whether or not the term “strategy” should refer exclusively to conscious decisions or more broadly to all translation (Leppihalme 2007, 366). Such discussions are, however, outside of the scope of this study, since the exact thought processes of the translators are not part of the material of this study.

Even if the processes outside of the translation of texts are not taken into account, there are still various ways in which to approach the study of translation and translation strategies. For example, in his study, Lörcher (2002) analyzes information gathered from translators during translation with the think-aloud method in order to study the process of translation and translation strategies (Lörcher 2002). Information about the translation process can also be acquired by interviewing translators before or after the translation process. The thought processes of the translators and the various stages of the translation process between reading the source text and producing the final translation are not part of this study, however, as analysis in this study is made on finished texts and without contacting the translators. It is also worth noting that although strategies and processes have also been studied in interpreting, for example by Meyer (2008), this study focuses exclusively on written texts.

One major perspective to translation strategies is the distinction between local strategies and global strategies. Leppihalme (2001) describes the difference between local and global strategies in the following way: “Global strategies apply to the whole text, local ones to particular points in the text, such as realia-type problems” (Leppihalme 2001, 140). From this definition it can be deduced that the two types of strategies can interact with each other when texts are translated, since local strategies should follow the global strategies of the translation. For example, if a global strategy for a translation is to change source-culture names into target-culture names, then the local strategy applied for an individual name should result in a target-culture name in the translation, even though the specific choice of the target-language name should still be determined by the local strategy.

Another important set of concepts in translation strategies is that of

domestication and foreignization. According to Paloposki (2011) “Domestication is often used to refer to the adaptation of the cultural context or of culture-specific terms [...], and foreignization to the preserving of the original cultural context, in terms of settings, names, etcetera” (Paloposki 2011). As can be seen from this description, domestication and foreignization can affect various different parts of a text. A story set in England can be set in Finland in a domesticated Finnish translation, Finnish characters in a Finnish novel can become Spanish characters in a domesticated Spanish translation and common Italian food can become common Finnish food in a domesticated Finnish translation of an Italian novel. Domestication can also result in more abstract and stylistic changes: Foreign idioms might be changed to domestic ones, poems might have a different meter and structure after translation and sentence structures can be changed. There are many reasons for choosing to domesticate elements in a text: there might be an assumption that the target audience would not understand foreign elements in a translated text properly or would find them distracting; some elements in the source text might have a specific function, like a joke or a clue, which can only be properly replicated through domestication; or the style of the source text might be difficult or impossible to translate directly to the target language. Likewise, there are many reasons why a translator might choose to leave elements in a text undomesticated and thus foreignize the text: certain terms or names can be crucial to the text; some elements can be impossible to domesticate; and, perhaps most important of all, the translator might want to change the text as little as possible in order to retain its structure, style and purpose. It should be remembered, of course, that translating a text will, by its very nature, always result in changes, and that all translations are therefore domesticated to some degree. Nonetheless, translators still have to make plenty of choices on how much a translation is domesticated.

It could easily be assumed that domestication and foreignization are primarily considered on the level of global strategies during translation, since the use of domestication and foreignization should not be allowed to result in an inconsistent translation. It might indeed be the case that the decision to domesticate foreign elements in a text (or to leave them undomesticated) is most often made based on a global strategy that dictates certain elements to be consistently translated in a certain way. This does not, however, mean that choosing domestication or foreignization is a single, straightforward decision that always affects translations in the same way. There are

many reasons for choosing domesticating or foreignizing solutions in translation, and accordingly there are many ways in which domestication and foreignization can occur in translations. A translator might, for example, choose to domesticate all the names in a text but to translate foreign idioms directly, thus retaining their foreign qualities; on the other hand, a translator might also choose to domesticate idioms and dialogue in a text in order to make it easy to read, but leave the names unchanged in order to retain the foreign setting of the text. A translator might also choose to use domestication and foreignization in even more specific ways in order to express distinctions in the text, especially when such distinctions are present in the source text. A good example of this is the Finnish translation of *the Lord of the Rings* novels, which has domesticated most personal names and geographical names related to the Hobbit people, while most other names are left unchanged; this decision has been made based on the English source text, which also uses “domesticated” English equivalents for these names (even though the English source text is not, in fact, a real translation) (Tolkien 2012, 629–637). A different kind of example is the Finnish translations of the *Harry Potter* novels, which contain large amounts of domesticated personal names, geographical names and terms, many of which have been domesticated in order to retain the information that they express to the reader. Decisions like these can be expected to occur in the translations of comics and graphic novels as well, and it is therefore clear that the concepts of domestication and foreignization are very important in this study.

The translator is, of course, the one who makes most of the decisions in the translation of a text. This does not, however, mean that the translator does not have to take other people's opinions into account when choosing what translation strategies should be used. For example, the translated name of a book might not be decided by the translator at all, but might be dictated by the author or the publisher instead. Translators might also have to follow the advice or orders of editors. Whether with other peoples' advice or by their own judgment, translators may have to consider various different things during translation: what is the intended purpose of the translated text; how do the differences between the source language and the target language affect the translation; does the customer have specific demands regarding the translation; and, perhaps the most important thing in regards to this study, are there norms or conventions in the target culture that create expectations for the translation?

Leppihalme (2007) notes that the choice of translation strategies is always

influenced by norms that can be set by the times, the text type, the professional circles and the publishers (Leppihalme 2007, 373). Chesterman (2001) defines norms as a society's or a community's notion of what is a correct way to act or a correct type of product (Chesterman 2001, 357). However, society can influence a translator in more than one way: Official forms of influence, such as laws and regulations, can create explicit rules that the translator has to follow, while the compulsion to follow the example set by previous translations and the need to meet the expectations of the target audience can dictate the translator's decisions even though the option of ignoring them is present in the translation process. It is therefore useful to make a distinction between the more official norms and the less official conventions. Chesterman (2001) notes that “norms differ from conventions in the fact that breaking a convention does not result in criticism” (Chesterman 2001, 358; my translation). In this study, I use the word “convention” to refer to translation choices that are not formally prescribed or enforced but can nonetheless be observed in the translated texts. One of the primary goals of this study will be to look for conventions in the material. It should be remembered that, regardless of how much norms and conventions affect the translation process, a translator still has to make many decisions when translating a text, and different translators can approach the same kind of translation problems in different ways.

What, then, are the specific local strategies that a translator can use when faced with a translation problem? The categorization of translation strategies has been approached in many ways. Leppihalme (2007) defines four basic options translators to use by themselves or together: retaining the words with few or no changes, changing the words from one language to another, adding something to the text and removing something from the text (Leppihalme 2007, 368). This basic set of strategies does indeed reflect the options that a translator has. However, more specific distinctions can also be made; in particular, the strategy of changing words and expressions can easily be further divided based on the changes that are made. It is therefore not surprising that different studies use various different classifications with varying level of precision. Leppihalme herself demonstrates this: in her study that concerns the translation of allusions, Leppihalme (1994) has chosen to use two different classifications for translation strategies used in the translation of allusions; a classification of three strategies for allusions containing proper names and a classification of nine strategies for allusions that do not have proper names (Leppihalme 1994). On the other hand, in

her study that concerns the translation of realia-type problems, Leppihalme (2001) uses a classification of seven translation strategies: direct transfer, loan translation, cultural adaptation, use of superordinate terms, explicitation, addition and omission (Leppihalme 2001, 141–145). From these examples, it can be seen that defining and distinguishing translation strategies can depend on the research material, the topic and the point of view of a study. Naturally, if the same categorizations are used in multiple studies, the results can more easily be compared. Therefore, using an already existing categorization is also a useful decision for this study.

Vermes (2003) uses a classification of four translation strategies: *Transference*, *substitution*, *translation* and *modification* (Vermes 2003). This is the classification that I have chosen to use in this study.

Vermes defines transference in the following way:

*Transference*, as Newmark puts it, is "the process of transferring a SL word to a TL text as a translation procedure" (1988:81). This is essentially the same as Catford's definition: "an operation in which the TL text, or, rather, parts of the TL text, do have *values set up in the SL*: in other words, have *SL meanings*" (1965:43, italics as in original). In simple words, this is when we decide to incorporate the SL proper name unchanged into the TL text; either because it only contributes its referent to the meaning of the utterance, or because any change would make the processing of the utterance too costly, in a relevance-theoretic sense.

(Vermes 2003, 93)

This strategy would seem to correspond to the first option defined by Leppihalme (2007), retaining the words with little or no changes (Leppihalme 2007). However, unlike Leppihalme, Vermes' definition does not seem to allow even small changes, such as transcription into another writing system. Such small changes do not seem relevant for Vermes' study, however, since all of Vermes' research material is written with the latin alphabet. Since the research material of this study is also written entirely with the latin alphabet, I will also define transference to exclude all words with any kinds of changes. Even this definition is not completely unproblematic, however, since names that are composed of multiple separate words can still be defined as transferred if the identifying part of the name is transferred while other parts are not.



Substitution is defined by Vermes as "those cases where the source language has a conventional correspondent in the TL, which replaces the SL item in the translation" (Vermes 2003, 93). This means, for example, translating *the United States* into Finnish as *Yhdysvallat* or translating the Italian *Roma* into English as *Rome*.

Translation is defined by Vermes as "rendering the SL name, or at least part of it, by a TL expression which gives rise to the same, or approximately the same, analytic implications in the target text as the original name did in the source text" (Vermes 2003, 94). As the name implies, this strategy is the one that is commonly associated with the translator profession.

Modification is defined by Vermes as "the process of choosing for the SL name a TL substitute which is logically, or conventionally, unrelated or only partly related to the original" (Vermes 2003, 94). Using this strategy therefore seems to represent the largest deviation from the source text, although this is not necessarily the case, as it can be used to retain other features of the source language words, such as the effect on the reader. As was previously mentioned, there are various ways of categorizing translation strategies, and Vermes' categorization can also be modified, as has indeed been done by Shirinzadeh and Mahadi (2014), for example. The material of this study could also be studied with a modified set of translation strategies; in particular, the categorization of Vermes (2003) does not include the translation strategy of removing names, *omission*, which Shirinzadeh and Mahadi (2014) use in their study. The material of this study does indeed contain some names which are omitted entirely from the translated texts, so the category of omission could be added. However, since the number of omitted names is very small, I have chosen to leave Vermes' categorization unchanged and to merely mention the omitted names in the analysis.

## **4. Materials and methods**

### **4.1. Materials**

#### **4.1.1. Comics and graphic novels**

Comics can be divided into groups or categories in a variety of ways based on various different criteria. Comics can be categorized by source language or country of origin,

which would allow the study of cultural or national characteristics. Comics can also be categorized by target audience, which would allow, for example, the study of children's comics and adult comics, or men's and women's comics. The story and contents of comics is also a logical and intuitive basis for categorization, since genres like fantasy, science fiction and historical fiction are already well established in literature. The division that I have chosen to use in this study is based on structure: The division between graphic novels and comic strips.

*Comic strips* are usually published in small quantities in newspapers, magazines and other periodical publications before possibly being collected into dedicated collections, and are thus defined by their limitations: Most comic strips have a limited number of panels for each daily “strip”, usually between 1 and 5, since they have to fit in a specific space on a page. Some comic strips might occasionally have more space, for example on a newspaper's Sunday publication, but even then the available space is very specific and limited. Since comic strips have limited space and are published one strip at a time, individual strips in most comic strip series function as independent stories, even if they might also be part of an ongoing story at the same time.

The limitations of the comic strips can be contrasted with the generally more free form of graphic novels. *Graphic novel* is a general term for comics that are made with less limitations to their size and structure than comic strips: Graphic novels can be hundreds of pages long and the progression of story and events can be quite slow depending on the way they are written and drawn. Furthermore, Graphic novels are often published as complete stand-alone publications, and even if some graphic novels are first published one part at a time, the length of these parts can still vary and is generally multiple pages, as opposed to the limited number of panels in a comic strip.

It is, of course, true that the form of publication does not directly affect the story and contents of a comic, and that dividing comics into genres in this manner therefore largely ignores many similarities and differences between individual series. The difference between comic strips and graphic novels is, however, notable and easily recognizable, and for this reason I have decided to use this distinction as the basis for the two genres that are studied here.

The material for this study consists of names gathered from two series of graphic novels and two series of comic strips, all by different authors. The Finnish editions of the four series have all been translated by different translators and published by different

publishers. The books selected for this study are the following:

- the first three volumes of Jeff Smith's *Bone* series
- *The Sandman: The Doll's house* by Neil Gaiman
- *The indispensable Calvin and Hobbes* by Bill Watterson; and
- *Dilbert: Journey to Cubeville* by Scott Adams

The first two series, *The Sandman* and *Bone*, are graphic novel series, while the latter two series *Dilbert* and *Calvin and Hobbes*, are comic strip series. It should be noted that the use of letters differs considerably between the four series: *Dilbert*, *Bone* and *Calvin and Hobbes* all have their dialogue and other texts written in capital letters, with the exception of a set of poems in the first pages of *Calvin and Hobbes*; *The Sandman*, on the other hand, uses lower-case letters in specific contexts, such as letters and the dialogue of certain characters, which sometimes makes proper names easier to distinguish. Due to the more extensive use of capital letters in some parts of the material, identifying proper names is somewhat difficult. These differences can be seen in the collected names, as I have decided not to change them in any way.

I will now describe each of the four series in the material in more detail.

#### **4.1.2. Jeff Smith's *Bone***

The first graphic novel series in the material is *Bone* by Jeff Smith. The series follows the three white, cartoon-like Bone brothers who end up in a mysterious valley. The series has a fictional setting with very few references to the real world. This setting means that there are very few proper names that can be translated with a conventional correspondent. The translation of proper names in *Bone* has already been studied in Vainionpää (2016).

The series ran between 1991 and 2004. It has been released as a series of nine books. For this study, I have collected the proper names from the first three of these books and their Finnish translations. In the Finnish editions, some names have been translated in more than one way. These inconsistencies can most likely be considered translation errors, since the translation of these names is more coherent in later volumes. I have therefore chosen to collect names from the first three books in order to collect the "correct" translations into the material. The three books are: *Bone: Out from Boneville*, *Bone: The great cow race* and *Bone: Eyes of the storm*. I have collected the names from the newer editions published by Scholastic in 2005 and 2006. The Finnish editions of

the three books are: *Luupäät osa 1: Pois Luumäestä*, *Luupäät osa 2: suuret lehmäravit* and *Luupäät osa 3: Myrskyn Silmät*. The Finnish editions were published by Like in 1991, 1995 and 1996. The Finnish translation was made by Jorma Penttinen.

#### **4.1.3. Neil Gaiman's *The Sandman***

The second graphic novel series in the material is *The Sandman*, written by Neil Gaiman. The series mostly follows the character Dream of the Endless, the personification of dreams. The series is partly set in the real world and features real people and locations, but has a heavy emphasis on supernatural elements.

The series, which ran between 1989 and 1996, has been published in various formats, most notably as a series of ten books. For this study, I have chosen to collect the proper names from the second of these books, *The Sandman: The Doll's House*, and its Finnish translation. More specifically, I have used an edition published by Vertigo in 1995 and a Finnish edition named *Sandman: Nukketalo*, which was published in two parts in 1993 by Jalava. The Finnish translation was made by Jukka Heiskanen.

#### **4.1.4. Bill Watterson's *Calvin and Hobbes***

The first comic strip in the material is the American comic strip *Calvin and Hobbes* by Bill Watterson. The series follows the life of Calvin, an imaginative young boy, and Hobbes, Calvin's stuffed toy tiger. The series is set in modern times (in other words, the late 1980's and early 1990's), in the United States of America. Due to Calvin's active imagination, however, the series features a large number of other places and time periods, many of which are purely fictional. The Finnish translation seems to set the series in Finland, although this rarely has much significance.

The series was published in various newspapers between 1985 and 1995. The strips have also been collected in various collections. For this study, I have chosen one such collection, *THE indispensable CALVIN AND HOBBS*, published by Warner Books in 1992, as well as its Finnish translation, *Lassi ja Leevi JUHLAKIRJA 2*, published by Semic in 1995. The Finnish translation was done by Juha Valli, with one poem having been translated by Asko Alanen. In addition to its original name, the series has also been published in Finnish under the name *Paavo ja Elvis*, but that translation is not in the material of this study.

#### 4.1.5. Scott Adams' *Dilbert*

The second comic strip in the material is the American comic strip *Dilbert* by Scott Adams. The series mainly follows the life of the eponymous engineer Dilbert and makes fun of the organization, bureaucracy and culture of modern companies. The series is set in the modern world but has a number of fictional places and fantastic elements.

*Dilbert* has been published since 1989 in various newspapers as well as online. Individual strips have been released in collections. The names in my material have been collected from one such collection, *JOURNEY TO CUBEVILLE*, published by Boxtree in 1998, and its Finnish translation *TÄÄLTÄ TULLAAN, KARSINALA*, published by Otava in 1999. The Finnish translation was done by Pasi Janhunen and Kirsi Leppänen. In addition to its original name, the series has also been published in Finnish under the name *Pentti Perusinsinööri*, but that translation is not in the material of this study.

## 4.2. Methods

The analysis of the material begins with the collection and categorization of all the proper names in the material. All proper names were collected from both the English and Finnish versions of the material. The categorization I have chosen to use in this study is based on the one used by Vermes (2003), which contains 12 categories. Vermes' categorization was chosen because it makes sufficiently meaningful distinctions between different types of proper names. However, in order to limit the scope of this study and to prevent any problems caused by the differing definitions of "proper name" in English and Finnish, I have chosen to only focus on a limited number of the categories whose contents are clearly defined as proper names in both languages. The categories I have chosen to focus on are the following: *Personal names*; *geographical names* and *names of families, institutions and organizations*. Additionally, I have chosen to broaden the meaning of *Personal names* to include the names of any individual organism. The original categorization of Vermes (2003) includes the category *names of animals*, but the nature of the material in this study makes distinctions between an animal and a person difficult and unhelpful. It should also be noted that I have only collected personal names that are used as such in the context of the material. Proper names in the names of books, for example, are not included. On the other hand, nicknames and other inaccurate names have been included as separate proper names even if they are sometimes nearly identical to their referent's actual name. Titles have

only been included when they are personal, i.e. when they would not be expected to be passed on. This is because *The Sandman* in particular has characters who are known by various names, some of which resemble titles more than personal names.

I have also decided to broaden Vermes' category *names of institutions and organizations* to *names of families, institutions and organizations* due to the use of surnames in the material. In some parts of the material, actions are attributed to entire families or houses instead of individuals. There are also cases in which the use of a surname makes it difficult or even impossible to ascertain whether or not an individual is being referred to. I have decided to solve this issue by defining all surnames that are used this way as names of groups or organizations.

After the proper names were collected and categorized, the original English language proper names were compared with their Finnish translations and categorized according to the way they were translated. The categorization of these translation strategies was also taken from Vermes (2003), who divided translations into the four translation operations, *transference*, *substitution*, *translation* and *modification*.

In the next chapter, I will look at and analyze the four individual translations. I will also compare the translations of the two graphic novel series to each other in order to find any similarities between them, and do the same with the two comic strip series. I will then further analyze the two genres, and then compare them with each other and the material as a whole. Finally, I will discuss the results of the analysis.

## 5. Analysis

As described in the previous chapters, three types of proper names were collected from the material. The three categories of proper names are: *Personal names*, *geographical names* and *names of families, institutions and organizations*. The names were then sorted into four groups based on the translation strategy used in their translation into Finnish. The four translation strategies are: *transference*, *substitution*, *translation* and *modification*. The percentages of each translation strategy within a name category were also calculated, along with the percentages of each translation strategy in the total number of collected names. The numbers and percentages were collected in tables. The names and tables will be analyzed and discussed in this chapter.

### 5.1. Names in the Graphic novel series

### 5.1.1. Names in *Bone*

The number of proper names and their translation strategies in the three chosen volumes of Jeff Smith's *Bone* have been collected in Table 1.

**Table 1** The names and translation strategies in *Bone*

<b>Class</b>	<b>Transference</b>	<b>Substitution</b>	<b>Translation</b>	<b>Modification</b>	<b>Total</b>
<b>Personal</b>	1 (3.5%)	1 (3.5%)	3 (10%)	24 (83%)	29 (100%)
<b>Geographical</b>	1 (9%)	0 (0%)	3 (27%)	7 (64%)	11 (100%)
<b>Organizations, etc.</b>	0 (0%)	0 (0%)	0 (0%)	1 (100%)	1 (100%)
<b>Total</b>	2 (5%)	1 (2%)	6 (15%)	32 (78%)	41 (100%)

Note: The total percentages do not always equal 100% due to rounding issues.

The chosen three volumes of *Bone* contain the smallest amount of collected proper names in the material, with a total amount of 41 names. The small amount of names can probably be explained by the relatively large amount of action scenes in *Bone*. Compared to *The Sandman* and *Dilbert*, *Bone* contains substantially more panels that have small amounts of text and focus instead on action. *Calvin and Hobbes* also contains large amounts of action, and consequently has the second smallest amount of collected names. There can, of course, be additional reasons for the relatively small amount of names in *Bone*.

The majority of the names collected from *Bone*, 29, are personal names, which amount to over 70% of the names from *Bone*. The remaining names from *Bone* consist of 11 geographical names and one name of an institution. The majority of personal names from *Bone* have been modified in the Finnish edition. The almost complete lack of transferred or substituted names in *Bone* can be explained with the fictional setting of the story and the almost complete lack of references to the real world. The only transferred personal name, *AHAB*, and the only substituted name, *ISHMAEL*, are both characters in Hermann Melville's novel *Moby Dick*, which somehow exists in the story and is discussed and referenced multiple times. The name *ISHMAEL*, which appears as *ISMAEL* in the Finnish edition, is the only substituted name collected from the Finnish edition of *Bone*, and it also appears as a transferred name. The three translated names,

*THE GREAT RED DRAGON*, *MIZ HEDGEHOG* and *LORD OF THE LOCUSTS*, have been translated as *SUURI PUNAINEN LOHIKÄÄRME*, *ROUVA SIILI* and *HEINÄSIRKKOJEN HERRA*, (which mean "Great Red Dragon", "Mrs. Hedgehog" and "Lord of locusts", respectively). This is understandable, seeing as how they are all descriptive names and translating them directly is the most functional strategy. Other descriptive personal names, such as *MIZ 'POSSUM*, *THE HOODED ONE* and *MYSTERY COW*, have been modified as *ROUVA MARSU*, *KAAPUKÄSI* and *IHMELEHMÄ* (which literally mean "Mrs. Guinea Pig", "Cloak Hand" and "Wonder Cow", respectively); The reason for these kinds of modifications has probably been to preserve the intended effect of the names. Indeed, the latter two are discussed in Vainionpää (2016) in the following way:

The reason for modifying these names seems quite clear: direct translations of these names, "Huputettu" and "Mysterilehmä", would have been possible, but probably would not have had the appropriate effect on the TL audience (Vainionpää 2016, 12).

The aim to preserve the intended effect of the names is also a plausible explanation for a large number of the other modified personal names in *Bone*, since many of the personal names in *Bone* are relatively normal and largely non-descriptive names in both the English and the Finnish editions. For example, *TOM* has been modified as *TUOMO*, *ED* has been modified as *EEMELI* and *WENDELL* has been modified as *VÄINÖ*.

Much like the personal names, the geographical names collected from *Bone* are also mostly modified. This is somewhat surprising considering their descriptive nature; many of the geographical names that have been modified are rather descriptive and it would therefore have seemed more logical to translate them instead. For example, *DEVIL'S DYKE*, which has been modified as *PIRUNKIELEKE*, is not, based on its name at least, a dyke in the Finnish edition. It would have been logical to expect that a larger number of geographical names would have been directly translated, as has been done with three geographical names. There are also some less descriptive and more fantastical names, for which direct translation would naturally have been impossible. One of these, *DEREN GARD*, has been shortened but otherwise left unchanged as *DEREN*, which I have decided to define as transference. The other two non-descriptive



geographical names, *PAWA* and *ATHEIA*, have been modified to *PERNU* and *UHTUA* respectively. This seems a bit odd, but as has been noted in Vainionpää (2016), the Finnish edition contains some inconsistencies in the translation of individual names (Vainionpää 2016, 16–18). This includes the only name of an institution in the three volumes studied here, *BARRELHAVEN*, which has two modified translations in the Finnish edition. However, since this study only contains names from the first three volumes of the series, many of these alternate names do not appear in the material, and the ones that do do not represent different translation strategies, with the aforementioned exception of the personal name *ISHMAEL*. It is also worth mentioning that since the primary location for the series is simply called *THE VALLEY*, the geographical names *THE VALLEY* and *SOUTH VALLEY* could also be interpreted as common names. There is also one geographical name, *OLD MAN'S CAVE*, which has been modified into a more ambiguous *ROTKO*, which simply means “ravine” and could therefore be interpreted as a common name. These are the kinds of problems that Ainiala et al. (2012) mention, where an expression is equally interpretable as having an individualising meaning and as having a classifying meaning (Ainiala et al. 2012, 29). In this study, however, these three names are defined as proper names.

Overall, the names collected from *Bone* have mostly been modified in the Finnish edition, with direct translation being the second most common strategy. As can be expected, the directly translated names are mostly descriptive names, while the modified names are less descriptive. However, there are also some descriptive names that have not been translated directly.

### 5.1.2. Names in *The Sandman*

The number of proper names and their translation strategies in Neil Gaiman's *The Sandman: The Doll's House* have been collected in Table 2.

**Table 2** The names and translation strategies in *The Sandman: The Doll's House*

Class	Transference	Substitution	Translation	Modification	Total
<b>Personal</b>	90 (59%)	16 (11%)	37 (24%)	9 (6%)	152 (100%)
<b>Geographical</b>	24 (45%)	13 (25%)	16 (30%)	0 (0%)	53 (100%)
<b>Organizations,</b>	5 (50%)	0 (0%)	5 (50%)	0 (0%)	10 (100%)
<b>etc.</b>					

Class	Transference	Substitution	Translation	Modification	Total
<b>Total</b>	119 (55%)	29 (14%)	58 (27%)	9 (4%)	215 (100%)

Note: The total percentages do not always equal 100% due to rounding issues.

*The Sandman* contains the largest amount of collected proper names in the material, with a total of 215 names collected. As can be seen in Table 2, the most commonly used translation strategy in *The Sandman* is transference, which has been applied to 55% of the collected names. The second most frequently used translation strategy in *The Sandman* is direct translation, which nonetheless has only been applied to 27% of the collected names. Most of the remaining names, 14%, have been substituted, with only 4% of all the collected names in *The Sandman* having been modified. Interestingly, all three name categories closely follow this same trend in the use of the four translation strategies in *The Sandman*. It is, nonetheless, necessary to more carefully examine the names in *The Sandman*.

As mentioned in chapter 5.1.3., *The Sandman* is at least partly set in the real world and contains real locations and historical people and events as well as various mythological references and references to other stories. This has most certainly influenced and even limited the translator's decisions when translating the names. It is indeed unsurprising, that historical figures such as *CHARLES PERRAULT* or *FREUD* and real locations such as *TEXAS* or the *CHRYSLER BUILDING* have been transferred. Likewise, it is perfectly understandable why *Santa Claus*, *ABEL* and *LONDON* have been substituted with their conventional Finnish names *Joulupukki*, *AABEL* and *LONTOO*. However, since most names in *The Sandman* are not based on the real world, the realistic setting does not necessarily dictate the translation decisions with all the names.

24% of the personal names in *The Sandman* have been directly translated. These names are, as can be expected, very descriptive in nature. For example, names such as *GRANDMOTHER DEATH*, *THE CHOIR BOY* and *Colonel Knowledge* have been directly translated as *ISOÄITI KUOLEMA*, *KUORIPOIKA* and *Eversti Tieto* respectively. Interestingly, the nine modified personal names in *The Sandman*, which constitute only 6% of the personal names, are also somewhat descriptive in nature, but seem to have been considered unfit for direct translation. Six of the modified names are aliases of serial killers, such as *THE EYE GUY* and *THE GRASS WIDOW*, which have

been translated as *SILMÄSIEPPO* and *VIHREÄ LESKI*. Though the translations of these aliases are not direct translations, they are nonetheless very close in meaning to the original names; *SILMÄSIEPPO* sounds like the name of some kind of a bird species and could roughly be translated as "Eyecatcher", while *VIHREÄ LESKI* means "Green Widow". Modifying these names in translation has possibly been motivated by a need to make the aliases sound convincing, as "Silmätyyppi" and "Ruoholeski" might have sounded silly to a Finnish reader. The remaining three modified personal names are *Brute*, *SKOOKY BIRD* and *the Heiromancer*, which have been translated as *Elukka*, *TILULINTU* and *Pappisvelho*. These are not direct translations but nonetheless closely resemble the original names in some way: *Elukka* means "animal" in a negative sense, reflecting the character's personality; *TILULINTU* is composed of the word for "bird" and another word with seemingly little meaning, thus creating a bird with a funny name; and *Pappisvelho*, which means "priestly wizard", refers to some sort of mysterious religious person like the original name.

Substitution has been applied to most personal names that already have a widely accepted Finnish equivalent; the biblical character *ABEL* has become *AABEL*, the famous fictional character *Santa Claus* has become *Joulupukki* and the historical religious leader *POPE URBAN* has become *PAAVI URBANUS*. The substituted names amount to 11% of all the personal names in *The Sandman*.

Of all the personal names in *The Sandman*, 59% have been transferred. Since well over half of all the personal names have been transferred, it would seem that substitution, direct translation and modification have only been used on the personal names when absolutely necessary, and that transference has mostly been used whenever possible. As mentioned previously, the partly realistic setting of *The Sandman* has probably influenced the translator's decisions when translating the names.

45% of the geographical names in *The Sandman* have been transferred. Unlike many of the transferred personal names in *The Sandman*, most of the transferred geographical names are real locations, with the possible exception of *DOLPHIN ISLAND*. Unsurprisingly, substituted names, which make up 25% of the geographical names in *The Sandman*, are also mainly names of real locations, with the exceptions of the religious locations *HEAVEN* and *HELL*. The directly translated geographical names in *The Sandman*, which make up 30% of the geographical names in *The Sandman*, are mostly names of fictional locations. The two exceptions are *EASTERN SEABOARD* and

*OLD COMPTON STREET*, which have been translated as *ITÄRANNIKKO* and *VANHA COMPTON STREET*. The former would not have made sense if left untranslated, while translating part of the latter might have been a simple mistake, as the translator might not have realized that the word "Old" is a part of the street's name.

There are only ten names of families, organizations and institutions in *The Sandman*. Half of these have been transferred while half have been directly translated.

*The Sandman* also contains names and expressions which might be interpreted as not being proper names. Personal names like *DESIRE*, *DESPAIR* and *THE BOTTLE IMP* as well as geographical names like *DREAMWORLD* are recognizable as proper names only within the context of the material. *The Brightly-Shining Sea* is recognizable as a proper name mainly due to the use of capital first letters, and *SOMETHING NASTY IN THE BASEMENT* and *THE CIRCUS IN THE STARS* could be considered to be either descriptions or names, and a clear distinction cannot be made even within the context of *The Sandman*. I have, however, considered them to be proper names.

*The Sandman* also contains few names that have been omitted from the translation: *DOLLY LAMOUR* and *BREVARD COUNTY HOSPITAL* can be seen on a poster and on a sign, respectively, but both have been removed in the translation; while *DOUGLAS* and *KING DICK* (used in the expression "thick as king Dick") have been omitted from translated dialogue, probably because they have been deemed unnecessary by the translator. The Finnish translation also contains a good night's greeting that adds a mention of JESUS to the text. Both the omitted names and the added name have been left out of further analysis of the material.

Overall, the names in *The Sandman* seem to have been translated without any major attempts at domesticated translation, since transference has been preferred in the translation of the names both overall and within the three name categories. Direct translation, though it has been used on over one fourth of all the names, seems to have mostly been used with names whose literal meanings are essential to the reading experience, while substitution has been used rather consistently whenever possible. The nine modified names in *The Sandman* only amount to 4% of all the names and seem to have been modified out of necessity rather than any overall principle.

### **5.1.3. Comparison of the names in the graphic novel series**

I will now compare the translations of the two graphic novel series, *Bone* and *The*

*Sandman*, in order to demonstrate the similarities and differences of the two translations. As noted before, a considerably larger amount of names has been collected from *The Sandman* than from *Bone*. It is understandable that two unrelated series would have such differences, but this difference does nonetheless affect the way in which I will compare the two series' translations.

There are very few similarities in the ways in which the names in the two graphic novel series have been translated. Overall, the translation of *Bone* has an emphasis on modification, which is used for 78% of the names, while the translation of *The Sandman* only uses modification for 4% of its names. Instead of modification, the translation of *The Sandman* mostly utilizes transference and direct translation, which are used for 55% and 27% of its names respectively. In the translation of *Bone*, transference is only used for 5% of the names while direct translation is used for 15% of the names. It is, however, true that direct translation is overall the second most common translation strategy in both *Bone* and *The Sandman*. Nonetheless, direct translation is considerably more frequently used in *The Sandman* than in *Bone*.

Since the three volumes of *Bone* in the material only contain one organizational name, comparing the translation of organizational names in the two graphic novel series would not be worthwhile. Nonetheless, it can be mentioned here that the only organizational name in *Bone* has been modified much like most of the other names in *Bone*, while this has been done to none of the organizational names in *The Sandman*. As has already been noted in the previous chapters, the Finnish translation of *Bone* mostly applies modification to both personal names and geographical names while also applying direct translation to some descriptive names. The Finnish translation of *The Sandman*, on the other hand, mostly applies transference to personal names while also applying direct translation and substitution when necessary, and applies transference, direct translation and substitution to geographical names.

The differences between the Finnish translations of *Bone* and *The Sandman* can at least partially be explained by the differences in their settings. *Bone* has an almost completely fictional setting, with very few references to real life (with the notable exception of Herman Melville's *Moby Dick*), whereas *The Sandman* features various real-life locations, historical people and references to well-known works of fiction. A realistic setting can make transference and substitution preferable translation strategies, since changing places like Africa or people like William Shakespeare to something

entirely different would necessitate further changes in the translation and thus increase the amount of work for the translator. This seems to have affected the Finnish translation of *The Sandman* which uses transference and substitution to preserve the original context of the story and only uses direct translation and modification when transference or substitution would lead to loss of information or connotations. A mostly fictional setting, on the other hand, makes substitution mostly impossible while at the same time giving the translator more freedom in choosing between the other three translation strategies. This can be seen in the Finnish translation of *Bone* which rather consistently changes names to ones that are more familiar to Finnish readers.

Overall, in terms of the use of translation strategies, the Finnish translations of *Bone* and *The Sandman* are quite different from each other. The Finnish translation of *Bone* is very domesticating, as most of the names are either modified or directly translated in order to make the fictional characters and locations more relatable to a Finnish reader instead of keeping the names that would be more familiar to an American audience. The Finnish translation of *The Sandman*, on the other hand, has an emphasis on retaining the clearly defined setting and historical, mythological and literary references through the use of transference and substitution.

## 5.2. Names in the comic strip series

### 5.2.1. Names in *Calvin and Hobbes*

The number of proper names and their translation strategies in the chosen volume of Bill Watterson's *Calvin and Hobbes* have been collected in Table 3.

**Table 3** The names and translation strategies in *Calvin and Hobbes*

Class	Transference	Substitution	Translation	Modification	Total
<b>Personal</b>	3 (6%)	10 (19%)	21 (40%)	18 (35%)	52 (100%)
<b>Geographical</b>	12 (50%)	6 (25%)	6 (25%)	0 (0%)	24 (100%)
<b>Organizations, etc.</b>	0 (0%)	2 (22%)	3 (33%)	4 (44%)	9 (100%)
<b>Total</b>	15 (18%)	18 (21%)	30 (35%)	22 (26%)	85 (100%)

Note: The total percentages do not always equal 100% due to rounding issues.

A total of 85 names were collected from *Calvin and Hobbes*. *Calvin and Hobbes* therefore contains the third largest amount of collected names in the material. In comparison to the two graphic novel series, the Finnish translation of *Calvin and Hobbes* uses the four translation strategies more equally: The most commonly used translation strategy, direct translation, has been applied to 35% of all the names; modification has been applied to 26% of all the names; substitution has been applied to 21% of all the names; and transference has been applied to 18% of all the names. I will now examine the names and the use of the four translation strategies in *Calvin and Hobbes* in more detail.

Personal names make up over 60% of all the names collected from *Calvin and Hobbes*. 40% of all the personal names have been directly translated. The directly translated names are, as expected, rather descriptive. For example, *THE WITCH*, *BABY SITTER GIRL* and *BIG BAD DAD* have been translated directly as *NOITA*, *LAPSENVAHTITYTTÖ* and *ISO, PAHA ISÄ*. The name “*MR BILLION*” has been translated as “*HERRA MILJARDI*”, which takes into account the different naming conventions for numbers in Finland and the United States (since “*Herra Biljoona*” would be a direct translation of “*Mr Trillion*”). The beginning of the book contains poems which, unlike the rest of the book, use lower-case letters and in which Calvin's parents are referred to as *Mom* and *Dad* with capital first letters. In the Finnish translation, however, they are translated with lower-case first letters as *äiti* and *isä*, which would mean that they are treated as proper names in the source text but as common names in the Finnish translation. Since the two characters are not given any other official names, however, I have chosen to classify these as proper names.

An interesting occurrence in the directly translated personal names are the names of Calvin's five clones: *NUMBER TWO*, *NUMBER THREE*, *NUMBER FOUR*, *NUMBER FIVE* and *NUMBER SIX* have been translated with varying levels of colloquiality as *KAKKONEN*, *KOLMONEN*, *NUMERO NELONEN*, *NUMERO VIISI* and *KUUTONEN*. Only *NUMBER FOUR* and *NUMBER FIVE* retain the word for “number” in their Finnish names, and *NUMBER FIVE* is the only one with a standard Finnish name for his number. I have, nonetheless, defined all five names as direct translations, since their meaning has not been changed and since the variation in the translated names is probably meant to represent normal variation in the colloquial use of numbers.

Modification has been applied to 35% of all personal names in *Calvin and Hobbes*. The majority of the modified personal names are given names that have been replaced with normal Finnish given names. For example, the eponymous characters *CALVIN* and *HOBBS* have been translated as *LASSI* and *LEEVI*, while *SUSIE* and *MOE* have been translated as *SUSANNA* and *NIPA*. One of the given names in *Calvin and Hobbes*, the name of Rosalyn's boyfriend *CHARLIE*, has been translated as *LAURI* on one occasion and as *JASKA* in another, thus increasing the number of Rosalyn's boyfriends in the Finnish edition. However, since the source text only has one boyfriend and since the additional name might simply be a result of the translator forgetting about the first occurrence of the name, I have decided not to count *JASKA* as a separate name. Interestingly, the names of the two teachers, *MISS WORMWOOD* and *MR. LOCKJAW*, have been modified as *OPETTAJA* and *HERRA VALMENTAJA* (“teacher” and “Mr. coach”), thus removing their surnames. Since “wormwood” can be interpreted as a reference to the Bible and as a reference to bitterness, and since “lockjaw” is a medical condition, removing the surnames also removes these references (regardless of whether or not they were intentional in the source text). There are also some descriptive personal names that have been modified rather than directly translated. For example, *SANTA CLAWS*, a failed attempt at writing “Santa Claus”, has been modified as *JOULUTURKKI* (“Christmas fur”) and *STUPENDOUS MAN*, Calvin's super hero alter-ego, has been modified as *ÄLLISTYSMIES* (“Astonishment man”). These kinds of modifications seem to have been made intentionally for practical reasons, since, for example, the Finnish translation of *SANTA CLAWS* would have to resemble the Finnish name of Santa Claus (“Joulupukki”) and since the Finnish version of *STUPENDOUS MAN* would have to be a convincing superhero name.

Substitution has been applied to 19% of the personal names in *Calvin and Hobbes*. Most of the substituted personal names are popular fictional characters which have been substituted with their respective Finnish names. For example, *GOLDILOCKS* and *JIMINY CRICKET* have been translated as *KULTAKUTRI* and *SAMU SIRKKA*. The name of *WILLIAM TELL* has also been substituted with the form used in Finnish, *WILHELM TELL*. The three transferred personal names are *SPACEMAN SPIFF*, *BATMAN* and *TRACER BULLET*, although the word *SPACEMAN* in *SPACEMAN SPIFF* has been directly translated as *AVARUUSMIES*. It is worth mentioning that defining *BATMAN* as a personal name is somewhat problematic, since it is used in



reference to Batman merchandise and could therefore be said to be a name of a franchise (and therefore outside the scope of this study). I have, however, decided to define it here as a personal name. *Calvin and Hobbes* also contains other personal names that are somewhat difficult to classify. Names such as *BABY SITTER GIRL* and *BIG BAD DAD* are recognizable as proper names mainly by the context of the comic. Context is also the only thing that makes *MOM-LADY* and *EVIL MOM-LADY* recognizable as two different proper names that refer to two different entities, although both of these are, in reality, Calvin's mother. Another set of troublesome names occur when Calvin imagines himself as another beings: *CALVIN THE HUMMINGBIRD*, *CALVIN THE REPTILE* and *THE C-BOMB* are, on one hand, descriptions and, on the other hand, refer to Calvin himself, but can nonetheless be considered proper names. *Calvin and Hobbes* also contains one instance of a proper name being added in translation, since the Finnish translation of a poem in the book contains the name “Pakkasherra” (a personification of cold weather) which has no equivalent in the original English text.

Unlike the personal names, the geographical names in *Calvin and Hobbes* contain no modified names, and the most commonly used translation strategy is transference, which has been applied to 50% of all the geographical names. Four of the eleven transferred geographical names, *ARIZONA*, *FLAGSTAFF*, *JUPITER* and *MOUNT PALOMAR*, are names of real geographical locations, while the remaining eight are names of fictional stars or planets, such as *STAR X-351* and *ZOKBAR-2*. Some of these names contain the words “planet” or “star”, which have been directly translated. Thus the aforementioned *STAR X-351* has been translated as *TÄHTI X-351* and *PLANET GORZARG-5* has been translated as *GORZARG-5-PLANEETTA*. Nonetheless, I have defined these as transferred names, since the actual names of the planets and stars have not been changed.

Substitution and translation have both been applied to 25% of all the Geographical names in *Calvin and Hobbes*. The substituted names contain names of celestial objects such as *EARTH* and names of countries such as *NEW GUINEA*, which have been substituted with their commonly used translations *MAA* and *UUSI GUINEA*. One noteworthy name is *NORTH POLE*, which is mentioned as the headquarters of Santa Claus. The location of Santa Claus' headquarters differs between various cultures, and the Finnish translation has, accordingly, changed the name to *KORVATUNTURI*,

which is a mountain in Finland. This translation can, therefore, be defined either as substitution or as modification. Due to the context in which the name has been used, I have defined the Finnish name to be a case of substitution.

The translated geographical names in *Calvin and Hobbes* mostly seem to be nicknames that Calvin has given to various geographical locations. Examples of these include “*DISMEMBEMENT GORGE*” and “*ITCHY ISLAND*” (quotation marks as in original), which have been translated rather faithfully as “*SILPOUTUMISKUILU*” (“Mutilation Ravine”) and “*KUTINASAARI*” (“Itch Island”). Presumably the only name that is not a nickname is that of Calvin's snowman exhibition, “*SNOWMAN HOUSE OF HORROR*”, which has been translated as “*LUMIUKKOJEN KAUHUTALO*” (“Snowmens' horror house”). Since the exhibition is Calvin's own creation, the name he gives is presumably its official name.

A total of nine names of families, organizations and institutions have been collected from *Calvin and Hobbes*, none of which have been transferred in the Finnish translation. The most common translation strategy for these has been modification, which has been applied to four names (44%): The proposed name for Calvin and Hobbes' club, “*THE SINISTER ICY BLACK HAND OF DEATH CLUB*” has (possibly erroneously) been translated as “*PÄÄKALLON KAAMEA JÄÄTÄVÄ MUSTA KÄSI*” (“The horrifying freezing black hand of the skull”), which lacks any reference to the word “club”; The final name for the aforementioned club, *GET RID OF SLIMY GIRLS*, has been translated as **H.I.T (HÄIPYKÄÄ INHOTTAVAT TYTÖT)** (“Leave, disgusting girls”); *THE SUPREME COURT* has been replaced with the Finnish Supreme Administrative Court, *KORKEIN HALLINTO-OIKEUS*; and *VALLEY HARDWARE* has been replaced with *RAUTAKAUPPA* (“hardware store”), thus replacing a proper name with a common name.

Three names of families, organizations and institutions in *Calvin and Hobbes* have been directly translated: “*THE HOBBS FAN CLUB*” has been directly translated as “*LEEVIN IHAILIJAKERHO*”; “*NUMBERS*” *RACKET* has been translated as “*NUMEROLIIGA*” (“Number league”); and *The “Let Calvin Live Through Recess Fund”* has been (perhaps too directly) translated as “*Anna Lassin elää välitunnin jälkeekin*” -rahasto (“Let Calvin live also after recess -fund”).

Two names of families, organizations and institutions in *Calvin and Hobbes* have been substituted. These are *THE THREE BEARS* and *THE THREE LITTLE PIGS*,

both of which are from famous fables and both of which have been substituted with their commonly used Finnish equivalents, *KOLME KARHUA* and *KOLME PIENTÄ PORSASTA*, which, admittedly, have identical meanings with their English counterparts, even if they are presumably not translations from English.

Overall, the Finnish translation of *Calvin and Hobbes* is largely domesticating. Most personal names and organizational names have been either modified to make them more familiar for the target language culture or translated directly in order to convey information. Substitution has also been used whenever possible in all three name categories. Some names, mainly real-life geographical names, have been transferred, however. This indicates that the domesticating translation decisions have not been made with the intention of completely changing the comic strip's contents.

### 5.2.2. Names in *Dilbert*

The number of proper names and their translation strategies in the chosen volume of Scott Adams' *Dilbert* have been collected in Table 4.

**Table 4** The names and translation strategies in *Dilbert*

<b>Class</b>	<b>Transference</b>	<b>Substitution</b>	<b>Translation</b>	<b>Modification</b>	<b>Total</b>
<b>Personal</b>	48 (62%)	3 (4%)	23 (30%)	3 (4%)	77 (100%)
<b>Geographical</b>	3 (19%)	8 (50%)	5 (31%)	0 (0%)	16 (100%)
<b>Organizations, etc.</b>	5 (23%)	1 (5%)	15 (68%)	1 (5%)	22 (100%)
<b>Total</b>	56 (49%)	12 (10%)	43 (37%)	4 (4%)	115 (100%)

Note: The total percentages do not always equal 100% due to rounding issues.

*Dilbert* contains the second largest amount of collected names in the material, with a total of 115 names. Although personal names are the largest name category in all four series, *Dilbert* is the only series in the material with more names of organizations than geographical names. The most commonly used translation strategy in *Dilbert* is transference, which is used for almost half of all the names. The second most used translation strategy is direct translation, which is used for 37% of all the names. Substitution and modification are considerably less common, having been used for less than a fifth of all the names in *Dilbert* in total. As with the three other series, further

examination of the names and their translations is necessary.

Most of the personal names in *Dilbert*, 62%, have been transferred. The transferred personal names are mostly normal given names, such as *ALICE*, *WALLY* and *CAROL*, and names of real people, such as *BILL GATES*, *JOHNNY CASH* and *BABE RUTH*. The author of the comic strip, Scott Adams, is also mentioned in the book, along with three other real life persons, in explanatory texts outside of the strip. Direct translation is the second most common translation strategy, having been used for 30% of the personal names in *Dilbert*.

The directly translated personal names have various kinds of descriptive content. Some names, such as “*MISTER CONSERVATIVE*”, *POINTY-HAIRED BOSS* and *WORLD'S SMARTEST GARBAGE MAN* (translated as “*HERRA VANHOILLINEN*”, *TÖYHTÖPÄINEN POMO* and *MAAILMAN FIKSUIN ROSKAKUSKI*, respectively), are purely descriptive, while others, such as “*KENNY THE SALES WEASEL*”, *LITTLE REX* and “*SUGGESTION SAM*” (translated as “*MYJÄNNILJAKE-KENNY*”, *PIKKU REX* and “*IDEA-ISMO*”, respectively) contain a non-descriptive given name or surname, which is often modified or left untranslated. Furthermore, some non-descriptive names are followed or preceded by a title or other kind of descriptive element. These include *PHIL, THE RULER OF HECK*, *CARL, THE CUBICLE DWELLERS' FRIEND* and *MORDAC THE PREVENTER*, which have been translated as *PHIL, HELKUTIN RUHTINAS*, *CARL, KARSINA-ASUKKIEN YSTÄVÄ* and *MORDAC ESTÄJÄ*, respectively. The high variation in descriptive names highlights the difficulties in identifying proper names, particularly in a text that only uses capital letters. For example, purely descriptive names such as *THE CUBICLE WARRIOR* (translated as *KARSINASOTURI* and classified here as a proper name) and *THE BUSINESS TRAVELER* (translated as *BISNESMATKAILIJA* and classified here as a common noun and thus left out of further analysis), which are very similar with each other and are used in similar contexts, could be either common names or proper names. Another difficulty are the cases where the same person has multiple titles on different occasions. For example, *MORDAC THE REFUSER* also calls himself *MORDAC THE PREVENTER*, and Dogbert acquires various different titles throughout the comic strip. In such cases, making a distinction between a proper personal name and a title can be difficult, and it might therefore be somewhat disputable whether or not the list of proper names collected from the material in this study is completely accurate.

Three personal names have been substituted in *Dilbert*. These are *MOSES*, *JESUS* and *MARTIN LUTHER*, which have been substituted with their Finnish equivalents *MOOSES*, *JEESUS* and *MARTTI LUTHER*, respectively. These seem to be all the personal names in *Dilbert* that have conventional Finnish equivalents.

Three personal names have been modified. These are “*GENERAL PROTECTION*”, “*BUZZ SAW DOGBERT*” and *REX TANGLE*. “*GENERAL PROTECTION*” is erroneously interpreted as a personal name by a character in the comic, which is believable due to the multiple meanings of the word “general”. In Finnish, however, such an error would be less plausible, so the translation apparently has the character reading the words incorrectly as “*YLEINEN SUOJAUSVILLE*” (“General Protection-Ville”) instead. “*BUZZ SAW DOGBERT*” could be directly translated as “*PYÖRÖSAHADOGBERT*” (literally “Round saw Dogbert”), but the translator has chosen to use “*JUUSTOHÖYLÄDOGBERT*” (“Cheese slicer Dogbert”) instead, possibly to avoid any added references to roundness. *REX TANGLE*'s name sounds similar to “rectangle”, since he is made out of cubes in order to adapt to working in a cubicle. The translator seems to have decided to retain the character's first name while placing all geographical references into the surname, translating the name as *REX KULMALA* (Rex Corner).

Unlike the translation of the personal names, the translation of the geographical names in *Dilbert* mostly favors substitution, which has been applied to 8 geographical names (50% of all the geographical names in *Dilbert*). The reason for this seems simple: A large number of the geographical names in *Dilbert* are real places, and all of these have been substituted with their conventional Finnish equivalents. These include names like *SILICON VALLEY*, *HELL*, and *NORTH KOREA*, which have been translated as *PIILAAKSO*, *HELVETTI* and *POHJOIS-KOREA*, respectively. None of the geographical names in *Dilbert* have been modified.

Five geographical names in *Dilbert* (31%) have been directly translated. Surprisingly, many of these are not descriptive in the same way as the directly translated personal names: *CUBEVILLE* and *WALLYVILLE* do not necessarily convey any explicit information other than the fact that they are names of places that have been named after something or someone, but they have nonetheless been translated accordingly with an appropriate suffix as *KARSINALA* and *WALLYLA*. Likewise, *HECK* is not a descriptive name, but rather a less offensive version of the word “hell”, and has been translated

with a similar Finnish word, *HELKUTTI*. On the other hand, "*DOGBERT MANOR*" and *NORTH ELBONIA*, which have been translated directly as "*DOGBERTIN KARTANO*" and *POHJOIS-ELBONIA*, have a meaningful descriptive element, and these have indeed been directly translated.

Three geographical names (19%) have been transferred. The transferred geographical names are *ELBONIA*, *WALLYVILLE* and *THE LOUVRE*. It should be mentioned that the transferred *WALLYVILLE* is not the same as the one that has been directly translated and that *THE LOUVRE* is written without an article in the Finnish translation since Finnish does not have articles.

Unlike the personal and geographical names, the names of families, organizations and institutions in *Dilbert* have mostly been directly translated. *Dilbert* contains 15 directly translated organizational names (68% of all organizational names in *Dilbert*). All of these are fictional institutions or organizations and 8 of them are created by and named after the character Dogbert. Examples of directly translated organizational names include "*DOGBERT TOUCHY-FEELY INSTITUTE*", *THE HAPPINESS COMMITTEE* and *THE ANALOGY POLICE*, which have been translated directly as *DOGBERTIN "KOSKETELKAA TOISIANNE-INSTITUUTTI"* ("Dogbert's 'touch each other'-institute"), "*RIEMUKOMITEA*" ("Joy committee") and *KIELIKUVAPOLIISI* ("Figure of speech police").

Five organizational names in *Dilbert* have been transferred. These are *NATO*, *CNN*, "*WAL-MART*" (with an added explanatory "-ketju"), *NETSCAPE* and *ISO* (International Organization for Standardization), all of which are real-life organizations. The only substituted organizational name in *Dilbert* is *NOBEL PRIZE COMMITTEE*, which has been translated as *NOBEL-KOMITEA*. The only modified organizational name in *Dilbert* is *HAPPY AIRLINES*, which has been translated as *RENTO-LENTO* ("Laid-back flight"), probably because the translator considered it to sound better than a direct translation ("Iloiset lentoyhtiöt").

It is worth mentioning here that since *Dilbert* has an office setting, various departments of different companies are mentioned in the comic strip. However, I have chosen to classify these as organizational common names and thus they are not part of this study.

Overall, the Finnish translation of *Dilbert* applies the four translation strategies differently to each of the three name categories. Personal names are mostly either

transferred, retaining the comic strip's American setting, or translated directly in order to convey relevant information. Geographical names are mostly substituted with conventional Finnish equivalents or translated directly. Organizational names are mostly translated directly, with a considerable amount of them having been transferred. Despite the different preferences in translating the three name categories, the translation seems to consistently attempt to retain the original setting of the comic strip and the meaning of descriptive names (and, subsequently, the jokes that are dependent on them). This is indicated by the fact that real-life referents have either been transferred or substituted instead of being replaced with other real-life referents or imaginary names, and that descriptive names have predominantly been translated directly instead of being creatively modified. Indeed, the four instances of modification in *Dilbert* are names that would not have worked in Finnish if transferred or even directly translated, and modification has therefore been used in these cases to retain the jokes in the strips.

### 5.2.3. Comparison of the names in the comic strip series

I will now compare the translations of the two comic strip series, *Calvin and Hobbes* and *Dilbert*, in order to demonstrate the similarities and differences of the two translations.

When looking at the overall use of the four translation strategies, the translations of the two comic strip series seem to be quite different from each other. The translation of *Dilbert* mostly uses transference and direct translation, which are applied to a total of 86% of all of its collected names, whereas the translation of *Calvin and Hobbes* is considerably more balanced in its use of the four translation strategies. It can, of course, be noted that substitution is the third most used translation strategy in both translations, but this does not seem to be particularly relevant. More importantly, both translations use direct translation with more than a third of their names (35% in *Calvin and Hobbes* and 37% in *Dilbert*), but direct translation is the most commonly used translation strategy in *Calvin and Hobbes* and only the second most commonly used translation strategy in *Dilbert*. Next, I will compare the two translations in more detail.

The translation of personal names in the two comic strip series largely follows the overall translation of the collected names in each series: The personal names in *Calvin and Hobbes* have mostly been directly translated or modified, while the personal names in *Dilbert* have mostly been transferred. This is hardly surprising, seeing as how,

much like in the two graphic novel series, personal names are the largest group of names in both comic strip series, and their statistics will therefore have the largest effect on the overall statistics.

The translation of geographical names in the two comic strip series has been done with notably different preferences: Half of the geographical names in *Calvin and Hobbes* have been transferred, while half of the geographical names in *Dilbert* have been substituted. There are, however, some similarities in the translation of geographical names in the two series: Neither series has any modified geographical names, and both series have a considerable amount of their geographical names directly translated (25% in *Calvin and Hobbes* and 31% in *Dilbert*).

The translation of organizational names is very different between the two comic strip series. The translation of *Dilbert* prefers direct translation (which has been applied to 68% of the organizational names) and transference (which has been applied to 24% of the organizational names), whereas the translation of *Calvin and Hobbes* does not apply transference to any organizational names and applies the other three translation strategies more evenly (with the most commonly used strategy, modification, having been applied to only 44% of the organizational names). It should be noted that, much like with the two graphic novel series, the number of organizational names in the two comic strips is rather small, with *Calvin and Hobbes* having only nine organizational names and *Dilbert* having only 22 organizational names.

The differences between the translations of personal names in the two comic strip series can largely be explained by the different aims of their translators: The Finnish translation of *Calvin and Hobbes* aims to make the setting of the comic more familiar to readers by domesticating many small differences between American and Finnish cultures, while the Finnish translation of *Dilbert* makes no efforts to replace the American office work and bureaucracy with their Finnish equivalents. This can be seen in how the Finnish translation of *Calvin and Hobbes* modifies many personal names in order to make the characters and setting more familiar to Finnish readers, while the Finnish translation of *Dilbert* prefers transference and thus retains the original setting of the comic. On the other hand, the differences between the contents of the two comic strips series also affects the use of the translation strategies: *Dilbert* contains a large number of descriptive personal names that can be directly translated, whereas many descriptive personal names in *Calvin and Hobbes* have to be modified in order to retain



their intended effect. It seems clear that such differences have a large effect on the translation of the two other name categories as well. Since *Calvin and Hobbes* contains a large number of imaginary planets and stars that have strange names, it is understandable that its translation contains significantly more transferred names than the translation of *Dilbert*, which mostly contains descriptive geographical names and names of real life locations. Likewise, since there are more names of real life organizations in *Dilbert* than in *Calvin and Hobbes*, it is understandable that the Finnish translation of *Dilbert* contains more transferred and directly translated organizational names than the Finnish translation of *Calvin and Hobbes*. The different contents of the two comic strip series can, of course, be partially caused by the differences between their target audiences. However, since such details are outside the scope of this study, I will not consider them any further.

Overall, the Finnish translations of the two comic strip series are different from each other in many ways. The translation of *Calvin and Hobbes* is, in many ways, a domesticating translation that aims to make the characters and setting more familiar to the target culture, whereas the Finnish translation of *Dilbert* is a less domesticating translation that keeps the setting and the characters firmly in the source culture. However, the translations of the two comic strip series do have some similarities. Both translations use substitution when possible, applying it to almost all names that have a conventional equivalent in the target language. Both translations also entirely avoid the use of modification on geographical names, choosing instead to either retain the locations or replicate the literal meanings of their names. In other words, despite their differences, both translations retain the setting, story and style of the source language comic strips to some degree. Of course, this does not necessarily mean that the two translators have followed any specific convention in translating comic strips, since they might have independently decided that such solutions are the best way of keeping the target text adequately close to the source text.

### **5.3. Analysis of the graphic novel series and the comic strip series**

#### **5.3.1. Analysis of the graphic novel series**

A total of 256 names were collected from the two graphic novel series. The combined collected names from the two graphic novel series have been collected in Table 5, which

presents how the collected names have been translated in the graphic novel genre as a whole. I will now briefly analyze Table 5 and compare the translations of the individual graphic novel series to Table 5 in order to determine whether or not the individual translations of the two graphic novel series follow the overall patterns.

**Table 5** The names and translation strategies in *Bone* and *The Sandman*

<b>Class</b>	<b>Transference</b>	<b>Substitution</b>	<b>Translation</b>	<b>Modification</b>	<b>Total</b>
<b>Personal</b>	91 (50%)	17 (9%)	40 (22%)	33 (18%)	181 (100%)
<b>Geographical</b>	25 (39%)	13 (20%)	19 (30%)	7 (11%)	64 (100%)
<b>Organizations, etc.</b>	5 (46%)	0 (0%)	5 (46%)	1 (9%)	11 (100%)
<b>Total</b>	121 (47%)	30 (12%)	64 (25%)	41 (16%)	256 (100%)

Note: The total percentages do not always equal 100% due to rounding issues.

Overall, the translations of the two graphic novel series seem to favor transference, which has been applied to 47% of all the names. Direct translation has been applied to 25% of all the names, while modification and substitution have only been applied to 16% and 12% respectively. As with the individual graphic novel series, direct translation is the second most common translation strategy in the graphic novel series as a whole. Personal names amount to over 70% of all the names collected from the graphic novel series. Half of them have been transferred, 22% have been directly translated, 18% have been modified and 9% have been substituted. Geographical, which amount to 25% of all the names in the graphic novel series, have slightly different statistics, with only 39% having been transferred and 30% directly translated. Moreover, there are more substituted geographical names (20%) than modified names (11%). Since only one organizational name has been collected from *Bone*, the overall use of the translation strategies in the graphic novel series is very similar to their use in *The Sandman*, and analyzing them in detail will not be necessary.

The statistics in Table 5 are notably different from the Finnish translation of *Bone*, which has 78% of all names modified and 15% of all names directly translated. Only 5% of the names in *Bone* have been transferred, and only 2% have been substituted. There are, however, two notable similarities between the Finnish translation of *Bone* and the overall use of translation strategies in the two graphic novel series:

Direct translation is the second most commonly used strategy both in *Bone* and in the two graphic novel series combined, and direct translation has been applied in similar proportions to geographical names, 27% in *Bone* and 30% in the two graphic novel series as a whole. This is hardly surprising, since such similarities were already seen when the translations of the two graphic novel series were compared earlier.

The Finnish translation of *The Sandman* is considerably more similar to Table 5: Transference is the most commonly used translation strategy, followed by direct translation, and these two strategies are applied to a majority of all the names in all three name categories. It is worth noting, however, that the Finnish translation of *The Sandman* uses substitution more than modification, with a difference of ten percentage points, whereas in the two graphic novel series as a whole modification is used more than substitution, and the two strategies are used more evenly, with a difference of only four percentage points.

It is important to once again note that *The Sandman* has over five times the number of names that *Bone* has. Since the numbers in Table 5 are based only on these two series, it is unsurprising that the combined numbers of the names in the two series resemble the names in *The Sandman*, even though neither translation exactly follows the overall statistics shown in Table 5. As noted earlier, direct translation is overall the second most commonly used translation strategy for names in both graphic novel series, and this can also be seen in Table 5.

### 5.3.2. Analysis of the comic strip series

A total of 200 names were collected from the two comic strip series. The combined collected names from the two comic strip series have been collected in Table 6, which presents how the collected names have been translated in the comic strip genre as a whole. As with the graphic novel series before, I will now briefly analyze Table 6 and compare the translations of the individual comic strip series to Table 6 in order to determine whether or not the individual translations follow the overall patterns.

**Table 6** The names and translation strategies in *Calvin and Hobbes* and *Dilbert*

Class	Transference	Substitution	Translation	Modification	Total
<b>Personal</b>	51 (40%)	13 (10%)	44 (34%)	21 (16%)	129 (100%)
<b>Geographical</b>	15 (35.5%)	14 (37%)	11 (27.5%)	0 (0%)	40 (100%)

<b>Class</b>	<b>Transference</b>	<b>Substitution</b>	<b>Translation</b>	<b>Modification</b>	<b>Total</b>
<b>Organizations, etc.</b>	5 (16%)	3 (10%)	18 (58%)	5 (16%)	31 (100%)
<b>Total</b>	71 (35.5%)	30 (15%)	73 (36.5%)	26 (13%)	200 (100%)

Note: The total percentages do not always equal 100% due to rounding issues.

Overall, the Finnish translations of the two comic strip series seem to favor direct translation and transference, both of which have been applied to over 35% of all the names. Substitution has been applied to 15% of all names, while modification has been applied to 13% of all names. The use of the translation strategies varies considerably between the three name categories. For personal names, the percentages are somewhat similar to the overall percentages, but the difference between transference and direct translation is larger, with transference having being applied to 40% of all personal names as opposed to the 34% of direct translation, and modification is applied more than substitution, with a six percentage points of difference between the two. With geographical names, substitution is the most common strategy, applied to 37% of all the names, followed by transference at 35.5% and direct translation at 27.5%, whereas modification has not been applied at all. A majority of the organizational names, 58%, have been directly translated, while both transference and modification have been applied to 16% of the names, with the remaining 10% having been substituted.

The statistics in Table 6 are quite different from to the statistics of *Calvin and Hobbes*, but there are also some similarities. Like the two comic strip series together, the Finnish translation of *Calvin and Hobbes* uses direct translation on over a third of all the names. However, the Finnish translation of *Calvin and Hobbes* applies modification and substitution more often and does not apply transference as often as the two comic strip series as a whole, thus having a notably more even distribution of the other three translation strategies. While the two comic strip series as a whole often apply transference to personal names, the Finnish translation of *Calvin and Hobbes* applies transference very rarely, and instead applies other strategies, particularly modification, considerably more. The use of direct translation on personal names, however, can be seen as common in both *Calvin and Hobbes* and the comic strip series as a whole. For the translation of geographical names, the Finnish translation of *Calvin and Hobbes* has a clear emphasis on transference, which has been applied to half of the names, whereas

the other half has been evenly distributed between substitution and direct translation. In the two comic strip series as a whole, on the other hand, substitution and transference have been applied in almost equal amounts to geographical names, and direct translation has been used almost as much. As mentioned earlier, none of the geographical names in the two comic strip series have been modified. A majority of the institutional names in the two comic strip series have been directly translated, with each of the other three strategies having been applied for less than 20%. For the small number of organizational names in *Calvin and Hobbes*, modification, direct translation and substitution have been applied somewhat evenly, with substitution being the most commonly applied strategy and transference being completely unapplied. However, since *Calvin and Hobbes* only contains nine institutional names, the differences are quite small.

The use of translation strategies in the Finnish translation of *Dilbert* is less evenly distributed than in the two comic strip series as a whole. Compared to Table 6, *Dilbert* shows a larger preference for transference, while substitution and modification are applied more rarely. The translation of personal names in *Dilbert* is quite similar to the overall translation of personal names in the two comic strip series, with a clear preference for transference and direct translation. However, in *Dilbert*, transference is considerably more common, while substitution and modification are very rarely applied. The translation of geographical names in *Dilbert* relies on substitution even more than the comic strip series as a whole, with half of the geographical names having been substituted. The use of transference on geographical names, on the other hand, is much more common in the comic strip series as a whole than in *Dilbert*. *Dilbert* also has a more clear preference for applying direct translation on institutional names than the two comic strip series as a whole, although it can be noted that this is mostly due to the fact that *Dilbert* applies substitution and modification slightly less on institutional names than the comic strip series combined.

### **5.3.3. Comparison of the graphic novel series and the comic strip series**

When we compare Table 5 and Table 6, we can see some similarities in the translation of proper names between the graphic novel series and the comic strip series. The translations in both genres seem to have an overall preference for transference and direct translation, since substitution and modification are consistently the two least applied strategies for almost all name categories in both genres. The use of translation

strategies for personal names in particular is quite similar between the two genres: Transference and direct translation have been applied to a total of over 70% of all personal names in both genres, modification has been applied to 18% of all personal names in the graphic novel series and 16% of all personal names in the comic strip series, and the use of substitution differs for only one percentage points between the two genres.

Although there are similarities between the translations of the graphic novel series and the comic strip series, comparing Table 5 and Table 6 also shows some notable differences between the two genres. One notable difference can be seen in the translation of personal names: Even though both genres seem to favor transference and direct translation, the comic strip series show a more balanced use of translation strategies, with only 40% of personal names having been transferred and 34% directly translated as opposed to the graphic novel series, which have 50% of personal names transferred and only 22% directly translated. Another difference can be seen in the translation of geographical names: In the comic strip series, transference and substitution have been used in almost equal amounts, amounting to 72.5% of the geographical names, whereas none of the geographical names have been modified. In the graphic novel series, on the other hand, all translation strategies have been applied, with transference and direct translation being the most common strategies and substitution being less common. The translation of organizational names is also quite different between the two genres: In the graphic novel series, transference and direct translation are equally common and have been applied to 92% of the organizational names in total; The comic strip series, on the other hand, have a clear preference to direct translation, which has been applied to 58% of all organizational names, while the remaining three strategies have been applied somewhat evenly to the remaining 42%.

A total of 456 names were collected from the two graphic novel series and the two comic strip series that make up the material. The combined collected names from the material have been collected in Table 7, which presents how the collected names have been translated in the material as a whole. I will now briefly analyze Table 7 and compare it with Table 5 and Table 6 in order to determine how much the two genres follow the overall patterns of translation. I will then discuss whether or not proof of any possible conventions of translations have been found in the analysis.

**Table 7** The names and translation strategies in the material

<b>Class</b>	<b>Transference</b>	<b>Substitution</b>	<b>Translation</b>	<b>Modification</b>	<b>Total</b>
<b>Personal</b>	142 (46%)	30 (10%)	84 (27%)	54 (17%)	310 (100%)
<b>Geographical</b>	40 (38.5%)	27 (26%)	30 (29%)	7 (7%)	104 (100%)
<b>Organizations, etc.</b>	10 (24%)	3 (7%)	23 (55%)	6 (14%)	42 (100%)
<b>Total</b>	192 (42%)	60 (13%)	137 (30%)	67 (15%)	456 (100%)

Note: The total percentages do not always equal 100% due to rounding issues.

Personal names are the largest name category in the material, with 310 personal names that make up 68% of all the names. The second largest category is geographical names, with 104 names that make up 23% of all the names. Organizational names are the smallest of the three name categories, with the 42 organizational names making up only 9% of all the names. It is worth mentioning that personal names are the largest name category in each individual series in the material, followed by geographical names and organizational names.

Overall, the translations in the material have a clear preference for transference and direct translation, which are the two most commonly used translation strategies and have consistently been applied to over two thirds of all the names in all three name categories as well as for all the names as a whole. Transference is particularly commonly used to translate personal names, having been applied to 46% of all personal names. Personal names are also the category that has the highest percentage of modified names, with 17% of all personal names having been modified. Geographical names, on the other hand, have the highest percentage of substituted names, 26%, although transference and direct translation are still the most commonly used strategies for geographical names, with 38.5% of geographical names having been transferred and 29% having been directly translated. A majority of the organizational names, 55%, have been directly translated, while transference, the second most common strategy for organizational names, has been applied to 24%.

I will now compare Table 5 and Table 6 to Table 7 to determine what similarities the translations of the two genres have with the overall translation of proper names in the material. When we compare Table 5 to Table 7, we can see that the translation of proper names in the graphic novel series is quite similar to the translation of proper

names in the material as a whole. The overall use of the translation strategies is similar, with the largest differences being the use of transference, which is five percentage points higher, and the use of direct translation, which is five percentage points lower in the graphic novel series. The translation of personal names has a similar difference between the two tables, with transference being four percentage points higher and direct translation being five percentage points lower in the graphic novel series. In the translation of geographical names, the largest difference between Table 5 and Table 7 is substitution, which has been applied to 20% of geographical names in the graphic novel series, but to 26% of geographical names in the material as a whole. The largest differences between Table 5 and Table 7 can be seen in the translation of organizational names. The majority of the organizational names in the material, 55%, have been directly translated, while transference has been applied to 24%, modification to 14% and substitution to 7% of organizational names. In the graphic novel series, on the other hand, transference and translation have been applied in equal amounts to the organizational names, while only one name has been modified and substitution has not been applied at all. One explanation to the differences in the translation of organizational names could, of course, be the small number of organizational names in the graphic novel series.

When we compare Table 6 to Table 7, we can see that the translation of proper names in the comic strip series is in many parts similar to the translation of proper names in the material as a whole, much like was seen with the translation of proper names in the graphic novel series. The differences between Table 6 and Table 7, on the other hand, are opposite to the differences between Table 5 and Table 7: Most percentages that are higher on Table 5 than on Table 7 are lower on Table 6 and vice versa. When looking at all proper names as a whole, the comic strip series use direct translation more than the material as a whole, while transference is more common in the material as a whole than in the comic strip series. This difference can also be seen in the translation of personal names. When looking at the translation of geographical names, we can see that substitution is considerably more common in the comic strips than in the material as a whole, while transference and direct translation are slightly less common and modification is completely unused. For the translation of organizational names, transference is used in the comic strip series less commonly than in the material as a whole, with only 16% of organizational names having been transferred in the comic



strip series as opposed to the 24% in the entire material, while the other three strategies are slightly more common. The differences between the percentages in Table 6 and Table 7 are not always identical in size to the corresponding differences between Table 5 and Table 7, but I will not discuss these particular differences further in this study. Nonetheless, comparing the graphic novel series and the comic strip series to the material as a whole has further demonstrated the statistical differences between the two genres that were discussed earlier.

#### 5.3.4. Results

The analysis of the material has shown that the graphic novel series and the comic strip series have some notable similarities in the use of translation strategies on proper names: Both of the two genres have an overall preference for transference and direct translation in comparison to modification and substitution, and the two genres also have a similar distribution of translation strategies for the translation of personal names. On the other hand, the two genres also have notable differences in the way they use translation strategies: The aforementioned preference for transference is higher in the graphic novel series, while the comic strip series use the two most common strategies more equally. On the other hand, the comic strip series use substitution more than the graphic novel series, particularly in the translation of geographical names.

Organizational names are a particularly divisive name category, since the two genres have significantly different preferences in translating them. These statistical differences between the two genres should not be directly interpreted as proof of genre-specific conventions, however, since there are many differences between the series within the two genres. The two graphic novel series, *Bone* and *The Sandman*, are particularly different from each other in their use of translation strategies: The Finnish translation of *Bone* has a very strong preference for modification in all name categories, with transference and substitution being almost unused and direct translation having been applied for less than a third of any name category; the Finnish translation of *The Sandman*, on the other hand, uses modification very rarely, on only nine personal names, and instead favors transference, while also using substitution and direct translation to varying extents. The translations of the two comic strip series are also statistically different from each other in a number of ways: The Finnish translation of *Calvin and Hobbes* has an overall preference for direct translation to a large extent

while also applying the other three strategies, whereas The Finnish translation of *Dilbert* has a strong overall preference for transference rather than direct translation, though the two are the most common strategies; *Calvin and Hobbes* apply direct translation and modification to most personal names, while *Dilbert* shows a strong preference for transference and translation, with modification and substitution having been applied to only six personal names in total; *Calvin and Hobbes* prefers transference for geographical names, whereas *Dilbert* prefers substitution; *Dilbert* has a preference for directly translating organizational names and also transferring some of them, whereas *Calvin and Hobbes* entirely avoids using transference on organizational names and uses the other three strategies instead. The translations of the two comic strip series do have some similarities: Both series use direct translation to a large extent in all name categories, and neither series has any modified geographical names.

It should be remembered that the statistical differences within the two genres are not enough to determine possible conventions in translation. Indeed, it is necessary to also look at what kinds of names the translation strategies have been applied on in each name category. A good example of this is the fact that substitution has mostly been used whenever possible in all four series in the material, with only few individual exceptions. This means that the four series do in fact have a preference for using substitution, and that the often small amount of substituted names is merely caused by the fact that most names in the material do not have a conventional translation in the target language. Direct translation is also used quite commonly in all of the four translations to translate descriptive names. The closer analysis of the translations has also shown us that the translations of the two graphic novel series are indeed very different from each other: The Finnish translation of *Bone* takes a largely domesticating approach to the translation of proper names by modifying names of many characters into Finnish names and directly translating descriptive names in order to carry information to the target language, whereas the Finnish translation of *The Sandman* applies transference to personal names and geographical names in order to preserve the original setting of the story. Interestingly, a similar difference has been observed between the two comic strip series: The Finnish translation of *Calvin and Hobbes* also modifies the names of many characters into Finnish names, while the Finnish translation of *Dilbert* mostly applies transference to them. These similarities between series from different genres might be caused by various reasons, such as similar contents or a common target audience, but

since they cannot possibly be caused by the kinds of genre-specific conventions that we are looking for, they are outside of the scope of this study and will not be discussed further. Based on these observations, the analysis has not yielded strong proof of any possible genre-specific conventions in the translation of proper names.

## 6. Conclusion

The analysis of the translation of proper names in the material has not resulted in any definite proof of any conventions that make the translation of graphic novels distinct from the translation of comic strips. Of course, this does not mean that such conventions do not exist, and from the results we can suggest various ways in which further studies can be made.

One way to better find genre-specific conventions would be to have a larger material. Since the material of this study only contains two series from each genre, the differences between individual series have a large effect on the results. The series that were analyzed in this study were, in many ways, very different from each other even within the same genre, and the amount of collected names varied notably between the series. In particular, the series in the material often had very small amounts of organizational names, which made comparing them somewhat less productive. These problems can be alleviated by studying a larger collection of comics. It is also worth noting that the scope of the study was rather limited, since only three categories of proper names were studied. Studying additional name categories or translation strategies would, of course, yield more varied data. Things that were not discussed in this study, like the use of endonyms and exonyms in the source and target languages, for example, can also be considered in future studies. Naturally, even studies with a larger scope or material can have problems, and several possible problems have indeed been observed in this study: The difference between norms and conventions can be difficult to define, some nouns can be interpretable as common nouns as well as proper nouns, and some translated names can be seen as an example of more than one translation strategy.

It should be remembered that translations are influenced by the translator's personality and personal motivations. This is another reason why larger materials are advisable, but it is also an interesting topic of study on its own, and the possibility of studying it has indeed already been noticed: For example, Leppihalme (2007) points out that individual translators have their own personal styles, composed of their preferred

translation strategies, and that these personal styles can be studied (Leppihalme 2007, 365). How much of the translator's style and decisions are made consciously is also an interesting question and worth studying.

The differences between individual series in the material of this study serve as a reminder of other possible topics for future studies. In addition to conventions of translation within graphic novels and comic strips, studies can also be made on conventions of translation within comics that have a specific kind of story, setting or even mood. Studying the possible effect of the target audience on translation might also be worthwhile. The study of domesticating translations and foreignizing translations is also as interesting and important topic as before.

There are certainly many possible angles for further studies, and further studies should indeed be made. Norms and conventions affect the way in which translators approach a text, and ultimately affect the form in which the target audience receives it. Studying norms and conventions allows us to identify them and determine their significance and perhaps their usefulness. Also, since norms and conventions are part of the culture and time period where they are formed and followed, studying them can give us more information about changes in culture over time. Studying the translation of proper names is important, since the way in which names are translated indicates how a translator views names and their purpose in a text. And, finally, it is worth mentioning that since the translation of comics is a relatively new field of study, there is a great need for more research on the various aspects of how comics are translated.

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## Appendix 1: Finnish summary

### Johdanto

Lewis Carrollin *Alice in Wonderland* -teoksen päähenkilö Alice tunnetaan Suomessa yleisesti nimellä Liisa. J. K. Rowlingin *Harry Potter* -kirjasarjan päähenkilön nimi puolestaan on suomennoksissakin Harry Potter, mutta monet muut sarjan hahmot ja sijainnit ovat saaneet uudet nimet. Sen sijaan sir Arthur Conan Doyleen *Sherlock Holmes* -tarinoiden suomennoksissa henkilöiden tai paikkojen nimien muuttaminen olisi ennenkuulumatonta. Näistä esimerkeistä näkee, että kääntäjät voivat suhtautua erisnimiin monin eri tavoin. Nimien kääntämiseen, kuten muihinkin käännösratkaisuihin, voi vaikuttaa moni asia. Kääntäjän käännösratkaisuihin voivat vaikuttaa niin alkuperäisen tekstin kirjoittaja, käännöksen julkaisija kuin laadukkaan kääntämisen periaatteetkin. Kääntäjä voi myös päätyä tiettyihin ratkaisuihin arvioimalla käännöksen kohdeyleisön tarpeita. Käännösratkaisut voivat kuitenkin johtua myös vähemmän helposti havaittavista syistä. Yksi tällainen syy voivat olla käännöskulttuuriin kehittyneet vakiintuneet tavat kääntää tietynlaisia tekstejä. Tämän tutkimuksen tarkoituksena on etsiä tällaisia vakiintuneita tapoja eli konventioita, sarjakuvien suomennoksista. Tutkimuksen kohteena on kaksi sarjakuvien lajityyppiä, sarjakuvaromaanit ja strippisarjakuvat, joiden suomentamiseen on voinut kehittyä keskenään erilaisia konventioita. Konventioita etsitään tutkimalla sitä, miten erisnimiä on käännetty aineistoon kuuluvien, alkujaan englanninkielisissä sarjakuvaromaanien ja strippisarjakuvien suomennoksissa.

### Lähtökohtia ja keskeisiä käsitteitä

Yksi tämän tutkimuksen keskeisistä termeistä on *erisnimi*. Substantiivien jakaminen erisnimiin ja yleisnimiin on yleinen ja tunnettu käytäntö niin suomen kielessä kuin englannin kielessäkin. Erisnimien ja yleisnimien määrittelyssä on joitakin eroja suomen kielen ja englannin kielen välillä, mutta molemmissa kielissä erisnimet määritellään yksilöitä identifioiviksi nimiksi. Joissakin tilanteissa voi olla epäselvää, käytetäänkö jotakin substantiivivia tai ilmausta erisnimenä, yleisnimenä vai kuvailuna, mutta tällaisilta ongelmilta ei nimien tutkimuksen alalla eli onomastiikassa aina voida välttyä.

Erisnimiä tutkittaessa on usein hyödyllistä jaotella erisnimet ryhmiin. Erisnimien ryhmittely ei kuitenkaan ole yksiselitteinen prosessi, ja onomastiikan alalla



onkin kehitetty monenlaisia ryhmittelyjä. Esimerkiksi Sjöblom (2003) kuvailee useaa eri erisnimien ryhmittelytapaa ja huomauttaa, ettei siihen ole olemassa yhtä yksiselitteisesti oikeaa tapaa (Sjöblom 2003, 23–73). Vermes (2003) käyttää varsin laajaa 12 erisnimikategorian ryhmittelyä (Vermes 2003, 96), jota olen päättänyt käyttää lähtökohtana tämän tutkimuksen erisnimien ryhmittelyssä.

Toinen tämän tutkimuksen keskeisistä termeistä on *käännösstrategia*, joka tarkoittaa kääntämisessä käytettyä yleistä ratkaisua. Käännösstrategialle on annettu useita keskenään ristiriitaisia määritelmiä. Esimerkiksi Gambier (2010) ehdottaa erottelua kääntämistä edeltävien ja sen jälkeen käytettävien strategioiden sekä kääntämisen aikana käytettävien taktiikoiden välillä (Gambier 2010). Tämä tutkimus keskittyy kuitenkin nimenomaan kääntämisen aikana tehtyjen ratkaisujen tutkimiseen, joten hänen erottelustaan ei olisi tässä tutkimuksessa hyötyä. Määrittelenkin käännösstrategian tässä tutkimuksessa nimenomaan käännettyssä tekstissä sovellettuna ratkaisuna.

Vaikka käännösstrategian määritelmän rajaakin käännostekstiin sovellettaviin ratkaisuihin, niiden tutkimiseen on siltikin monia mahdollisia vaihtoehtoja. Esimerkiksi Lörscher (2002) tutkii kääntämisprosessia ja -strategioita analysoimalla kääntäjien itse käännösprosessin aikana ääneenajattelumenetelmällä tuottamien tallenteiden avulla (Lörscher 2002). Kääntäjiä voidaan myös haastatella käännösprosessin jälkeen. Kääntäjien ajatustoiminnan analysoiminen ei kuitenkaan kuulu tämän tutkimuksen piiriin, koska tutkimuksen aineisto koostuu teksteistä eikä kääntäjiltä suoraan saadusta informaatiosta.

Eräs tärkeä näkökulma käännösstrategioiden tutkimuksessa on erottelu globaalien ja paikallisten strategioiden välillä. Leppihalme (2001) määrittelee globaalit strategiat tekstinlaajuisiksi ja paikalliset strategiat yksittäistapauksiin keskittyviksi (Leppihalme 2001, 140). Tämän määritelmän perusteella voidaan päätellä, että globaalit ja paikalliset strategiat voivat vaikuttaa toisiinsa, sillä paikallisten strategioiden voidaan olettaa olevan alisteisia globaaleille strategioille.

Toinen käännösstrategioiden tutkimukselle tärkeä erottelu on erottelu kotouttamisen ja vieraannuttamisen välillä. Paloposken (2011) mukaan kotouttamisella tarkoitetaan kulttuurimateriaalin sopeuttamista ja vieraannuttamisella puolestaan alkuperäisen kulttuurimateriaalin säilyttämistä (Paloposki 2011). Kotouttaminen ja vieraannuttaminen voivat toteutua käännosteksteissä monella eri tavalla: Tekstiä voidaan kotouttaa muuttamalla henkilöiden nimet kohdekulttuurin mukaisiksi,

muuttamalla tekstin miljöötä tai korvaamalla vieraalle kielelle ominaiset ilmaisut tai kielelliset rakenteet kohdekielen ilmaisuilla ja rakenteilla. Samoin myös vieraannuttaminen on mahdollista toteuttaa monin tavoin: Käännöstekstiin voidaan jättää vieraskielisiä termejä tai ilmaisuja, ja esimerkiksi runot voidaan kääntää alkuperäistekstiä mukailleen kohdekielelle vieraaseen mittaan. Kotouttamiselle ja vieraannuttamiselle on monia mahdollisia syitä. Kotouttavat käännösratkaisut voivat tehdä käännöksestä lukijalle ymmärrettävämmän tai mukavamman, tai ne voivat olla ainoa keino siirtää käännökseen keskeistä informaatiota, kuten vitsejä tai rikostarinoiden johtolankoja. joskus keskeinen informaatio voidaan puolestaan siirtää parhaiten säilyttämällä vierasperäisiä termejä tai rakenteita, jolloin vieraannuttavat käännösratkaisut voivat olla kannattavia. Vieraannuttavien käännösratkaisujen taustalla voi olla myös halu siirtää teksti mahdollisimman samanlaisena toiselle kielelle. On tietenkin syytä muistaa, että kaikki kääntäminen on jossain määrin kotouttavaa, sillä tekstin kääntäminen kieleltä toiselle on jo itsessään tekstin muuttamista.

Kotouttavat ja vieraannuttavat käännösratkaisut tehdään usein globaalin strategian tasolla, mutta kääntäjä voi tehdä niitä myös paikallisella tasolla. Yksi hyvä esimerkki tästä ovat *Taru sormusten herrasta* -romaanien suomennokset, joissa osa henkilöiden ja paikkojen nimistä on säilytetty käännöksessä muuttamattomina, kun taas toiset on kotoutettu suomalaisempaan muotoon; kääntäjän perusteena tälle kotouttamisen ja vieraannuttamisen yhteiskäytölle on ollut englanninkielinen alkuteksti, jossa osa nimistä on englanninkieliselle lukijalle vieraita, kun taas osa on tarkoituksella englannin kieleen sopivia ja tutun kuuloisia (Tolkien 2012, 629–637). Koska vastaavanlaisia tilanteita ja ratkaisuja saattaa esiintyä myös sarjakuvien kääntämisessä, kotouttaminen ja vieraannuttaminen ovat selvästi keskeisiä termejä tälle tutkimukselle.

Käännösratkaisujen tekeminen on toki etupäässä kääntäjän vastuulla, mutta kääntäjän päätöksiin voivat vaikuttaa monet ulkoiset tekijät, kuten kääntäjän työnantajat tai käännöstekstin kohdeyleisö. Yleisemmin kääntäjän valintoihin voivat vaikuttaa kääntämiseen liittyvät lait ja normit. Jälkimmäisten kohdalla voidaan tehdä erottelu virallisten, aktiivisesti valvottujen sääntöjen ja vähemmän virallisten vakiintuneiden tapojen välillä. Chesterman (2001) erottaa toisistaan *normit*, joiden rikkomisesta voi seurata kritiikkiä, ja *konventiot*, joita voi rikkoa ilman kritiikkiä (Chesterman 2001, 358). Tässä tutkimuksessa *konventio* tarkoittaa vakiintunutta käännösratkaisua, jota ei virallisesti vaadita tai valvota, mutta joka voidaan havaita käännösteksteissä. Tutkimuksen tavoitteena on juurikin tällaisten konventioiden etsiminen.

Kääntäjän yksittäisiin käännösongelmiin soveltamia ratkaisuja kutsutaan *käännösstrategioiksi*. Käännösstrategioita on useita erilaisia, ja niitä on määritetty ja ryhmitetty eri tavoin. Tässä tutkimuksessa käytetään neljän käännsstrategian ryhmittelyä, jota Vermes (2003) käyttää tutkimuksessaan. Nämä neljä käännsstrategiaa ovat *säilyttäminen*, *vakiintunut käänns*, *suora käänns* ja *muuttaminen* (Vermes 2003, 93–94). Tämä ryhmittely ei täytä kaikkia mahdollisia käännsratkaisuja, ja siihen olisi mahdollista lisätä strategioita. Shirinzadeh ja Mahadi (2014) ovat esimerkiksi lisänneet omassa tutkimuksessaan ryhmittelyyn *poiston* (Shirinzade and Mahadi 2014). Koska tämän tutkimuksen aineistoon kuuluvissa käännsissä esiintyy varsin vähän erisnimien poistoja, olen päättänyt pitää ryhmittelyn sellaisenaan.

### **Aineisto ja metodit**

Tämän tutkimuksen aineistona on sarjakuvakirjoja neljästä englanninkielisestä sarjakuvasarjasta ja niiden suomennokset. Kaikki suomennokset on tehty 1990-luvulla, ja jokaisella sarjalla on eri suomentaja ja julkaisija. Aineistossa on edustettuina yleisesti tunnettua kaksi sarjakuvan lajityyppiä: Ruutumäärältään rajattuina erillisinä strippeinä lähinnä sanomalehdissä ja muissa julkaisuissa julkaistavat strippisarjakuvat sekä muodoltaan ja pituudeltaan vähemmän rajoitetut, usein suoraan kokonaisina teoksina julkaistavat sarjakuvaromaanit. Aineiston kaksi ensimmäistä sarjaa, Jeff Smithin *Bone* ja sen suomennos *Luupäät* sekä Neil Gaimanin *The Sandman* ja sen samanniminen suomennos, ovat sarjakuvaromaanisarjoja. Kaksi muuta sarjaa, Bill Wattersonin *Calvin and Hobbes* ja sen suomennos *Lassi ja Leevi* sekä Scott Adamsin *Dilbert* ja sen samanniminen suomennos ovat strippisarjakuvia.

Tutkimus toteutetaan keräämällä aineiston sarjakuvista kaikki kolmea tutkimukseen valittua erisnimikategoriaa edustavat nimet. Nämä kategoriat ovat *henkilönnimet*, *paikannimet* sekä *perheiden*, *instituutioiden* ja *organisaatioiden nimet*. Kerätyt nimet jaotellaan sen mukaan, mitä neljästä tutkimuksen piiriin kuuluvasta käännsstrategiasta niihin on käytetty. Nämä neljä käännsstrategiaa ovat *säilyttäminen*, *vakiintunut käänns*, *suora käänns* ja *muuttaminen*. Nimien ja niihin käytettyjen käännsstrategioiden määrät merkitään taulukkoihin, joiden avulla niitä voidaan tarkastella sarjakohtaisesti, genrekohtaisesti ja koko aineistoa kuvaavasti. Taulukoiden ja kerätyistä nimistä annettujen esimerkkien avulla kunkin sarjan käännsistä analysoidaan, minkä jälkeen kummankin genren kahta sarjaa verrataan toisiinsa. Sen jälkeen kumpaakin genreä tarkastellaan kokonaisuutena, minkä jälkeen tarkastellaan

käännösstrategioiden käyttöä koko materiaalissa ja vertaillaan aineiston kahta genreä toisiinsa. Lopuksi analyysin tuloksia tarkastellaan konventioiden etsimisen näkökulmasta.

## **Analyysi**

Analyysia varten aineiston sarjakuvista kerättiin yhteensä 456 erisnimeä. Analyysissä ilmeni, että aineiston kaksi sarjakuvaromaanisarjaa ovat keskenään hyvin erilaiset käännösstrategioiden suhteellisen käytön osalta. *Bone*-sarjan suomennoksessa on kaikkien kolmen nimikategorian osalta suosittu muuttamista, jota on käytetty 78 %:iin kaikista nimistä. *The Sandman* -sarjan suomennoksessa muuttamista on käytetty vain 4 %:iin kaikista nimistä ja käännöksessä on sen sijaan suosittu säilyttämistä, jota on käytetty 55 %:iin kaikista nimistä, ja suoraa kääntämistä, jota on käytetty 27 %:iin kaikista nimistä. Sarjakuvaromaanisarjojen käännökset eroavat toisistaan myös yksittäisten nimikategorioiden kääntämisen osalta. Henkilönnimien kääntämisessä *Bone*-sarjan suomennos suosii muuttamista, jota on käytetty 83 %:iin erisnimistä, kun taas *The Sandman* -sarjan suomennos suosii säilyttämistä, jota on käytetty 59 %:iin erisnimistä. *Bone*-sarjan suomennos suosii myös paikannimien kääntämisessä muuttamista, jota on käytetty 64 %:iin paikannimistä. *The Sandman* -sarjan suomennoksessa yhtäkään paikannimeä ei ole muutettu, ja suomennoksessa on sen sijaan suosittu säilyttämistä, jota on käytetty 45 %:iin paikannimistä, kun taas suoraa kääntämistä on käytetty 30 %:iin ja vakiintuneita käännöksiä 25 %:iin. Perheiden, instituutioiden ja organisaatioiden nimien kääntämistä ei sarjakuvaromaanisarjojen välillä voitu mielekkäästi verrata, koska niitä kerättiin *Bone*-sarjan suomennoksesta vain yksi. Yksi harvoista tilastollisista yhtäläisyyksistä sarjakuvaromaanisarjojen suomennosten välillä on se, että molemmissa suomennoksissa suora kääntäminen on toiseksi yleisimmin käytetty käännösstrategia henkilönnimien ja paikannimien kääntämisessä sekä nimien kääntämisessä yleisesti.

Tilastolliset erot sarjakuvaromaanisarjojen suomennosten välillä voidaan ainakin osittain selittää sillä, että niiden tarinoilla on keskenään hyvin erilaiset miljööt. *Bone* sijoittuu fiktiiviseen maailmaan, jolla on hyvin vähän yhtymäkohtia todelliseen maailmaan, kun taas *The Sandman* sijoittuu osittain oikeaan maailmaan ja sisältää historiallisia henkilöitä sekä runsaasti viittauksia mytologiaan ja muihin teoksiin. Todellisten henkilöjen, paikkojen, tapahtumien ja teoksien nimien kääntämisessä on luontevaa käyttää säilyttämistä tai vakiintuneita käännöksiä, koska muussa tapauksessa

miljöö ja tapahtumat voivat muuttua tai tulla epäselviksi lukijalle. *The Sandman* -sarjan suomennoksessa onkin käytetty suoraa kääntämistä ja muuttamista vain sellaisissa tapauksissa, joissa vakiintunutta käännöstä ei ole ja nimen säilyttäminen sellaisenaan ei olisi toimivin keino välittää tärkeää informaatiota kohdekieliselle lukijalle. Puhtaasti fiktiivinen miljöö puolestaan ei välttämättä sisällä paljon nimiä, joilla olisi vakiintunut käännös kohdekielessä. Sen sijaan kääntäjällä on suurempi vapaus valita muiden käännösstrategioiden välillä. *Bone*-sarjan suomennoksessa nimiä onkin muutettu varsin johdonmukaisesti suomalaiselle lukijalle tutummiksi. *Bone*-sarjan suomennos on siis suuressa määrin kotouttava ja pyrkii muuttamaan nimistön suomalaislukijalle luontevammaksi. *The Sandman* -sarjan suomennos pyrkii puolestaan säilyttämään juonelle ja miljöölle tärkeät viittaukset todelliseen maailmaan, ja suosii tämän takia nimien säilyttämistä ja vakiintuneita käännöksiä.

Myös aineiston kaksi strippisarjakuvasarjaa eroavat toisistaan monin tavoin. *Calvin and Hobbes* -sarjan suomennoksessa on käytetty suoraa kääntämistä 35 %:iin, muuttamista 26 %:iin, vakiintuneita käännöksiä 21 %:iin ja säilyttämistä 18 %:iin kaikista nimistä. Sen sijaan *Dilbert*-sarjan suomennoksessa on suosittu enemmän säilyttämistä ja suoraa kääntämistä: säilyttämistä on käytetty 49 %:iin ja suoraa kääntämistä 37 %:iin kaikista nimistä. Yleisimpien strategioiden osuus korostuu entisestään molempien strippisarjakuvasarjojen suurimman nimiryhmän eli henkilönnimien kääntämisessä: *Calvin and Hobbes* -sarjan suomennoksessa suoraa kääntämistä on käytetty 40 %:iin ja muuttamista 35 %:iin henkilönnimistä, kun taas *Dilbert*-sarjan suomennoksessa säilyttämistä on käytetty 62 %:iin ja suoraa kääntämistä 30 %:iin henkilönnimistä. Myös paikannimien kääntämisessä on huomattavia tilastollisia eroja strippisarjakuvasarjojen välillä: *Calvin and Hobbes* -sarjan suomennoksessa puolet paikannimistä on säilytetty, kun taas *Dilbert*-sarjan suomennoksessa puolet paikannimistä on käännetty vakiintuneilla käännöksillä. Paikannimien kääntämisessä on tosin huomioitava, että kummassakaan strippisarjakuvasarjassa muuttamista ei ole käytetty paikannimien kääntämiseen, ja molemmissa on käytetty varsin paljon suoraa kääntämistä (25 %:iin paikannimistä *Calvin and Hobbes* -sarjan suomennoksessa ja 31 %:iin paikannimistä *Dilbert*-sarjan suomennoksessa). Strippisarjakuvasarjojen suomennokset eroavat toisistaan myös perheiden, instituutioiden ja organisaatioiden nimien kääntämisessä. *Dilbert*-sarjan suomennoksessa on suosittu suoraa kääntämistä, jota on käytetty 68 %:iin kyseisistä nimistä, joskin myös säilyttämistä on käytetty paljon, 24 %:iin. Sen sijaan *Calvin and*

*Hobbes* -sarjan suomennoksessa säilyttämistä ei ole käytetty ollenkaan, ja kolmea muuta käännösstrategiaa on käytetty melko tasaisesti. On tosin syytä huomioida, että perheiden, instituutioiden ja organisaatioiden nimiä on strippisarjakuvasarjoissa varsin vähän: *Dilbert*-sarjasta niitä kerättiin 22 ja *Calvin and Hobbes* -sarjasta vain yhdeksän kappaletta. Strippisarjakuvasarjojen suomennoksissa on kyllä joitain tilastollisia yhtäläisyyksiäkin: Molemmissa sarjoissa vakiintuneiden käännösten käyttö on kolmanneksi yleisimmin käytetty strategia, ja suoraa kääntämistä on käytetty yli kolmannekseen kaikista nimistä. Myös muuttamisen käyttämättä jättäminen paikannimien kääntämisessä on yhteinen tekijä.

Strippisarjakuvien suomennosten väliset tilastolliset erot voidaan ainakin osittain selittää sillä, että niiden kääntäjillä on ollut keskenään erilaiset tavoitteet. *Calvin and Hobbes* -sarjan käännöksessä miljöötä on muutettu suomalaislukijalle tutummaksi kotouttamalla monia suomalaisen ja yhdysvaltalaisen kulttuurin välisiä eroja, varsinkin henkilönnimiä. *Dilbert*-sarjan käännöksessä on sen sijaan suosittu nimien säilyttämistä, ja näin säilytetty sarjan alkuperäinen miljöö. Toisaalta myös sarjojen nimistöjen sisältö on vaikuttanut käännöksiin: *Dilbert* sisältää suuren määrän henkilönnimiä, jotka voi säilyttää, kun taas *Calvin and Hobbes* sisältää paljon kuvailevia henkilönnimiä, joiden merkitys ja vaikutus lukijalle säilyy parhaiten käyttämällä muuttamista. Samanlaisia eroja esiintyy myös kahden muun nimikategorian kohdalla: *Calvin and Hobbes* sisältää paljon tarkoituksellisesti vieraan kuuloisia fiktiivisiin planeettoihin viittaavia paikannimiä, jotka on ollut luontevaa säilyttää, kun taas *Dilbert* sisältää enimmäkseen kuvailevia paikannimiä ja todellisten paikkojen nimiä. *Dilbert* sisältää myös huomattavasti enemmän todellisten organisaatioiden nimiä kuin *Calvin and Hobbes*, ja näiden kääntämisessä on suosittu säilyttämistä ja suoraa kääntämistä. Voi myös olla, että strippisarjakuvasarjat on tarkoitettu keskenään erilaisille kohdeyleisöille, mutta tämä näkökulma ei kuulu tämän tutkimuksen piiriin. *Calvin and Hobbes* -sarjan suomennos on siis suurella määrällä kotouttava, kun taas *Dilbert*-sarjan suomennos säilyttää lähtötekstin miljöön. Molemmat suomennokset kuitenkin käyttävät vakiintuneita käännöksiä lähes aina kun se on mahdollista, eikä kumpikaan suomennos käytä muuttamista paikannimiin. Molemmat suomennokset siis säilyttävät lähtötekstin miljöön ainakin jossain määrin. Tästä ei tietenkään voi vielä päätellä, että sarjojen kääntäjät ovat noudattaneet samoja konventioita, sillä he ovat voineet myös päättää täysin omatoimisesti näiden ratkaisujen olevan parhaita käännöksen pitämiseksi uskollisena lähtötekstille.

Yksittäisten sarjojen analysoinnin jälkeen analysoitiin sarjakuvagenrejä kokonaisuuksina. Sarjakuvaromaanigenren suomennoksissa on suosittu säilyttämistä, jota on käytetty 47 %:iin kaikista nimistä, joskin suoraa kääntämistä on käytetty myös paljon, 25 %:iin kaikista nimistä. Muuttamista on käytetty 16 %:iin ja vakiintuneita käännöksiä 12 %:iin kaikista nimistä. Suurin osa sarjakuvaromaanisarjoista kerätyistä nimistä, yli 70 %, on erisnimiä. Puoleen kaikista erisnimistä on käytetty säilyttämistä, 22 %:iin on käytetty suoraa kääntämistä, 18 %:iin on käytetty muuttamista ja 9 %:iin on käytetty vakiintuneita käännöksiä. Paikannimiä on 25 % kaikista sarjakuvaromaanisarjojen nimistä. Niistä 39 %:iin on käytetty säilyttämistä ja 30 %:iin suoraa kääntämistä, kun taas suoria käännöksiä on käytetty 20 %:iin ja muuttamista 11 %:iin. Huomattavaa on, että henkilönnimien kääntämisessä muuttaminen on yleisempää kuin vakiintuneiden käännosten käyttö, kun taas paikannimissä tilanne on päinvastainen. Koska *Bone*-sarjan suomennoksesta kerättiin vain yksi organisaation nimi, niiden kääntäminen koko genressä kuvaa melko suoraan *The Sandman* -sarjan suomennosta, eikä sitä ole kannattavaa käsitellä tarkemmin.

Sarjakuvaromaanigenren käännosten yhdistetyt tilastot eroavat huomattavan paljon *Bone*-sarjan suomennoksesta, jossa nimien muuttamista on suosittu erittäin vahvasti. Suora kääntäminen on kuitenkin toiseksi yleisimmin käytetty käännostrategia molemmissa sarjakuvaromaanisarjoissa, ja tämä näkyy myös sarjakuvaromaanigenren yhdistetyissä tilastoissa. Lisäksi *Bone*-sarjan suomennoksessa suoraa kääntämistä on käytetty 27 %:iin paikannimistä, ja koko sarjakuvagenressä suunnilleen yhtä paljon, 30 %:iin paikannimistä. *The Sandman* -sarjan suomennoksen tilastot ovat puolestaan varsin samankaltaiset koko sarjakuvaromaanigenren tilastojen kanssa: *The Sandman* -sarjan suomennoksessa suositaan säilyttämistä ja suoraa kääntämistä kaikissa nimikategorioissa. On tosin mainittava, että *The Sandman* -sarjan suomennoksessa vakiintuneita käännöksiä käytetään huomattavasti useammin kuin muuttamista, kun taas koko sarjakuvaromaanigenressä muuttaminen on yleisempää kuin vakiintuneiden käännosten käyttäminen.

Koska *The Sandman* -sarjasta on kerätty yli viisinkertainen määrä nimiä *Bone*-sarjaan verrattuna, on täysin ymmärrettävää, että koko sarjakuvaromaanigenren tilastot ovat suurelta osin samanlaiset kuin *The Sandman* -sarjan tilastot. Molempien sarjojen tilastot eroavat kuitenkin jonkin verran koko sarjakuvaromaanigenren tilastoista.

Strippisarjakuvagenren suomennoksissa on suosittu suoraa kääntämistä ja

säilyttämistä, joista molempia on käytetty yli 35 %:iin kaikista nimistä. Sen sijaan vakiintuneita käännöksiä on käytetty vain 15 %:iin ja muuttamista 13 %:iin kaikista nimistä. Myös strippisarjakuvista kerätyistä nimistä suurin osa on erisnimiä. Erisnimien tilastot muistuttavatkin hyvin paljon strippisarjakuvagenren yleisiä tilastoja, joskin säilyttämistä on käytetty jopa 40 %:iin erisnimistä, kun taas suoraa kääntämistä on käytetty 34 %:iin. Lisäksi vakiintuneita käännöksiä on käytetty vain 10 %:iin erisnimistä. Paikannimien kääntämisessä vakiintuneita käännöksiä on sen sijaan käytetty 37 %:iin paikannimistä, kun taas säilyttämistä on käytetty 35,5 %:iin ja suoraa kääntämistä loppuihin 27,5 %:iin. Perheiden, instituutioiden ja organisaatioiden nimistä 58 %:iin on käytetty suoraa kääntämistä, kun taas säilyttämistä ja muuttamista on kumpaakin käytetty 16 %:iin ja vakiintuneita käännöksiä 10 %:iin.

*Calvin and Hobbes* -sarjan suomennoksen tilastot eroavat varsin paljon strippisarjakuvagenren suomennosten yhdistetyistä tilastoista, mutta joitakin yhtäläisyyksiä on havaittavissa. Sekä *Calvin and Hobbes* -sarjan suomennoksessa että koko strippisarjakuvagenressä suoraa kääntämistä on käytetty yli kolmasosaan kaikista nimistä. *Calvin and Hobbes* -sarjan suomennoksessa on kuitenkin käytetty muuttamista ja vakiintuneita käännöksiä huomattavasti useammin ja säilyttämistä huomattavasti vähemmän. Erisnimien kääntämisessä strippisarjakuvagenre suosii säilyttämistä, mutta *Calvin and Hobbes* -sarjan suomennoksessa säilyttäminen on harvinaista ja varsinkin muuttaminen on huomattavasti yleisempää, joskaan ei yhtä yleistä kuin suora kääntäminen. Suoran kääntämisen käyttäminen erisnimissä onkin käytetty yli 30 %:iin erisnimistä niin *Calvin and Hobbes* -sarjan suomennoksessa kuin strippisarjakuvagenressä kokonaisuutenakin. Paikannimien kääntämisessä *Calvin and Hobbes* -sarjan suomennos suosii säilyttämistä, jota on käytetty yli 50 %:iin paikannimistä, kun taas strippisarjakuvagenressä kokonaisuutena paikannimiin on käytetty säilyttämistä ja vakiintuneita käännöksiä lähes yhtä paljon, ja myös suoraa kääntämistä on käytetty runsaasti. Suurimpaan osaan strippisarjakuvasarjoista kerätyistä perheiden, instituutioiden ja organisaatioiden nimistä on käytetty suoraa kääntämistä, kun taas *Calvin and Hobbes* -sarjan suomennoksessa muuttamista, suoraa kääntämistä ja vakiintuneita käännöksiä on käytetty varsin tasaisesti sarjasta kerättyihin perheiden, instituutioiden ja organisaatioiden nimiin, joita ei tosin ole paljon.

*Dilbert*-sarjan suomennoksessa käytetään säilyttämistä huomattavasti enemmän ja vakiintuneita käännöksiä ja muuttamista huomattavasti vähemmän kuin strippisarjakuvissa kokonaisuutena. Erisnimien kääntämisen osalta *Dilbert*-sarjan



suomennos suosii säilyttämistä ja suoraa kääntämistä ja muistuttaa siis strippisarjakuvagenren yhteisiä tilastoja, joskin säilyttäminen on *Dilbert*-sarjan suomennoksessa huomattavasti yleisempää. Paikannimistä 50 %:iin on *Dilbert*-sarjan suomennoksessa käytetty vakiintuneita käännöksiä, mikä on enemmän kuin koko strippisarjakuvagenressä. Säilyttämisen käyttö paikannimien kääntämisessä on puolestaan harvinaisempaa *Dilbert*-sarjan suomennoksessa. Perheiden, instituutioiden ja organisaatioiden nimien kääntämisessä *Dilbert*-sarjan suomennos suosii suoraa kääntämistä enemmän kuin strippisarjakuvagenre kokonaisuutena.

Yksittäisten genrejen analysoinnin jälkeen sarjakuvaromaani- ja strippisarjakuvagenrejen tilastoja verrattiin toisiinsa. Molemmissa genreissä on suosittu säilyttämistä ja suoraa kääntämistä. Vakiintuneet käännökset ja muuttaminen ovat molemmissa genreissä vähiten käytettyjä strategioita useimmissa nimikategorioissa. Varsinkin erisnimien kääntäminen on tilastollisesti samankaltaista kummassakin genressä, sillä säilyttämistä ja suoraa kääntämistä on molemmissa käytetty yhteensä yli 70 %:iin erisnimistä.

Genrejen välillä on kuitenkin myös huomattavia eroja. Erisnimien kääntämisessä on kummassakin genressä käytetty eniten säilyttämistä ja toiseksi eniten suoraa kääntämistä, mutta sarjakuvaromaanigenressä säilyttäminen on huomattavasti yleisempää kuin suora kääntäminen. Myös paikannimien kääntämisessä on huomattavia tilastollisia eroja: Strippisarjakuvagenressä paikannimien kääntämisessä on suosittu säilyttämistä ja vakiintuneita käännöksiä, joita on käytetty yhteensä 72,5 %:iin paikannimistä, kun taas sarjakuvaromaanigenressä on suosittu säilyttämistä ja suoraa kääntämistä. Sarjakuvaromaanigenressä joihinkin paikannimiin on lisäksi käytetty muuttamista, kun taas strippisarjakuvagenressä muuttamista ei ole käytetty yhtään. Perheiden, instituutioiden ja organisaatioiden nimien kääntämisessä on myös tilastollisia eroja genrejen välillä: Sarjakuvaromaanigenressä niiden kääntämisessä on suosittu melko yhtäläisesti säilyttämistä ja suoraa kääntämistä, joita on käytetty yhteensä 92 %:iin perheiden, instituutioiden ja organisaatioiden nimistä; sen sijaan strippisarjakuvagenressä suoraa kääntämistä on käytetty 58 %:iin perheiden, instituutioiden ja organisaatioiden nimistä ja loppuihin 42 %:iin on käytetty melko tasaisesti muita kolmea strategiaa.

Genrejä vertailtiin myös koko aineiston yhdistettyihin tilastoihin. Aineistosta kerättiin yhteensä 456 erisnimeä, joista 310 on henkilönnimiä, 104 paikannimiä ja 42 perheiden, instituutioiden ja organisaatioiden nimiä. Henkilönnimet

muodostavat suurimman, paikannimet toiseksi suurimman ja perheiden, instituutioiden ja organisaatioiden nimet kolmanneksi suurimman nimikategorian jokaisessa aineiston sarjassa. Aineiston suomennokset kokonaisuutena suosivat säilyttämistä ja suoraa kääntämistä, joita on käytetty yhteensä yli kahteen kolmasosaan nimistä kaikissa nimikategorioissa sekä yli kahteen kolmasosaan kaikista nimistä. Eniten säilyttämistä on käytetty henkilönnimiin, joista 46 % on säilytetty. Toisaalta henkilönnimissä on myös suhteellisesti suurin muuttamisen käyttö, 17 %. Paikannimissä on puolestaan suurin vakiintuneiden käännösten käyttö, 26 %, joskin säilyttäminen ja suora kääntäminen ovat yleisimmät paikannimiin käytetyt käännösstrategiat. Perheiden, instituutioiden ja organisaatioiden nimistä suurimpaan osaan, 55 %:iin, on käytetty suoraa kääntämistä. Toiseksi yleisin käännösstrategia perheiden, instituutioiden ja organisaatioiden nimille on säilyttäminen, jota on käytetty 24 %:iin perheiden, instituutioiden ja organisaatioiden nimistä.

Säilyttämistä on sarjakuvaromaanigenressä käytetty kaikkiin nimiin suhteellisesti enemmän ja suoraa kääntämistä suhteellisesti vähemmän kuin aineistossa kokonaisuutena. Tämä ero näkyy myös erisnimien kääntämisessä. Paikannimien kääntämisessä voidaan puolestaan havaita, että vakiintuneiden käännösten käyttäminen paikannimiin on suhteellisesti yleisempää koko aineistossa kuin sarjakuvaromaanigenressä. Suurin ero sarjakuvagenren tilastoissa ja koko aineiston yhdistetyissä tilastoissa on havaittavissa perheiden, instituutioiden ja organisaatioiden nimien kääntämisessä. Koko aineiston perheiden, instituutioiden ja organisaatioiden nimistä 55 %:iin on käytetty suoraa kääntämistä, 24 %:iin säilyttämistä, 14 %:iin muuttamista ja 7 %:iin vakiintuneita käännöksiä. Sen sijaan sarjakuvaromaanigenressä säilyttämistä ja suoraa kääntämistä on käytetty yhtä suureen osaan perheiden, instituutioiden ja organisaatioiden nimistä, vain yhteen nimeen on käytetty muuttamista, ja vakiintuneita käännöksiä ei ole käytetty yhteenkään. Tämän eron voi selittää suurelta osin sillä, että sarjakuvaromaanisarjoista kerättiin varsin pieni määrä perheiden, instituutioiden ja organisaatioiden nimiä.

Strippisarjakuvagenren tilastojen erot koko aineiston yhdistettyihin tilastoihin ovat hyvin samankaltaiset kuin sarjakuvaromaanigenren tilastojen erot koko aineistoon, mutta päinvastaiset. Strippisarjakuvagenressä suoraa kääntämistä on käytetty kaikkiin nimiin enemmän ja säilyttämistä vähemmän kuin koko aineistossa. Sama ero on havaittavissa henkilönnimien kääntämisessä. Paikannimien kääntämisessä strippisarjakuvagenressä on käytetty enemmän vakiintuneita käännöksiä ja vähemmän

säilyttämistä ja suoraa kääntämistä kuin koko aineistossa, ja muuttamista ei ole käytetty ollenkaan. Perheiden, instituutioiden ja organisaatioiden nimien kääntämisessä strippisarjakuvagenressä on käytetty säilyttämistä vähemmän ja muita strategioita enemmän kuin koko aineistossa. Genrejen tilastojen ja koko aineiston tilastojen vertailussa havaittiin samoja genrejen välisiä eroavaisuuksia, jotka havaittiin genrejen välisessä vertailussa.

### **Analyysin tulokset**

Analyysissä havaittiin joitakin genrejen välisiä yhtäläisyyksiä käänösstrategioiden käytössä. Säilyttäminen ja suora kääntäminen ovat molemmissa genreissä yleisemmin käytettyjä kuin muuttaminen ja vakiintuneiden käänösten käyttö, ja varsinkin erisnimien kääntämisessä genret muistuttavat toisiaan paljon.

Analyysissä löytyi myös genrejen välisiä eroja. Vaikka säilyttäminen on yleistä kummassakin genressä, se on selvästi suositumpaa sarjakuvaromaanigenressä. Toisaalta taas vakiintuneiden käänösten käyttö on yleisempää strippisarjakuvagenressä, varsinkin paikannimien kääntämisessä. Perheiden, instituutioiden ja organisaatioiden nimien kääntämisessä genret poikkeavat toisistaan erityisen paljon.

Näitä tilastollisia eroavaisuuksia ei kuitenkaan pidä suoraan tulkita todisteeksi genrekohtaisista konventioista, koska aineiston sarjakuvien välillä on myös huomattavia genrejen sisäisiä tilastollisia eroja. Varsinkin aineiston kaksi sarjakuvaromaanisarjaa, *Bone* ja *The Sandman*, ovat keskenään hyvin erilaisia: *Bone*-sarjan suomennoksessa on suosittu muuttamista jokaisessa nimikategoriassa, kun taas *The Sandman* -sarjan suomennoksessa muuttamista on käytetty hyvin harvoin ja sen sijaan säilyttämistä on suosittu. *The Sandman* -sarjan suomennoksessa käytetään myös suoraa kääntämistä ja vakiintuneita käänöksiä enemmän kuin *Bone*-sarjan suomennoksessa.

Myös aineiston kaksi strippisarjakuvasarjaa, *Calvin and Hobbes* ja *Dilbert*, ovat keskenään monin tavoin erilaiset. *Calvin and Hobbes* -sarjan suomennoksessa on suosittu suoraa kääntämistä ja käytetty myös kolmea muuta strategiaa huomattavia määriä, kun taas *Dilbert*-sarjan suomennoksessa on käytetty säilyttämistä enemmän kuin suoraa kääntämistä, joskin suora kääntäminen on toiseksi eniten käytetty strategia. *Calvin and Hobbes* -sarjan suomennoksessa suurimpaan osaan henkilönnimistä on käytetty suoraa kääntämistä ja muuttamista. *Dilbert*-sarjan suomennoksessa on puolestaan suosittu säilyttämistä ja suoraa kääntämistä, kun taas suoraa kääntämistä ja

vakiintuneita käännöksiä on käytetty hyvin harvoin. *Calvin and Hobbes* -sarjan suomennoksessa paikannimien kääntämisessä on suosittu säilyttämistä, kun taas *Dilbert*-sarjan suomennoksessa on suosittu vakiintuneita käännöksiä. Perheiden, instituutioiden ja organisaatioiden nimistä suurimpaan osaan on *Dilbert*-sarjan suomennoksessa käytetty suoraa kääntämistä ja huomattavaan osaan säilyttämistä, kun taas *Calvin and Hobbes* -sarjan suomennoksessa säilyttämistä ei ole käytetty niihin ollenkaan. Strippisarjakuvasarjojen välillä on havaittavissa myös yhtäläisyyksiä: Molemmissa sarjoissa käytetään paljon suoraa kääntämistä kaikissa nimikategorioissa, ja kummassakaan ei käytetä muuttamista paikannimien kääntämiseen.

Aineiston kahden genren väliset tilastolliset erot eivät riitä osoittamaan mahdollisten konventioiden olemassaoloa. On myös otettava huomioon käännösstrategioiden varsinainen käyttö aineiston sarjoissa. Yksi tärkeä huomio on se, että vakiintuneita käännöksiä on käytetty jokaisessa aineiston sarjassa lähes aina kun vakiintunut käännös on olemassa. Tällä perusteella aineiston suomennokset suosivat vakiintuneiden käännösten käyttöä, ja niiden pieni määrä johtuu sarjojen sisällöstä. Toinen tärkeä huomio on se, että suoraa kääntämistä käytetään kaikissa aineiston sarjoissa varsin paljon kuvailevien nimien kääntämiseen. Analyysi on myös osoittanut, että aineiston kahden sarjakuvaromaanisarjan suomennokset ovat keskenään hyvin erilaisia: *Bone*-sarjan suomennos on suurelta osin kotouttava käännös, jossa useiden henkilöiden nimet on muutettu suomalaiselle yleisölle tutummaksi ja kuvailevia nimiä on käännetty suoraan, kun taas *The Sandman* -sarjan suomennos suosii säilyttämistä henkilönnimien ja paikannimien kääntämisessä ja säilyttää näin tarinan miljöön. Samanlainen ero on havaittavissa myös strippisarjakuvasarjojen suomennosten välillä: *Calvin and Hobbes* -sarjan suomennoksessa suuri määrä henkilönnimiä on muutettu suomalaisille tutummiksi, kun taas *Dilbert*-sarjan suomennoksessa henkilöiden nimet on useimmiten säilytetty. Nämä yhtäläisyydet eri genreihin kuuluvien sarjojen välillä voivat johtua monesta asiasta, kuten samanlaisista sisällöistä tai samanlaisesta kohdeyleisöstä, mutta ne eivät selvästikään voi johtua sellaisista genrekohtaisista konventioista, joita tässä tutkimuksessa on etsitty. Voidaan siis todeta, että analyysissä ei löytynyt suoria todisteita genrekohtaisten konventioiden olemassaolosta.

## **Loppupäätelmät**

Vaikka analyysissä ei löytynytäkään suoria todisteita genrekohtaisten konventioiden olemassaolosta, se ei tarkoita, ettei genrekohtaisia konventioita ole

olemassa. Analyysin tuloksien perusteella voidaankin tehdä ehdotuksia jatkotutkimuksille. Ensimmäinen tärkeä huomio on se, että tämän tutkimuksen aineistona käytetyt sarjat ovat keskenään hyvin erilaisia ja niistä kerättiin vaihtelevat määrät nimiä, joten yksittäisillä sarjoilla oli suuri vaikutus tilastoihin, varsinkin pienintä nimikategoriaa eli perheiden, instituutioiden ja organisaatioiden nimiä tarkasteltaessa. Jatkotutkimuksissa tätä ongelmaa voisi lievittää käyttämällä suurempia tutkimusaineistoja. Myös tutkimuksen laajuutta on kannattavaa pohtia, sillä laajemmalla tutkimuksella voidaan saada laajempia tuloksia. Aineistosta voidaan esimerkiksi kerätä nimiä useammasta nimikategoriasta kuin tässä tutkimuksessa. Tutkimuksissa voidaan myös soveltaa erilaisia käänösstrategioiden jaotteluja. Tutkimuksissa voidaan myös huomioida sellaisia asioita, joita tässä tutkimuksessa ei käsitelty, kuten esimerkiksi endonyymien ja eksonyymien käyttöä lähde- ja kohdekielissä. Tutkimuksen ja aineiston laajuuden lisäksi on tietenkin hyvä pohtia myös monia muita ongelmia, kuten normien ja konventioiden eron määrittelyä, eris- ja yleisnimien erottelun rajatapauksia sekä käänöksiä, joiden voidaan tulkita edustavan useampaa kuin yhtä käänösstrategiaa.

Laajemman aineiston käyttö voi myös vähentää yksittäisten kääntäjien persoonallisuuden ja henkilökohtaisen tyylin vaikutusta tilastoihin. Kääntäjän henkilökohtainen tyyli voi toisaalta olla myös kannattava tutkimuksen aihe, samoin kuin se, kuinka suuri osa kääntäjän henkilökohtaisesta tyylistä ja käänösratkaisuista on tietoista.

Tämän tutkimuksen aineiston sisäisten erojen perusteella voidaan huomioida, että tutkimuksissa voidaan etsiä muunkinlaisia konventioita kuin mitä tässä tutkimuksessa on etsitty. Konventiot voivat perustua sarjakuvien rakenteen lisäksi myös niiden tarinaan, miljööhön, tunnelmaan tai kohdeyleisöön. Myös kotouttavien ja vieraannuttavien käänösten tutkiminen on edelleen kannattavaa.

Jatkotutkimuksille on monia mahdollisia lähtökohtia. Jatkotutkimuksille on myös tarvetta. Normit ja konventiot vaikuttavat siihen, miten kääntäjät lähestyvät käännettäviä tekstejä ja lopulta myös siihen, missä muodossa kohdeyleisö tekstiin tutustuu. Normien ja konventioiden tunnistaminen ja tutkiminen mahdollistaa niiden merkityksen ja mahdollisesti myös niiden hyödyllisyyden selvittämisen. Normit ja konventiot voivat myös kertoa paljon kulttuurista ja ajasta, johon ne kuuluvat, ja sitä kautta kulttuurin muuttumisesta. Erisnimien kääntämisen tutkiminen on puolestaan tärkeää, koska erisnimien kääntämistä tutkimalla voidaan selvittää, miten kääntäjä suhtautuu erisnimiin ja niiden merkitykseen käännettävässä tekstissä. Lopuksi on hyvä

todeta, että sarjakuvien kääntäminen on kohtuullisen uusi tutkimuksen kohde, jossa on vielä paljon tutkittavaa.